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SPONSOR

the magazine radio and tv advertisers use

12 JULY 1954

50¢ per copy • $8 per year

JUL 19 1954
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8th FALL FACTS

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The customers' choice!

People's tastes vary so widely that radio manufacturers offer more than 200 different models and colors. No matter what their taste in radios, Southern Californians agree on a marked preference for *radio*. And buy more than 266,000 radio sets a year—70% more than tv. (They use them, too. Westerners spend an average of 17.3% more time with their radios than the national average.)

One other point Southern Californians agree on. Having free choice of radio stations to listen to, *they listen more to KNX—day and night, month after month, year after year—than to any other station.*

LOS ANGELES • 50,000 WATTS **KNX**
Represented by CBS RADIO SPOT SALES

es' request.







GENERAL BAKING COMPANY DOES A COMPLETE JOB . . .

SO DO HAVENS AND MARTIN, Inc. STATIONS . . . WMBG WCOD WTVR



Maximum power—
100,000 watts at Maximum Height—
1049 feet

For nearly half a century, the bakers of BOND BREAD have grown steadily in a most competitive field. The word "quality" has been a keystone in that success . . . quality of product . . . of selling . . . of service . . . and of advertising.

In broadcasting, quality in every respect adds up to a complete job, too. Top quality programming and public service over the Havens and Martin, Inc., stations in Richmond deliver sales results throughout the rich areas of Virginia. Join the other advertisers using WMBG, WCOD and WTVR, the First Stations of Virginia.

WMBG AM WCOD FM WTV

FIRST STATIONS OF VIRGINIA

Havens & Martin Inc. Stations are the only complete broadcasting institution in Richmond. Pioneer NBC outlets for Virginia's first market. WTVR represented nationally by Blair TV, Inc. WMBG represented nationally by The Bolling Co.

REPORT TO SPONSORS

12 JULY 1954

Fall Facts issue hits new records

SPONSOR's 8th annual "Fall Facts" issue breaks some records: It's first to hit 268 pages, first to include Film Basics (as companion to popular Radio Basics, Tv Basics), first to chart complete data on each of 6 major rating services and many others. For full scope of this fact-filled issue, see index page 8. For summary of hot trends, see lead article page 35.

-SR-

GM replaces P&G as top spender

Here are 10 top advertisers, according to PIB and Bureau of Advertising figures (newspaper sections included only once):

Firm	Total	Net Radio	Net Tv	Firm	Total	Net Radio	Net Tv
1. Gen. Motors	$61.8	$2.5	$7.8	6. Chrysler	$27.3	$0.9	$3.0
2. P&G	44.0	14.3	14.7	7. Reynolds	18.8	3.2	9.0
3. Colgate	33.7	5.6	11.1	8. Gen. Elect.	18.5	1.5	4.6
4. Gen. Foods	29.9	6.7	6.4	9. Am. Tobacco	18.3	2.4	7.2
5. Ford	29.3	0.2	4.3	10. Gen. Mills	16.0	4.6	5.5

Note: Above covers newspapers, magazines and gross network radio and tv time only (no spot or talent charges. All figures in millions.

-SR-

5 network execs cite fall trends

Five network execs discuss fall trends in radio, tv advertising in "Sponsor Asks" starting page 56. They are: Bob Kintner, ABC; Adrian Murphy, CBS Radio; Ted Bergmann, Du Mont; Tom O'Neil, Mutual; Pat Weaver, NBC. FC&B's Arthur Pardoll, Biow's Dr. Larry Deckinger and Katz Agency's Dan Denenholz also contribute.

-SR-

ABC Radio offer: 4 hours weekly

Leo Burnett's Art Porter told SPONSOR he doesn't think forthcoming NBC, CBS Radio nighttime "rate" cuts will exceed 10% saving to sponsors, won't stimulate interest in nighttime. But others disagree. Ollie Treyz, ABC Radio director, intrigued large agency with pitch for solid hour 4 nights across board on ABC for about $50,000 weekly time and talent (stars). Treyz' reasoning: "Too many advertisers have been using a thimble when they should have been using a bucket."

-SR-

"Tv radio" set to debut soon

"Tv radio" nearer than you think. Firm ready to bring fm-am set out soon which will receive sound on all tv channels, no picture of course, plus regular am stations. This will enable harried housewife to follow favorite tv program around house, also permit beach, car listening. See editorial page 268.

-SR-

All-Media book to be out soon

SPONSOR's 26-article All-Media Evaluation Study now being reprinted. Copies available in August at $4 each. For summary of 26 articles and more details of book, see article page 38.

SPONSOR, Volume 8, No. 14, 12 July 1954. Published biweekly by SPONSOR Publications, Inc., at 3110 Elm Ave., Baltimore, Md. Executive, Editorial, Advertising Circulation Offices 40 E. 49th St., New York 17. $8 a year in U. S. $9 elsewhere. Entered as second class matter 29 January 1949 at Baltimore, Md. postoffice under Act of 3 March 1879

REPORT TO SPONSORS for 12 July 1954

Men behind TvAB merger plans

Credit NARTB President Hal Fellows, Dick Moore of KTTV, Los Angeles, W. D. (Dub) Rogers Jr. of KDUB-TV, Lubbock, Tex., for saving advertisers new headache: 2 Television Advertising Bureaus. Dick Moore's TvAB, which barred networks, is merging with NARTB's bureau. All-industry committee meeting in Washington 22 July to make plans. Networks will be represented.

–SR–

Summer Hour under $25,000

"Colgate Summer Hour," featuring new talent, reports 3 acts being solicited for separate shows of their own. Program over NBC TV costs under $25,000, not $70,000 as reported previous issue. Ted Bates, Bryan Houston are agencies.

–SR–

Wildroot allots 1/3 to spot radio

J. Ward Maurer, Wildroot's ad director, not only firm believer in 100 ad budgets (one for each market) but also mathematical wizard as well. For how he totted up how much he might have lost had he bet 10¢ a hole doubled at golf—and lost each hole—see Wildroot story page 42. Firm's spending 1/3 of $3 million-plus budget on spot radio.

–SR–

U.S. has 380 tv stations

U.S. tv stations on air, including Honolulu and Alaska, hit 380 as of mid-July. Uhf stations continue to go off air. KNUZ-TV, Houston, uhf ch. 39, went off 25 June, hopes to return if solution to uhf problems is found. WKJF, Pittsburgh, Pa., ch. 53, has suspended operations till outcome of Senate committee uhf hearings. Uhf station coming on air recently is WMSL, Decatur, Ala., ch. 23. Three vhf's recently on or about to go on are: WISH-TV, ch. 8, Indianapolis; KGVO-TV, ch. 13, Missoula, Mont.; KGEO-TV, ch. 5, Enid, Okla.

–SR–

92% of homes listen to radio

Radio's vigor never better demonstrated than in recent Nielsen report showing close to 43 million homes or 92% of all U.S. radio homes listened to their sets in typical week (March 7-13). Average listening per home came to 20¾ hours per week. Report also showed evening tv program audiences averaging 1¼ million more homes than last year.

–SR–

Canadian section out 23 August

SPONSOR's 4th annual Canadian section, scheduled for 9 August, has been postponed until 23 August issue. It will cover growth of radio, tv, list all stations, detail advertising case histories.

New national spot radio and tv business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Chesebrough Mfg Co, NY	Vaseline brands	McCann-Erickson, NY	47 non-tv mkts	Radio: min anncts; 5 Jul; 26 wks
Duffy-Mott Co, NY	Clapp's Baby Foods	Y&R, NY	22 mkts in Eastern, East Central states	Radio: dayti min, partic; 21 Jun, 28 Jun, 8 Jul; 8 wks
Monarch Wine Corp, Atlanta	Hebrew National	Rockmore Agency, NY	10 Eastern mkts	Radio: dayti, nightti min anncts beg Sep; 13 wks
National Biscuit Co, NY	All prods	McCann-Erickson, NY	10-12 mkts throughout country (additions to current sched)	Tv: 2 nightti 20-sec anncts a wk; early Jul; 52 wks
Naugatuck Chemical Div of US Rubber, Naugatuck, Conn	Aramite, Phygon, MH-30,40	Fletcher D. Richards, NY	20 Southern, Southwestern mkts (keyed to ti of crop growth)	Radio: early-morn min anncts in farm progs; 2 Jul-13 Aug; 4-6 wks
Pharma-Craft Co, NY	Ting	McCann-Erickson, NY	17 mkts throughout country	Radio: early-morn, nightti stn-brks; 5 Jul; 8 wks
Pharma-Craft Co, NY	Ting	McCann-Erickson, NY	New Orleans, Dayton, Dallas	Tv: nightti, preceding baseball 20-sec anncts; 5 Jul; 13 wks

One of America's Pioneer Radio and Television Stations

A GOOD PLACE TO BUY

Since

1922



316,000 WATTS

WGAL · *33rd year*

WGAL-FM · *7th year*

WGAL-TV · *6th year*

Lancaster, Penna.

Steinman Station
Clair McCollough, President

Represented by

M E E K E R

New York Chicago
Los Angeles San Francisco

the magazine radio and tv advertisers use

SPONSOR

Volume 8 Number 1
12 July 1954

ARTICLES

What are the hot radio and tv trends this fall?

A quick look at the major trends in the field culled from the four main sections which comprise SPONSOR's annual Fall Facts issue — **35**

Highlights of the All-Media study

Here is a summary, in capsule form, of each of the 26 articles in SPONSOR's just-completed media study. Study will be available in book form by August — **38**

Why Wildroot has 100 ad budgets

Wildroot breaks the U.S. into 100 natural product distribution areas, plans each market's budget separately. Firm believes this approach avoids waste in spending. Firm spends $1.1 million for spot radio — **42**

10 top case histories

From among the many radio-tv success stories which SPONSOR published last year, here are 10 outstanding ones, updated and condensed. These chronicles of resultful techniques used by other advertisers may spark ideas for you — **45**

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Network tv report: Up-to-date buying guide covers availabilities on the networks, clearance problems, franchises, program and time costs, uhf, color — **117**

Tv Basics: Latest data in chart form profiling the tv medium today, from growth and penetration to programing and audience composition — **159**

Film Basics: Facts and figures on the film side of tv; explores status of film locally and network, syndication, audience potential of reruns — **183**

Spot radio report: Goes into sales trends, availabilities, rates, transcriptions, special-audience programing, the "hi-fi" boom, other pertinent topics — **195**

Radio Basics: Dimensions of radio today in easy-to-read chart form; a comprehensive guide to both in-home and out-of-home listening — **229**

Network radio report: An examination of network rates, new developments in programing, important advertising buys, latest research — **251**

COMING

Are YOU afraid?

More than a dozen advertising agency executives give their reactions to SPONSOR's media study findings about the psychology of fear on the part of adman — **26 July**

Rotisseries on the air

How tv helped the rotisserie manufacturers convert their product in the housewife's mind from a luxury to a necessity they cannot do without — **26 July**

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KTHS *covers* ARKANSAS!

—AND SO DOES MARVIN VINES

OUR FARM-SERVICE DIRECTOR!



Some farm-service radio directors try to run a farm department, sitting at their desks.

Not so at KTHS. Marvin Vines, our Farm-Service Director, is out, *covering the State,* almost as much as he's in the studio!

In the last twelve months, for example, Marvin Vines has:

Traveled over 30,000 "business miles", all within Arkansas.

Attended 168 meetings, with a total attendance of 19,000 persons.

Conducted personal interviews on 127 farms.

Appeared as a speaker, panelist or moderator on 97 different farm programs.

Discussed farm problems with 1429 persons on his daily and weekly broadcasts.

ALL THIS, plus broadcasting 16 farm programs per week, on KTHS!

Like Marvin Vines, many of our KTHS department heads, entertainers, and other "names" get out and cover the State, regularly. The result—greater *listening* to KTHS—greater *values* for you advertisers.

50,000 Watts . . . CBS Radio

Represented by The Branham Co.
Under Same Management as KWKH, Shreveport

Henry Clay, Executive Vice President
B. G. Robertson, General Manager

KTHS

BROADCASTING FROM LITTLE ROCK, ARKANSAS

Fresh as a wink!

TWINKLING W

Z-I-N-G!

ZI

FUNNY SUNNY FA

"MEET

ARC

America's

BASED ON CHARA

EVERY PROGRAM A HALF-HOUR OF SIDE-SPLITTING FAMILY SITUATION COMEDY

TV's Mightiest Selling Force!

LAVISHLY STAGED!
SPARKLING SCRIPTS!
SKILLFULLY DIRECTED



Mr. Archer: John Eldridge Mrs. Archer: Mary Brian Dexter: Bob


UGH AFTER LAUGH!
'S
UATION COMEDY
ORLISS
ER"
rite family!
Y F. HUGH HERBERT
HELLO, I'M CORLISS.... MILLIONS HAVE APPLAUDED ME ON RADIO, STAGE, IN MOVIES, BOOKS AND MAGAZINES! NOW I'M READY TO SELL FOR YOU ON TV!
Starring
ANN BAKER
Pert, Pretty, Perfect for the part.
THERE'S NO PLACE LIKE HOME FOR FAMILY SELLING. WHEN FAMILIES SEE THEMSELVES AS THE ARCHERS, YOU'VE GOT 'EM BY THE EMOTIONS.
ZIV TV
ZIV TELEVISION PROGRAMS, INC.
1529 MADISON ROAD, CINCINNATI, OHIO
NEW YORK
HOLLYWOOD

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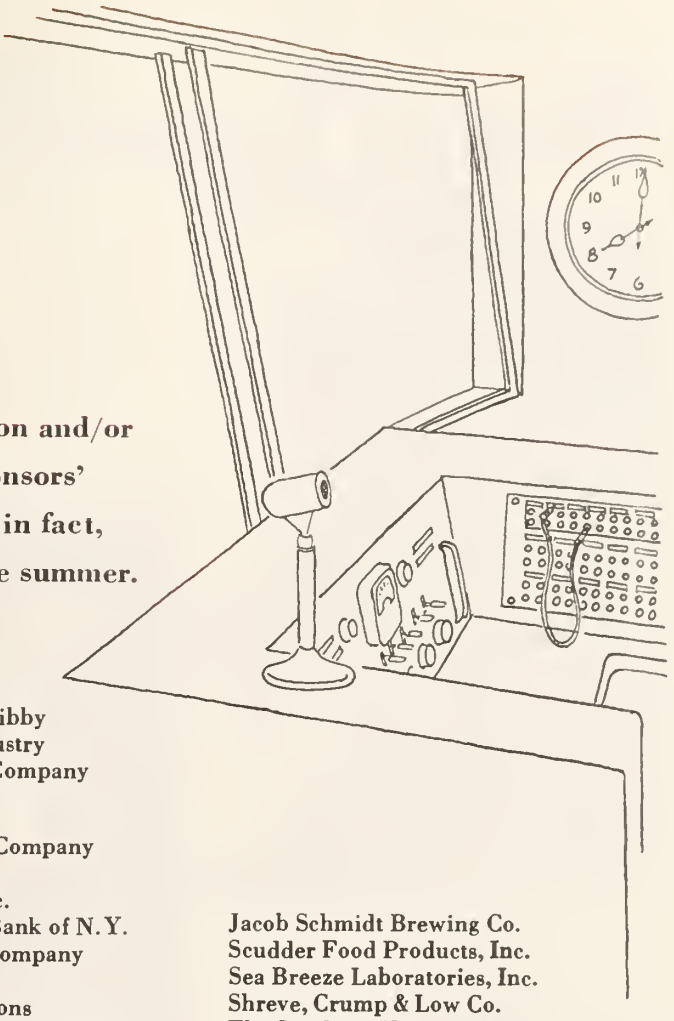
I. Extent film is used in television
II. Reruns of film programs
III. Availability of time for film
IV. Tips on buying film

* * *

RADIO BASICS . . . . . starts page **229**

I. Dimensions of radio's audience
II. Radio listening habits
III. Cost of radio advertising
IV. Radio's billings

BBDO ON THE AIR



All these clients on television and/or radio are expected back in the sponsors' booth this fall. Many of them, in fact, continue broadcasts right through the summer.

American Radiator and Standard Sanitary Corp.
American Safety Razor Corporation
The American Tobacco Co., Inc.
Armstrong Cork Company
Barcalo Manufacturing Co.
Boston Five Cents Savings Bank
Burnham & Morrill Company
The California Oil Company
Campbell Soup Company
Consolidated Edison Co.
Cream of Wheat Corporation
Crosley Div. of AVCO Manufacturing Corp.
Curtis Publishing Co.
De Soto Div., Chrysler Corporation
Detroit-Michigan Stove Co.
Doughboy Industries, Inc.
E. I. du Pont de Nemours & Co. (Inc.)
Easy Washing Machine Co.
Ethyl Corporation
Farmers & Mechanics Savings Bank
Fedders-Quigan Corp.
The First National Bank of Boston
Fort Pitt Brewing Company
E. & J. Gallo Winery
Gemex Company
General Baking Company
General Electric Co.
General Mills, Inc.
General Time Corporation
The B. F. Goodrich Company
Hamilton Watch Company
Geo. A. Hormel & Co.
International Minerals & Chemical Corporation
The Iron Mining Industry of Minnesota
Lever Brothers Company
Libby, McNeill & Libby
Maine Sardine Industry
The Marine Trust Company of Western N. Y.
Minnesota Mining & Manufacturing Company
M · J · B Company
The Murine Co., Inc.
The National City Bank of N. Y.
National Gypsum Company
Nehi Corporation
Thomas Nelson & Sons
New York State Dept. of Commerce
New York Telephone Company
Niagara Mohawk Power Corp.
Northrup King & Co.
Northwestern Bell Telephone Company
Oneida Ltd.
The Pacific Telephone and Telegraph Co.
Penick & Ford, Ltd., Inc.
Pfeiffer's Products Co.
Polaroid Corporation
Reader's Digest Ass'n, Inc.
Rexall Drug Company
Savings Bank Association of Massachusetts
The F. & M. Schaefer Brewing Co., Inc.
Jacob Schmidt Brewing Co.
Scudder Food Products, Inc.
Sea Breeze Laboratories, Inc.
Shreve, Crump & Low Co.
The Southern New England Telephone Co.
Standard Oil Co. of Calif.
R. H. Stearns Company
Timken Roller Bearing Co.
Trans World Airlines, Inc.
Treesweet Products Co.
United Fruit Company
United States Steel Corp.
Vick Chemical Company
Vitamin Corporation of America
Western Condensing Co.
White Sewing Machine Corp.
Wildroot Company, Inc.
J. R. Wood & Sons, Inc.
Wynn Oil Company
Zenith Radio Corp.

BBDO

BATTEN, BARTON, DURSTINE & OSBORN, INC.

Advertising

NEW YORK • BOSTON • BUFFALO • CHICAGO • CLEVELAND • PITTSBURGH • MINNEAPOLIS
SAN FRANCISCO • HOLLYWOOD • LOS ANGELES • DETROIT • DALLAS • ATLANTA

WANT BIG RESULTS in Los Angeles

use

KBIG

The proof . . . KBIG wins TWO "RADIO GETS RESULTS" *awards of* Broadcast Advertising Bureau, Inc.

In this year's national annual BAB competition, KBIG was the only station in the greater Los Angeles area to win, place or show.

Von's Grocery Co. won Second Place in the Food and Grocery Classification for "Homemakers' Edition of the News."

J. B. Finch Company won Third Place in the Home Furnishings Classification for its saturation spot campaigns.

These national awards honor the sales effectiveness of KBIG for two charter sponsors whose distribution is confined to Los Angeles County. KBIG's 10,000 watt "salt-water-coverage" on the 740 kc channel makes it even more resultful for advertisers who want *all* Southern California.

10,000 WATTS AT 740 **KBIG**

STUDIOS IN AVALON AND HOLLYWOOD

GIANT ECONOMY PACKAGE OF SOUTHERN CALIFORNIA RADIO

The Catalina Station

John Poole Broadcasting Co.

KBID-TV • KBIF • KBIG

6540 Sunset Blvd., Hollywood 28, Calif.

HOllywood 3-3205

Nat. Rep. Robert Meeker Asso., Inc.

Timebuyers at work



Phil Branch, *Ruthrauff & Ryan, New York, says that 5:30 to 7:00 p.m. is the most undersold period in radio. "Often an advertiser can reach many men for less dollars during that period than in early-morning radio," Phil told* SPONSOR. *"Beyond that, it's the transition period when men are driving home and are susceptible to impulse buying. Hence it's a good time for soft drink, beer or other refreshment buys, not to mention the usual products sold along roadsides like gasoline, cigarettes—or, actually, any male-appeal product."*



Nina Flinn, *Scheidelet, Beck & Werner, New York, says that the increased radio set sales alone are proof of radio's continued growth. "Tv costs are still out of range for many small advertisers," Nina explains. "Radio's low cost-per-1,000, on the other hand, makes it a medium one can't afford to overlook. The main problem is with the radio industry itself, which tends to undersell itself. Rate cutting, for one thing, is doing more harm than good, giving the medium a 'bargain-basement' atmosphere. We've found daytime radio unbeatable."*



Roger Bumstead, *media director, David J. Mahoney, New York, feels that more constructive selling on the part of reps and station men would help timebuyers in their work. "Many salesmen could give the media people a lot more information about their stations and their markets," Roger told* SPONSOR. *"Also, it would help them and the agencymen if these salesmen were better informed about the products for which they prepare availability lists. A lot of time can be wasted if a rep can't correlate an advertiser's needs to his station."*



William D. Pellenz, *McCann-Erickson, New York, says that one of his most time-consuming problems is getting information on special-group radio, especially Negro and foreign-language. "In order to convince clients of a special group's value to them, a great many specific facts are needed, like size and characteristics of a station's special audience," Bill explains. He suggests that it would be helpful for timebuyers to have a central source of information on special groups, perhaps one rep to handle one special group program carried on all stations.*



Every week more than 30,000 people open this door

Household Finance Corporation has used radio as a major sales medium for more than a quarter of a century. It has been a potent force in making HFC America's largest consumer finance company.



ALFRED G. WAACK
Director of Advertising
Household Finance Corporation

"Our business in the greater Rochester market is better than ever before in our history. A great deal of thanks is due to the effective selling of our service by radio station WHAM."

LET WHAM RADIO SELL FOR YOU



The STROMBERG-CARLSON Station, Rochester, N.Y. Basic NBC • 50,000 watts • clear channel • 1180 kc
GEORGE P. HOLLINGBERY COMPANY, *National Representative*



49th and MADISON

SPONSOR *invites letters to the editor. Address 40 E. 49 St., New York 17.*

HUCKSTERS

We liked the hucksters article by Miles David very much ["Hucksters: what you can do about them," 31 May 1954, page 27]. It shows what can be done about the hucksters in advertising and how to do it. SPONSOR is to be congratulated for its leadership in encouraging the advertising fraternity to make more and better use of the facilities available for effecting improvement from within.

I sincerely hope that as a matter of policy you will continue to discuss abuses in advertising and how to solve them through self-regulation. We will be very happy to cooperate with you in such continuing efforts to promote the integrity of advertising.

KENNETH B. WILLSON
President
National Better Business Bureau
New York

PRODUCT ISN'T STOCKED

The people of Kittery appeal to you as the guide of the great tv and radio industries:

Hundreds here have a habit of listening to *Our Miss Brooks*, sponsored by Colgate. It is a swell program! But—when these hundreds go to local stores to ask for "Guardol" (spelling not guaranteed—it is not spelled out in the commercial) the stores do not have it.

My own experience as one wishing to preserve the steak-biters I have left, is that two groceries and the local drug store can provide me with nothing except "Guardol's" chief competitor. It's anti-enzyme. So we take that and feel hurt at all that air advertising dough going to waste.

This same situation exists for some other products but we have no definite evidence on them.

What is the sense of spending money to create a desire to buy something you can't get easily?

But, at the least, *Miss Brooks* makes us a very close and deep friend of Colgate. How many other firms are creating friends?

HORACE MITCHELL
Publisher
The Kittery Press
Kittery, Me.

MEDIA BOOK

We have read an article in the May 3 issue of SPONSOR headlined, "III. Psychology of media: why admen buy what they do" [page 34]. We understand there were two articles which preceded this article. If so, we'd appreciate receiving the previous two.

With your permission we would like to reproduce the article referred to above. This reproduction may take the form of a mailing piece. Obviously, SPONSOR will be given full credit when and if permission is granted us.

MICHAEL SEMBRAT
Manager Advertising & Prom.
Putman Publishing Co.
Chicago

• Material published in SPONSOR may be reprinted provided permission is requested in writing and credit is given. This article is part of the All-Media Series.

Please reserve a copy of SPONSOR's All-Media Study for WTTH.

Your series is something that advertising people have needed for a long time.

DICK SOMMERVILLE
Program Director
WTTH and WTTH-FM
Port Huron, Mich.

I would like to have reserved for me a copy of the volume to be published containing the All-Media Evaluation Study originally published in your magazine.

T. J. MCDERMOTT
N. W. Ayer & Son
New York

We would like to place our reservation for one copy of your book. *All-Media Evaluation Series.* We have read the articles with a great deal of interest and we are delighted to know that you are putting them into book form.

C. C. FULLER
Vice President
Tucker Wayne & Co.
Atlanta

"FOLLOW THAT MAN!"

...to BIGGER AUDIENCES
...to MORE CUSTOMERS

he's **RALPH BELLAMY**



. . . a great star bringing realistic, action packed adventures that every member of the family will enjoy!

Now, 82 half hour films available

- Made expressly for TV
- Ready for 1st or 2nd run sponsorship in leading markets

a proven success! Originally telecast as "Man Against Crime" with super-sized national ratings!

That's not all!

For an extra sales producing wallop you get MCA TV's high power pre-planned merchandising with ready-to-use promotion and point-of-sale material that will multiply the impact of every dollar you invest!

This is the way

to money making sponsorship of "Follow that Man!" Call your nearest MCA TV office about availability in your market — today!

MCA-TV Ltd

Now—Complete Service for All of Canada: MCA (CANADA) LTD.
TORONTO, ONTARIO, CANADA: 111 Richmond Street
NEW YORK: 598 Madison Avenue, PLaza 9-7500
BEVERLY HILLS:
9370 Santa Monica Blvd., CRestview 6-2001 or BRadshaw 2-3211
ATLANTA: 515 Glenn Building, Lamar 6750
BOSTON: 45 Newbury Street, COpley 7-5830
CHICAGO: 430 North Michigan Avenue, DElaware 7-1100
CLEVELAND: 1172 Union Commerce Bldg., CHerry 1-6010
CINCINNATI: 3790 Gardner Avenue, SYcamore 9149
DALLAS: 2102 North Akard Street, Prospect 7536
DETROIT: 837 Book Tower, WOodward 2-2640
SAN FRANCISCO: 105 Montgomery Street, EXbrook 2-8922
SEATTLE: 715 10th North, MInor 5534
ROANOKE: 3110 Yardley Drive, NW, ROanoke 2-4857
NEW ORLEANS: 5405 South Prieur, UNiversity 5104



Better join us for

"Breakfast at the Sheraton!"



Another Channel 10 First, starting July 19th!

WJAR-TV
CHANNEL 10
PROVIDENCE, RHODE ISLAND
Represented by **WEED TELEVISION**

Only daily live remote TV show in New England. Emceed by charming *Nancy Dixon* and *Peter Carew* (piano impressions and satire) with *3M's* three-piece combo. All Channel 10's talent and celebs visiting Providence will guest. Direct selling to a tested women's audience from the area's leading hostelry, Monday through Friday, 9:00 to 10:00 a. m.

Join us for breakfast, sample your products to 100-plus radiantly responsive guests in the Sheraton-Biltmore *Garden Room*. Their approbation will register for sure — because 1,120,925 sets in area give us 93% coverage! Availabilities now open — call WEED Television.

NBC — Basic
ABC — Dumont — Supplementary

I want to say that your current series on the various media in the business is slightly more than terrific. I have, of course, ordered the complete book and assure you that everyone I know will have an opportunity to read the full text. . .

FRANK STUBBS
Station Manager
KLMS, Lincoln, Neb.

• **SPONSOR's All-Media Evaluation Series will be reprinted in book form next month. Price is $4 a copy. You may order now by writing to 40 East 49 St., New York 17.**

MERCHANDISING HELP

In the June 14 "Report to sponsors" [page 2] you mention the time buying guide we prepared for the franchise bottlers of Hires Root Beer. You indicate that "Stations will welcome idea, but may raise eyebrows at some of tips . . . free merchandising help. . ."

Let me point out that the subject of free merchandising was the last item discussed in the "Guide." The first and most important consideration is, of course, how to establish a good advertising schedule.

However, many stations do offer merchandising help, and the best way to get this "extra" help *is to ask for it.* Exactly how much merchandising and the form it should take is a subject for negotiation between buyer and seller.

Although it does not replace good advertising schedules, it is interesting to note the different stations' reactions to requests for merchandising. Some feel it is a necessary evil—the price you pay to get the schedule; others use it as a sales tool. We like the latter approach!

DIRK A. WATSON
N. W. Ayer & Son
Philadelphia

RADIO/TV DIRECTORY

Would you please send me one copy of your 1954 "Radio/Tv Directory"?

G. H. MATHISEN
Advertising Dept.
Colgate-Palmolive Intl.
Jersey City

We keep a running file in our sales office on all SPONSOR stories, and think they are terrific. I would appreciate your sending me several additional copies of the new 1954-'55 Radio/Tv Directory.

FRED L. BERNSTEIN
General Manager
WTTM
Trenton

Please, please, please send us three copies of the latest directory. I have used last year's until it is ragged and worn.

ELEANOR BOLENBAUGH
WTOP-AM-FM-TV
Washington, D. C.

Thank you for the handy Radio/Tv Directory which we received this morning.

I was somewhat disturbed to note that the Unity Television Corp. listing indicates a wrong telephone number. The correct number is LOngacre 4-8234. I would appreciate it if you will make a personal note to correct this in your next issue.

LEN FIRESTONE
Sales Manager
Unity Tv Corp.
New York

• **SPONSOR's 1954 Radio/Tv Directory is available free of charge to subscribers.**

TV PIONEERS CHART

I saw a copy of the bulletin board copy of the tv chart that appeared in the May 17 issue of SPONSOR ["TV PIONEERS," page 59]. It is indeed very interesting and informative. I would appreciate it very much if you would send me a couple or so copies.

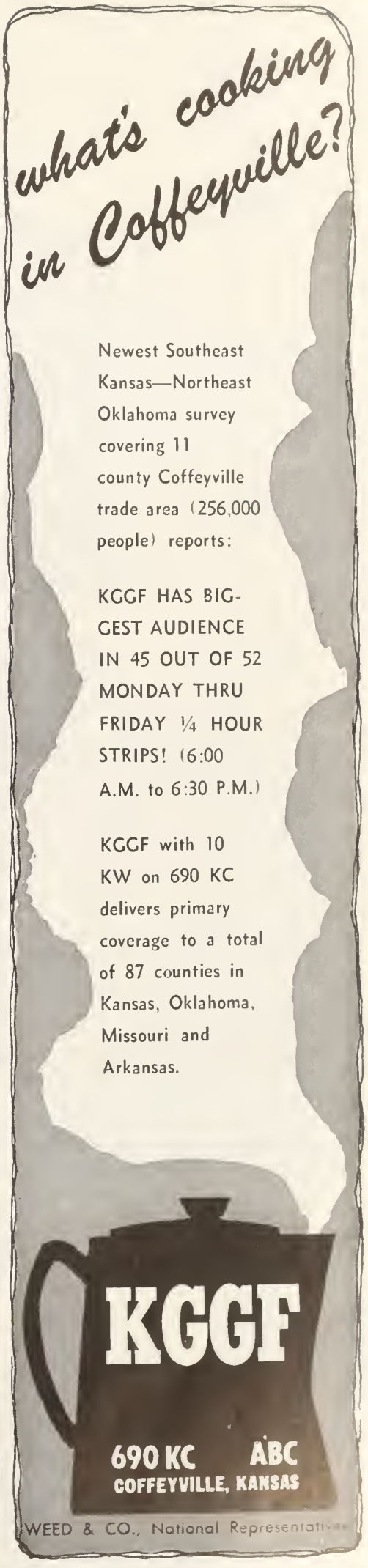
J. W. COLLINS
Manager
WAGA-TV, Atlanta

• **Extra copies of the "TV PIONEERS" growth chart are available on request.**

SUNDAY SUPPLEMENT

I have been meaning to write before now to say thanks for the splendid story that SPONSOR ran on the subject of WNBC-WNBT's "Sunday Supplement" concept ["New way to buy local radio-tv: as a Sunday supplement," 31 May 1954, page 38]. We are very gratified for the attention the idea received from your magazine as well as the broadcasting and advertising trade press in general. Joan Marks did a fine job in writing the story.

Equally important in my opinion as



HOUSTON





metropolitan giant of the south reaches...

MILLION Population!

Fabulous Houston has grown from the frontier town of yesteryear to the mightiest giant of the South! On July 3rd, metropolitan Houston population reached the million mark. One million people, representing well over $1,195,425,000 in retail sales* with an effective buying income of over $6,298 per family.* One million, working, buying, energetic people who represent the largest metropolitan market of the South

* *Sales Management*
Survey of Buying Power
May 10, 1954

KCOH
1430
George W. Clark, Inc.

KNUZ
1230
Farjae & Company, Inc.

KPRC
950
Edward Petry
& Company, Inc.

KTHT
790
H-R Representatives, Inc.

KTRH
740
John Blair & Company

KXYZ
1320
Free & Peters, Inc.

KYOK
1590
John E. Pearson Company



KJEO-TV
FRESNO, CALIF.
Serves an
EXCLUSIVE UHF MARKET

ALL stations in the Fresno Trade Areo are UHF stations. Los Angeles and San Francisco cannot possibly get into this area. The flat Valley topography, surrounded by mountains, and the 4400 ft. height of the KJEO transmitter gives UHF every natural odvontage.



KJEO
CHANNEL 47
ABC-TV AFFILIATE

GREATER Coverage
SUPERIOR Reception

Powerful new 12 KW transmitter now in operation with ERP of
444,000 WATTS
Covers ALL Central California's rich BILLION dollar market.

123,354 sets
July 1954

REPRESENTED NATIONALLY BY
THE BRANHAM COMPANY
Offices in Leading Cities

O'NEILL BROADCASTING CO.
FRESNO, CALIFORNIA
P. O. Box 1708 Phone 7-8405
J. E. O'Neill, President

the commercial success of the idea was the favorable response we got not only from the clients who bought it but from many agencies and businessmen who wanted to see if the idea could be made applicable to their clients or products. We are so encouraged that our second supplement was held the weekend of June 18 on the subject of domestic travel and again there are already encouraging sales signs. A group of Pan American countries have come to us to explore the possibility of doing a supplement on vacation and travel in their areas.

I think SPONSOR can rest assured that in keeping with its editorial policy you have performed another service to the industry by bringing the details of a fresh new idea to the attention of your readers.

HAMILTON SHEA
General Manager
WNBC-WNBT
New York

SPONSOR INDEXES

Did SPONSOR publish an index prior to 1953? We have the indexes for the first and second half of 1953. We have also saved practically all of the SPONSOR magazines since you started publishing, and this collection would be more useful if we had an index of the earlier issues. Glancing through copies for a couple of years prior to 1953, I could not find where an index was included. Perhaps you published those separately.

FRANK S. PROCTOR
Manager
WTJS
Jackson, Tenn.

• SPONSOR publishes indexes to its articles semi-annually, in January and July. The index for the first six months of 1954 will appear in the next issue, 26 July. SPONSOR has been publishing these indexes since 1947.

NEGRO ISSUES

Will you please send us five copies of your first annual Negro Section if still available. In addition, if you have any reprints on any articles concerning Negro radio, please send five copies.

JOHN M. MCLENDON
Indianola, Miss.

• SPONSOR's third annual Negro Section will be out 20 September 1954. Back issues containing previous Negro sections are in short supply. However, the 1954 *Program Guide* devotes an entire section to Negro radio and is available free to subscribers. Extra copies, $2 each.

(*Please turn to page* 265)



AN
open door
to the Nation's Test Market!

WLBC-TV

Muncie . . . sometimes called Middletown, U.S.A. . . . has been the nation's recognized test market for years. Reach this rich Muncie area market via WLBC-TV.

★ 70,000 UHF sets
★ 65% tuned to Channel 49
★ $200 Base Rate
★ All 4 networks
★ Proven Test Market



MUNCIE, INDIANA

Houston hits a MILLION!



Metropolitan Houston reached the million population mark on July 3rd. This fabulous industrial giant of the Gulf Coast, representing a net effective buying income of $1,856,123,000.00, becomes the first million population metropolitan area in the South. Tremendous expansion of the city itself barely keeps pace with the ever-increasing demands of industry. A million strong today, with the promise of an eminently greater future, Houston proudly claims the slogan of "Industrial Frontier of the South."

KPRC is FIRST

KRPC radio and television remains FIRST in the hearts of the metropolitan million. First in morning . . . afternoon . . . evening . . . first all the time.

KPRC NBC and TQN on the Gulf Coast

KPRC-TV NBC • ABC CHANNEL 2 HOUSTON

JACK HARRIS, Vice President and General Manager • Nationally Represented by EDWARD PETRY & CO.

First in the South's FIRST MILLION METROPOLITAN MARKET!

NATIONAL BROADCASTING COMPANY, INC.
GENERAL LIBRARY
30 ROCKEFELLER PLAZA, NEW YORK, N. Y



AGENCY AD LIBS



by Bob Foreman

Although this is the *Fall Facts* issue of SPONSOR, the following epic delves into a fact that is with us without regard to season. Since fall, however, is the beginning of the big time, it's as good a season as any to launch this subject.

The testimonial has long been considered one of adland's big guns, as well it should. For this approach to selling has the same basic appeal as the over-the-fence conversation, the telephone-tip, the friend-to-friend suggestion. In addition to these virtues, advertising has brought the appeal of emulation to the testimonial technique so that the beauty secrets of movie stars, the vigor of shot-putters and the skills of racing drivers are imparted through testimonial advertisements—to name just a few of the vicarious virtues available.

Now along comes television and makes these advice-givers, whether of the star variety or the common garden genus, appear in person utilizing their voice and their visage and perhaps perform a few seconds of their specialty which could be anything from kissing Robert Taylor to driving a car through fire. Then comes the sell.

As usual, television places added burdens on the advertising folks (meaning everyone from copywriter to film director), since tv always tends to expose the phoney in short order.

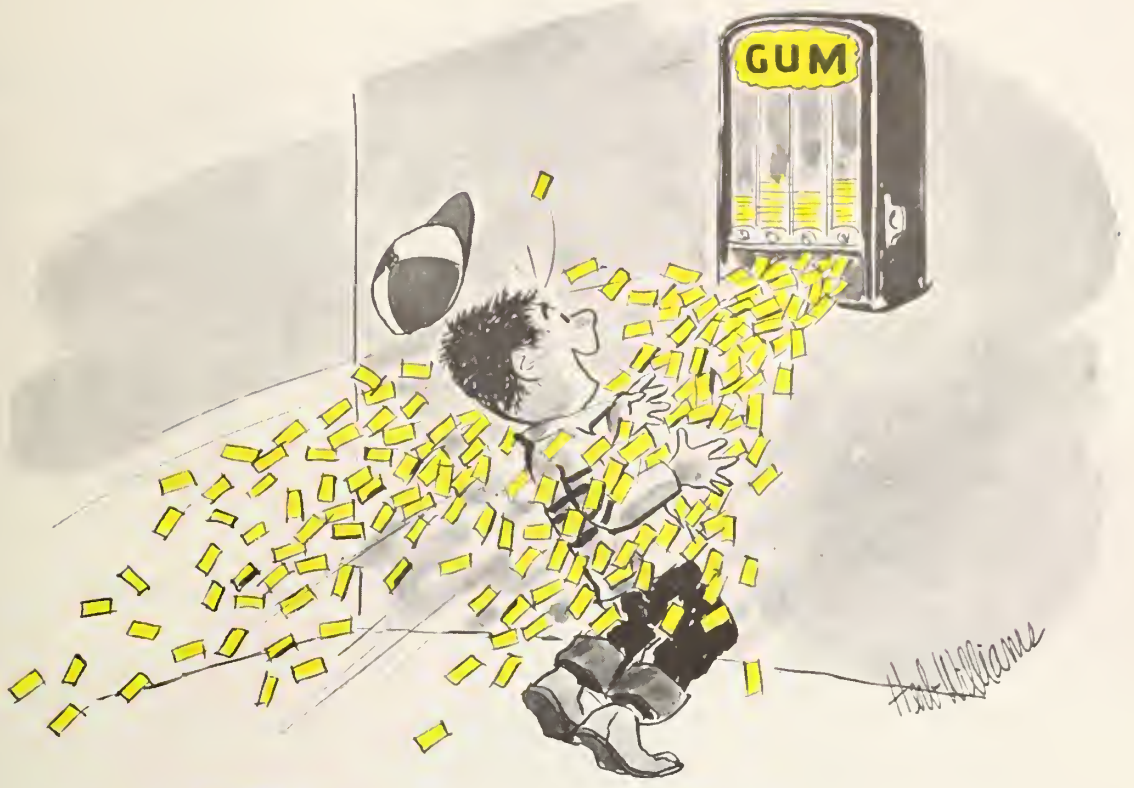
The giver of the testimonial has to know what he or she is talking about—and, more important, has to appear to or the total effect is, instead of convincing, detrimental to the product.

Many are the campaigns, it turns out, that cannot stand this new onus. In other words, what makes tv as great as it is, is also its greatest handicap. When you miss, you miss by the proverbial country mile.

What the above wordage leads me to is the broader aspects of the poorly conceived testimonial campaign—the aftermath of phoniness created on and in television. The harm done is not merely to the product for which the copy was designed but to a more or less degree for the entire medium of television, then in turn for all advertising. The degree is

(*Please turn to page* 62)

IN INLAND CALIFORNIA (AND WESTERN NEVADA)



THE Beeline

DELIVERS MORE FOR THE MONEY

These five *inland* radio stations, purchased as a unit, give you more listeners than any competitive combination of local stations . . . and in Inland California more listeners than the 2 leading San Francisco stations and the 3 leading Los Angeles stations combined . . . *and at the lowest cost per thousand!* (SAMS and SR&D)

Ringed by mountains, this self-contained inland market is 90 miles from San Francisco and 113 miles from Los Angeles. The Beeline taps a net effective buying income of almost 4 billion dollars.

(Sales Management's 1953 Copyrighted Survey)



McCLATCHY BROADCASTING COMPANY

SACRAMENTO, CALIFORNIA • Paul H. Raymer Co., National Representative

*Adapted from the outstanding best

*Eagerly awaited by millions of

THE ADVENTURE



starring **HUGH MARLOWE** with Florenz Ames as Inspector Qu

a tpa sales builder

tpa

our times . . .

F ELLERY QUEEN

Here's a new TV show that's as reassuring as money in the bank . . . a first-run series that's backed by a 25-year habit of success.

A SUCCESS IN EVERY MASS MEDIUM

In print . . . on the screen . . . on the air—"Ellery Queen" has consistently spelled "box-office". On TV live—on a handful of DuMont-cleared stations—"Ellery Queen" demonstrated an amazing ability to dominate its period, without any "inheritance" . . . against any competition. Now, specially filmed for TV . . . starring the man who created the radio role, "Ellery Queen" is marked for new highs.

A TREMENDOUS READY-MADE AUDIENCE

The readers who made "Ellery Queen" a 30,000,000-copy best-seller . . . the movie goers . . . the former listeners and viewers—these are the people who give this new series a ready made, multi-million audience. Marlowe fans who have enjoyed his work on stage and screen ("Voice of the Turtle" . . . "Twelve O'Clock High" and many others) will swell the figure. And top production—all down the line—will win and hold new viewers for this series.

A SHOW THAT CAN'T MISS

To the proved commercial impact of mystery shows, "The Adventures of Ellery Queen" adds the power of a great name . . . the prestige of fine dramatic programming. Call, write or wire for the full story, and for franchises in areas where you need a show that can't miss.

Television Programs of America, inc.

77 MADISON AVENUE, NEW YORK 22, N. Y. • 1041 N. FORMOSA AVENUE, HOLLYWOOD 46, CALIF.

KDON
THE CLOVERLEAF STATION
MONTEREY
SALINAS
SANTA CRUZ
WATSONVILLE
BUY
4 FAST GROWING MARKETS
SERVING 300,000 LISTENERS
5000 WATT
KDON
SALINAS
CALIFORNIA
REPRESENTED BY WEED & CO.

New developments on SPONSOR stories

P.S.

See: "Foreign-language radio: 1953"

Issue: 26 January 1953

Subject: New Spanish-language tv show on WOR-TV appeals to large market

New York's 847,000 Spanish-speaking people might be called America's ninth largest market; the group not only tops Boston, but also is growing at the rate of 1,135 Spanish-speaking people weekly, according to the Mayor's Committee on Puerto Rican Affairs.

WOR-TV, New York, is seeking to cash in on the market with a weekly hour-long *Spanish Hour*. Station reports it is booked solid with advertisers, and that there's a waiting list for fall.

According to a special Pulse survey done for the station, *Spanish Hour* has a 27.5 rating among the Spanish-speaking population—the No. 1 show among the Puerto Rican group at that time (Monday, 10:00-11:00); it is seen in half the Spanish-speaking homes where tv sets are in use; it tops the next closest program by 141%; reaches 176 families in every 100 Spanish-speaking homes watching the program; is viewed by 389 viewers per 100 sets; has a circulation exceeding that of two Spanish-language newspapers.

The program features visiting celebrities of the Latin American world. Five-minute film clips of current Spanish-language movies when shown drew such a large response that Azteca Films (one of the world's largest producers of Spanish-language films) bought a quarter-hour segment of the program. Other quarter-hour sponsors include Gustone Vitamins, Busch Jewelry Stores and Colony Motors. Albert Ehlers (for Cafe Caribe coffee) has just finished a 13-week cycle, will hiatus for the summer and return again next fall.

The program draws about 7,000 pieces of mail weekly, of which about 25% is written in English.

Ten out of the 273 tv stations responding to SPONSOR's *Program Guide* questionnaire reported Spanish-language programing. The *Program Guide*, just published, lists specialized programing by 1,568 radio and 273 tv stations. The tv stations reporting specialized programing for the Spanish-speaking population of the U.S. are generally located in the Far West and Southwest. ★ ★ ★

P.S.

See: "What you should know about film service firms"

Issue: 8 February 1954, page 48

Subject: Services available to film syndicators, tv stations

Tv executives were surprised recently when a plan was announced for saving them, rather than costing them money.

According to the Bonded Film Storage Co., the tv industry could save at least 20% of the cost of transporting film—if it were all shipped from a "pool" maintained in central film "warehouses" by Bonded Film Storage.

Under the Bonded plan, the shippers would take advantage of lower freight rates due to increased weight shipped.

For example, a reel of film weighing five pounds costs as much to ship as 10 reels weighing 50 pounds. However, film distributors, networks, agencies and stations don't have time to wait around until they get a big shipment of film—all to be shipped to just one destination. Therefore, they have to ship in smaller (and more expensive) lots.

Bonded would also service the film (clean, inspect, repair).

Chester M. Ross, president of Bonded, said the plan for consolidated film shipments would save at least $1 million of the more than $5 million spent annually for tv film transportation. ★ ★ ★

The Land of Milk and Honey is Not a Test Market!



What's typical or average
about a
rich area of
a million folks
with exactly one
TV station
since March 1953
. . . especially
when that
4 network operation
has 100,000 watts
on Channel 2?

100,000 Channel 2 GREEN BAY

Haydn R. Evans, Gen. Mgr.
Rep: WEED TELEVISION

WAITING FOR YOUR SHIP TO COME IN?



You won't have to wait very long in Cleveland – for this inland port (along with all its other bustling activity) set a new all-time record for itself last year in volume of dry, bulk freight moved. During 1953, the Great Lakes fleet carried almost 200 million net tons – and over 80% of its 286 vessels call Cleveland home.

The movement of Cleveland-made goods to the rest of the world is matched in magnitude only by the influx of goods Clevelanders want to buy. (How competent they are to do this is reflected by their 1953 banking balance of $33,387,000,000.)

Industrial action is the mounting keynote in the Cleveland area, geared to America's industrial progress. And the *one* TV station that's really geared to Cleveland's thoughts and tastes is WXEL. It follows that the shortest route between two points (i.e., Cleveland pocketbooks and *your* advertising) is via the television station identifying itself most closely with this remarkable market. As other advertisers are happily finding, your ship comes in every day when you sign aboard WXEL. Ask the KATZ agency for details.

Cleveland

WXEL

Channel 8

New and renew

1. New on Television Networks

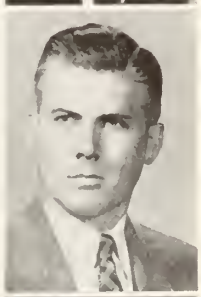
SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Borden Co, (Instant Coffee), NY	DCSS, NY	CBS TV 69	Garry Moore Show; F 11-11:15 am seg; 9 July; 52 wks
Brown & Williamson Tob (Viceroy), Louisville, Ky	Ted Bates, NY	CBS TV 86	Viceroy Star Theatre; F 10-10:30 pm; eff 2 July
Campbell Soup Co, Camden, NJ	BBDO, NY	CBS TV	Lassie; Sun 7-7:30 pm; eff 12 Sept
Chrysler Corp, Detr	McCann-Erickson, Detr	CBS TV 70	Title TBA; Th 8:30-9 pm; 30 Sep; 52 wks
Chun King Sales, Inc, Duluth, Minn	JWT, Chi	CBS TV 70	Garry Moore Show; alt Th 10:15-10:30 am seg; eff 15 July; 52 wks
Doeskin Prods, NY	Grey Adv, NY	CBS TV 45	Robert Q. Lewis; M 2-2:15 pm; 13 Sept; 39 wks
Firestone Tire & Rubber Co, Akron, O	Sweeney & James, Cleve	ABC TV	Voice of Firestone; M 8:30-9 pm; 14 June; 52 wks; simulcast
Florida Citrus Comm, Lakeland, Fla	JWT, NY	ABC TV	Twenty Questions; T 8:30-9 pm; 6 July; 52 wks
General Mills, Mpls	Tatham-Laird, Chi	CBS TV 60	Captain Midnight; alt Sat 11-11:30 am; 4 Sep; 52 alt wks
Dorothy Gray Cosmetics, NY	Lennen & Newell, NY	ABC TV	Ray Bolger Show; joint sponsor F 8:30-9 pm; 17 Sept; no. wks not set
Green Giant Co, LeSueur, Minn	Leo Burnett Co, Chi	NBC TV	Mickey Rooney Show; alt Sat 8-8:30 pm; 28 Aug; no. wks not available
Hawaiian Pineapple Co (Dole), SF	N. W. Ayer, SF	CBS TV 46	House Party; F 2:45-3 pm seg; 30 July; 52 wks
Int'l Shoe Co, St. Louis	Henri, Hurst & MacDonald, Chi	NBC TV	Howdy Doody; alt F 5:45-6 pm; 6 Aug; 7 telecasts
Int'l Shoe Co, St. Louis	D'Arcy, St Louis	NBC TV	Ding Dong School; alt T 10:15-30 am seg; eff 28 Sept
Johnson & Johnson, New Brunswick, NJ	Y&R, NY	NBC TV 76	Imogene Coca Show; partic sponsor Sat 9-9:30 pm; 2 Oct; 39 wks
Lehn & Fink, NY	Lennen & Newell, NY	ABC TV	Ray Bolger Show; joint sponsor F 8:30-9 pm; eff 17 Sept
Liggett & Myers (Chesterfield), NY	C&W, NY	CBS TV 73	Tv's Top Tunes; M, W, F 7:45-8 pm; 28 June; summer repl Perry Como; 8 wks
Minute Maid Corp, NY	Ted Bates, NY	ABC TV 51	Super Circus; Sun 5:30-6 pm seg; incr from alt wk to every wk; eff 27 June
John Oster Mfg, Racine, Wis	Henri, Hurst & MacDonald, Chi	NBC TV 49	Today; partic sponsor M-F 7-9 am; 28 Sept; 15 partic
Pharmaceuticals, Newark	Edward Kletter, NY	CBS TV 66	Juvenile Jury; T 8:30-9 pm; 22 June; summer repl for Red Skelton
Pharmaceuticals, Newark	Edward Kletter, NY	CBS TV 86	Two in Love; Sat 10:30-11 pm; 19 June; 52 wks
Pillsbury Mills, Mpls	Leo Burnett, Chi	NBC TV	Mickey Rooney Show; alt Sat 8-8:30 pm; 28 Aug; no. wks not available
Procter & Gamble, Cinci	Benton & Bowles, NY	CBS TV 122	On Your Account; M-F 4:30-5 pm; 5 July; 52 wks
Procter & Gamble (Tide), Cinci	Benton & Bowles, NY	NBC TV	Concerning Miss Marlowe; M-F alt das 3:45-4 pm; 5 July; 52 wks
Procter & Gamble, Cinci	Compton, NY	CBS TV 67	The Seeking Heart; M-F 1:15-1:30 pm; 5 July; 52 wks
Procter & Gamble, Cinci	Dancer-Fitzgerald-Sample, Chi	CBS TV 89	Welcome Travelers; M-F 1:30-2 pm; 5 July; 52 wks
Procter & Gamble (Cheer), Cinci	Y&R, NY	NBC TV	Golden Windows; M-F alt das 3:15-3:30 pm; 5 July; 52 wks
Reardon Co (Dramex), St Louis	Krupnick & Assoc, St Louis	NBC TV 49	Today; partic sponsor M-F 7-9 am; 8 Sept; 14 partic
R. J. Reynolds Tob, Winston-Salem, NC	Wm. Esty, NY	NBC TV	The Hunter; Sun 10:30-11 pm; eff 11 July
R. J. Reynolds Tob, Winston-Salem, NC	Wm. Esty, NY	CBS TV 32	Morning Show; T-F 7:45-50 am; alt das; 1 June; 31 wks
Serutan Co, Newark	Edward Kletter, NY	Du Mont 51	The Stranger; F 9-9:30 pm; 25 June; 13 wks
S.O.S. Co, Chi	McCann-Erickson, SF	CBS TV 56	Bob Crosby Show; alt F 3:30-45 pm seg; 9 July; 52 alt wks
A. E. Staley Mfg Co, Decatur, Ill	Ruthrauff & Ryan, Chi	ABC TV	Don McNeill's Breakfast Club; T, Th 9:30-9:45 am seg; 27 July; 52 wks
C. A. Swanson, Omaha	Tatham-Laird, Chi	CBS TV 67	Bob Crosby Show; alt Th 3:30-3:45 pm seg; 5 Aug; 56 wks
Toni Co, Chi	Leo Burnett, Chi	NBC TV	College of Musical Knowledge; Sun 7-7:30 pm; 4 July; 11 wks
Toni Co, Chi	Leo Burnett, Chi	CBS TV 57	Garry Moore Show; alt Th 10:15-10:30 am seg; eff 8 July; 52 wks
Toni Co, Chi	Leo Burnett, Chi	NBC TV	People are Funny; alt Sun 7-7:30 pm; eff 19 Sept
Toni Co, Chi	Weiss & Geller, Chi	CBS TV 48	Bob Crosby Show; T 3:30-3:45 pm seg; 15 June; 52 wks
Toni Co, Chi	Weiss & Geller, Chi	NBC TV	Dollar a Second; Sun 10-10:30 pm; eff 4 July
Wander Co, Chi	Tatham-Laird, Chi	CBS TV 60	Captain Midnight; alt Sat 11-11:30 am; 4 Sept; 52 alt wks

2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Brown Shoe Co, St Louis	Leo Burnett, Chi	ABC TV 60	Smilin' Ed's Gang; Sat 10:30-11 am; 21 Aug; 52 wks
Colgate-Palmolive, Jersey City, NJ	Wm. Esty, NY	CBS TV 116	Strike It Rich; W 9-9:30 pm; 7 July; 52 wks
Continental Baking, NY	Ted Bates, NY	NBC TV 35	Howdy Doody; W 5:30-6 pm; 9 June; 52 wks
General Mills, Mpls	Wm. Esty, NY	CBS TV 71	Barker Bill's Cartoons; W, F 5-5:15 pm; 2 June; 52 wks
General Motors, Frigidaire Div, Detroit	FC&B, Chi	CBS TV 52	Arthur Godfrey Time; T, Th 10:30-45 am; 8 June; 52 wks
Hotpoint Co, Chi	Maxon, Chi	ABC TV 67	Adventures of Ozzie & Harriet; alt F 8-8:30 pm; 2 July; 52 wks











Numbers after names refer to New and Renew category

George M. Finley (3)
Rodney Erickson (3)
H. D. Talbot Jr. (4)
E. H. Weitzen (4)
E. Gelsthorpe (4)

2. Renewed on Television Networks (continued)

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration	
Int'l Silver, Meriden, Conn	Y&R, NY	CBS TV 56	My Favorite Husband; alt Sat 9:30-10 pm; Sept, 22 alt wks	1
Kellogg Co, Battle Creek, Mich	Leo Burnett, Chi	NBC TV 48	Howdy Doody; T & Th 5:30-5:45 pm; 1 June wks	2
Nestle Co, White Plains, NY	Cecil & Presbrey, NY	ABC TV 53	Space Patrol; alt Sat 11-11:30 am; 4 Sept; 52	3
Pillsbury Mills, Mpls	Leo Burnett, Chi	CBS TV 51	Arthur Godfrey Time; M-Th 11:15-30 am June; 52 wks	1
Pillsbury Mills, Mpls	Leo Burnett, Chi	CBS TV 50	House Party; M-Th 2:45-3 pm; 1 June; 52 wk	
Plymouth Div, Chrysler Corp, Detroit	N. W. Ayer, NY	CBS TV 139	That's My Boy; Sat 10-10:30 pm; 10 July; 13	3
Ralston Purina, St Louis	Gardner, St Louis	ABC TV 53	Space Patrol; alt Sat 11-11:30 am; 4 Sept; 52	3
Revere Copper & Brass, NY	St. George & Keyes, NY	NBC TV 22	Meet the Press; alt Sun 6-6:30 pm; 11 July pgms	3
Simmons Co, NY	Y&R, NY	CBS TV 56	My Favorite Husband; alt Sat 9:30-10 pm Sept, 22 alt wks	1

(See page 2 for New National Spot Radio and Tv Business)

3. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
C. Ralph Bennett	Fred Gardner Co, NY, partner & creative dir	Same, exec vp
Barry Blau	Huber Hoge & Sons, NY, media dir	Emil Mogul Co, NY, traveling r-tv time buyer
Albert R. Bochroch	Gray & Rogers, Phila, contact dept & in chg new bus	Same, vp
Douglas K. Burch	Benton & Bowles, NY, asst tech dir tv, assoc rcdg dir radio	Stockton, West, Burkhart, Inc, Cinci, mgr of progrmg
Christopher Cross	K&E, NY, asst publicity dir	Same, dir exploitation div prom dept
Harold H. Dobberteen	Foote, Cone & Belding, NY, vp & dir media	Bryan Houston, Inc, NY, vp & dir media
Rodney Erickson	Y&R, NY, mgr acct planning	Same, vp
George M. Finley	Bryan Houston, Inc, acct exec	Same, vp & acct supvr
Ted Gravenson	Ben Sackheim Co, NY	Wexton Co, NY, vp & chmn plans bd
Mary Harris	Free lance r-tv dir, prod, writer	McCann-Erickson, NY, prodn supvr
Sander Heyman	Schenley Ind, LA, adv & sls	Roy S. Durstine, Inc, LA, exec staff, head r-tv activities
Kingsley F. Horton	CBS, Pacific Coast, sls mgr	McCann-Erickson, NY, r-tv acct exec
Howard S. Johnson	C&W, NY, dir pub rels r-tv	Same, vp
Russ Johnston	Ward Wheelock, Phila, in chg r-tv	McCann-Erickson, NY, acct exec
Franklin P. Jones	Gray & Rogers, Phila, publicity dir	Same, vp
Edward J. Labs, Jr.	Allied Bdctg Co, Syracuse, genl mgr	Flack Adv, Syracuse, acct exec
William W. Lewis	Geyer, NY, comml dir	Same, dir r-tv
Phillip L. McHugh	Tracy-Locke Co, Dallas, r-tv dir	Campbell-Ewald, Detroit, r-tv dir.
Joseph C. Meehan	Geyer Adv, NY, pr acct exec	Same, dir pub rel dept
William S. Oliver	Ayes, Swanson & Assoc., Lincoln, acct exec	Curt Freiberger & Co, Denver, acct exec
Roger Purdon	Wm Weintraub, NY, copy chief	Bryan Houston, NY, vp & creative dir
Daniel Welch	Foote, Cone & Belding, Chi, acct exec	Needham, Louis & Brorby, Chi, acct exec
Granville Worrell	Gray & Rogers, Phila, contact dept	Same, vp

4. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Charles Derrick	Pepsi-Cola, NY, display mgr	Same, adv mgr
Edward Gelsthorpe	Bristol-Myers, NY, dir specialty sls, new prods devel dept	Same, dir sls prom, prods div
Robert M. Lehman	Duane Jones, N.Y, mdsg mgr	American Safety Razor Corp, NY, asst mdsg m
Norman V. Osborn	Ward Wheelock Co, Phila, mgr plans-media dept	Thomas Lipton, Inc, Hoboken, media dir
Harold D. Talbot Jr.	B. F. Goodrich, Watertown, Mass., sls prom mgr floor covrg div	Sylvania Elec, Salem, Mass, adv mgr, lighting
Edward H. Weitzen	Bulova Research & Devel. Labs, NY, pres & dir	American Machine & Foundry, NY, vp in chg m

5. New Firms, New Offices, Changes of Address

ABC's Western Film Synd, Hywd, new address, 1539 North Vine St, Hywd 28

Fred W. Amend Co, Chi, new sales office, 1603 Orrington Ave, Evanston, Ill

Amer Merchandising Org, Phila, new radio-tv prize supplier, 203B Pine St, Phila

BMI, new exec office address, 589 Fifth Ave, NY, PLaza 9-1500

Campbell-Ewald, NY, new address, 488 Madison Mu 8-3400

Ettinger Co, Hywd, new address, 8120 Sunset Blvd

General Adv Agency, new agency, Markham Bldg, 1651 Cosmo St, Hywd; owner John M. Kemp

Mel Gold Prodns, new NY film prodn co at 1639 Broadway. Mel Gold, pres, formerly head of Nat'l Screen Service, East Coast div

William W. Harvey Co, new offices at 5747 Melrose Ave, L

Headley-Reed, new New Orleans office, 504 Delta Baronne St

KBIF, Fresno, new address, KBID-TV bldg, 1117 "N" St

Lew King Adv, Phoenix, becomes Lew King Prodns, comp prodn serv avail for radio & tv

McCann-Erickson, NY, absorbs Wilkinson, Schiwetz & Houston agency

McGowan Prodns, LA, new telefilm prod firm, address, Studios, La Brea Ave, LA

Official Films, new West Coast offices, 275 So Beverly Beverly Hills, Cal

Pelican Films, new co at 41 W. 47 St, NY, formed by Tho J. Dunford, Jack Zander & Elliott Baker

William G. Rambeau Co, Chi, new offices at 185 No. Wa Ave, Chi 1











Numbers after names refer to New and Renew category

H. S. Johnson (3)
Douglas K. Burch (3)
Roger Purdon (3)
William L. Lewis (3)
H. H. Dobberteen (3)
Granville Worrell (3)
A. R. Bochroch (3)
Franklin P. Jones (3)
Ted Gravenson (3)
E. J. Labs Jr. (3)











Buy WHO and get Iowa's METROPOLITAN AREAS, PLUS the Remainder of Iowa!



Iowa has six Metropolitan Areas which, all combined, do 32.8% of the State's Retail Sales, as shown at the right.

Quite a number of radio stations can give you high Hoopers etc., in ONE Metropolitan Area. *WHO gives you high coverage in virtually ALL the State's Metropolitan Areas, plus practically all the REMAINDER of Iowa, too!*

RETAIL SALES PERCENTAGES

5.4%	Cedar Rapids
4.2%	Tri-Cities
11.4%	Des Moines
2.9%	Dubuque
4.6%	Sioux City
4.3%	Waterloo
32.8%	TOTAL METRO. AREAS
67.2%	REMAINDER OF STATE
100.0%	

(1954 Consumer Markets figures)

At 9 a.m., WHO gives you 74,526 Actual Listening Homes for only $47.50 (15.7 LISTENING HOMES per PENNY!)

According to the authoritative 1953 Iowa Radio-Television Audience Survey, 74,526 homes *all over Iowa* are actually tuned to WHO at 9 a.m., every average weekday. Figuring time costs at our 1-minute, 26-time rate, WHO gives you 15.7 *actual listening homes, per penny!*

That's the result of ALL-STATE programming, ALL-STATE Public Service, ALL-STATE *thinking,* here at WHO. Ask Free & Peters for all details!

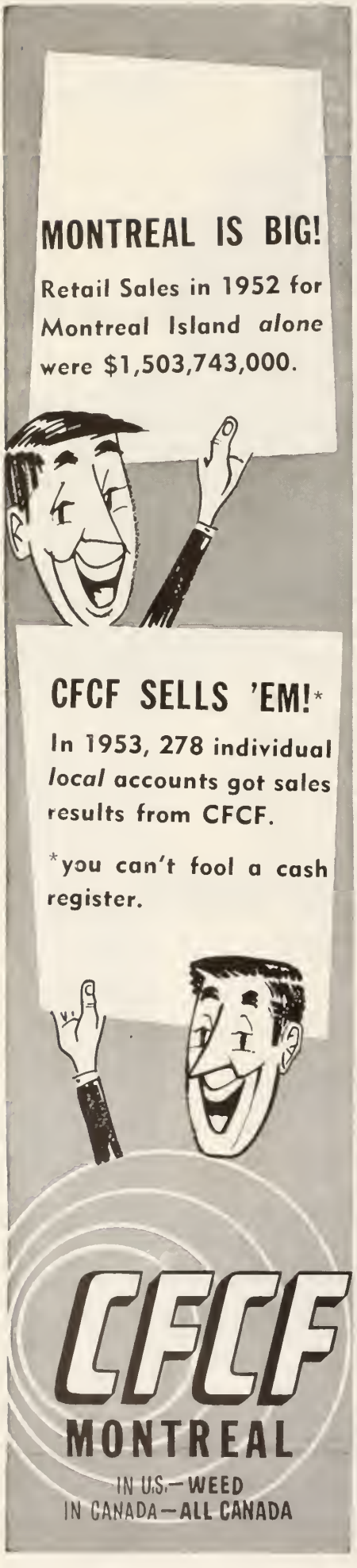


FREE & PETERS, INC., National Representatives

BUY ALL of IOWA—
***Plus* "Iowa Plus"—with**

WHO

Des Moines . . . 50,000 Watts
Col. B. J. Palmer, President
P. A. Loyet, Resident Manager





Milton Berle, Henry Markus and Jan Murray discuss mock money problems

Mr. Sponsor

Henry A. Markus

Vice President
Wine Corp. of America, Chicago

It all started late one afternoon in 1947 when Henry A. Markus, v.p of the Wine Corp. of America, walked into the storage room and drained 40,000 gallons of wine into the Chicago sewers. This decision helped double the firm's sales within a year.

The reason? Pouring 40,000 gallons of Barloma wine down the drain made room for Mogen David wine. This kosher wine with mass appeal has gotten all the firm's advertising backing from 1947 on.

"On a sales trip in Peoria I met a jobber who wouldn't buy any Barloma," Markus explained to SPONSOR. "He did want 50 cases of Mogen David—and 50 cases is a lot of wine! Our sales records showed Barloma just holding its own while Mogen David sales were climbing.

"The answer was obvious—promote Mogen David. But we didn't have enough room for Mogen David, so I got rid of Barloma."

Markus also applies his marketing and sales experience in guiding the advertising strategy of the wine firm. The bulk of this advertising, through Weiss & Geller, is in tv. Here's how Mogen David Wine's $1,986,000 budget for 1954 breaks down: $1,238,000 for tv; $448,000, billboards; $300,000, newspapers, radio, spectaculars.

During the past year Mogen David sponsored *Dollar A Second*, Du Mont, Mondays 8:00-8:30 p.m. over 93 stations. This show cost the sponsor $10,500 a week to produce. An audience-participation quiz program, it was m.c.'d by Jan Murray. For the 1954-1955 season show will move to ABC TV, with a 130-station lineup.

Mogen David's network tv advertising is aimed at a mass family audience. The firm switched from sponsorship of dramatic programing in 1952 when it dropped *Charlie Wild, Detective*.

"Ours is an ideal family wine," Markus told SPONSOR. "Therefore we like to reach the family when it is gathered in group entertainment before a tv set. And we prefer to reach them with light entertainment rather than heavy or disturbing dramatic shows."

This formula has paid off: For the first six-month period of 1954 sales are up 30% over '53. And if sales ever slip?

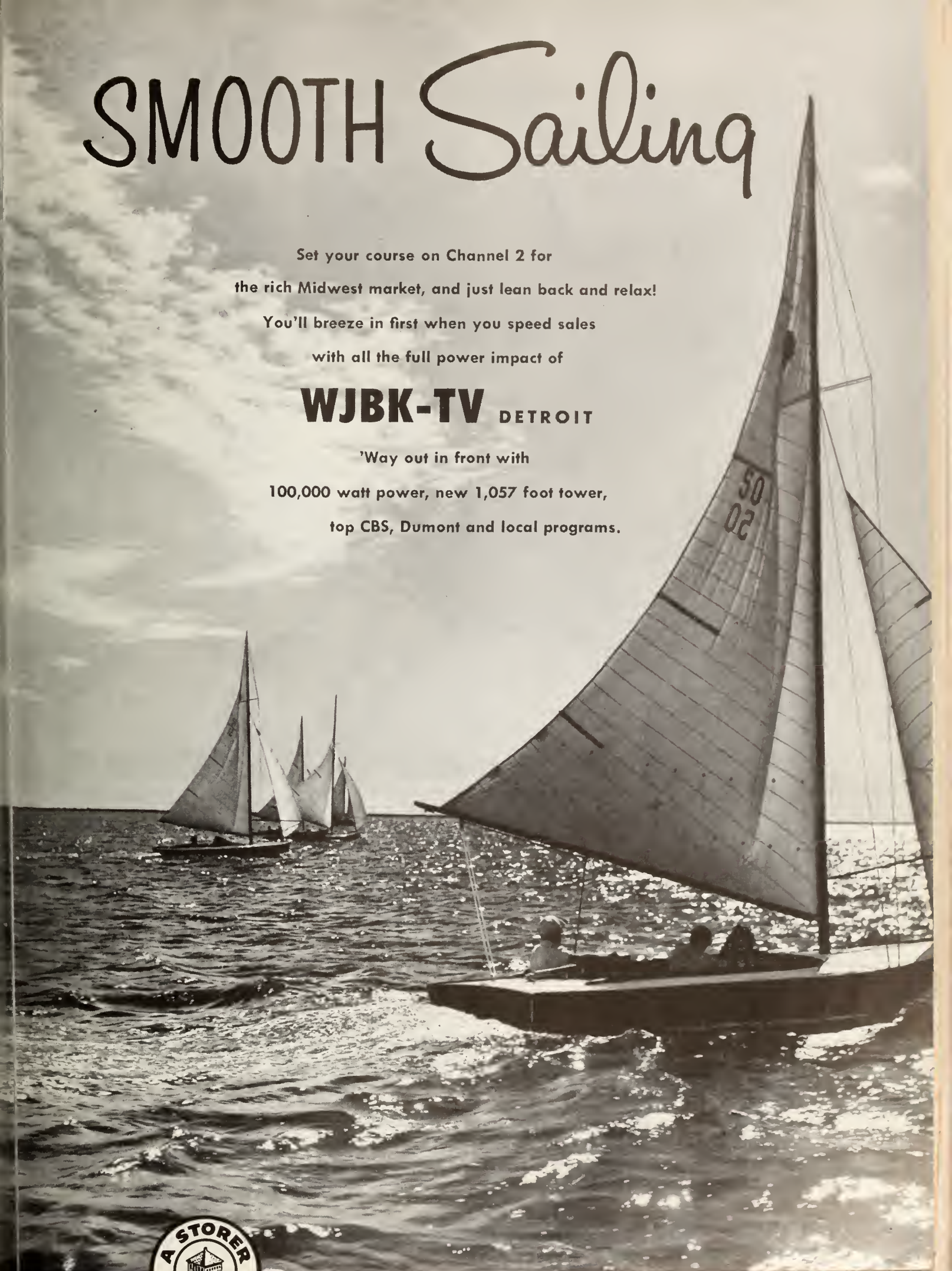
Markus grins at this question: "We have another wine formula with even better consumer tests than Mogen David. Now if we only had the space. . ." ★ ★ ★

SMOOTH Sailing

Set your course on Channel 2 for
the rich Midwest market, and just lean back and relax!
You'll breeze in first when you speed sales
with all the full power impact of

WJBK-TV DETROIT

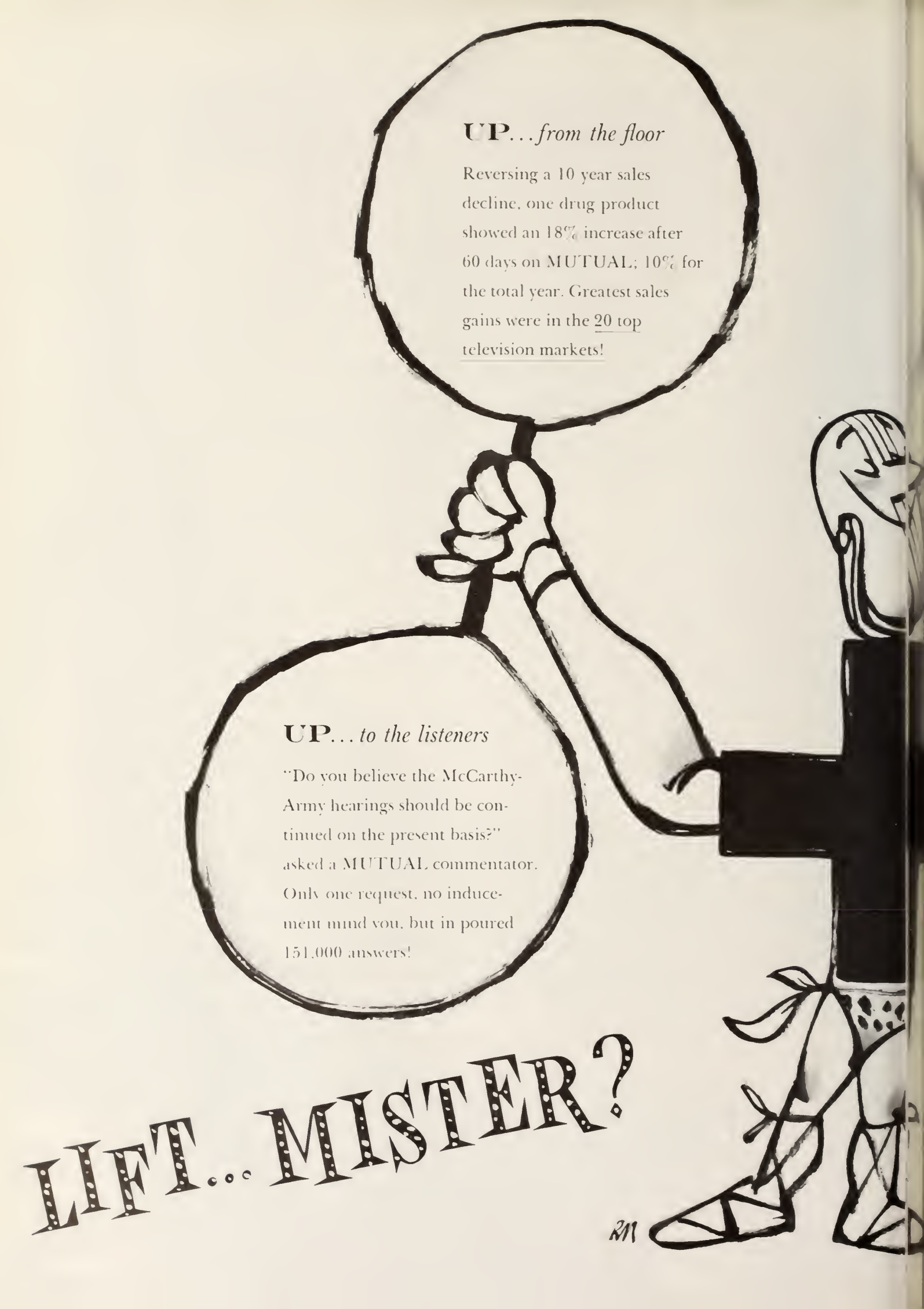
'Way out in front with
100,000 watt power, new 1,057 foot tower,
top CBS, Dumont and local programs.

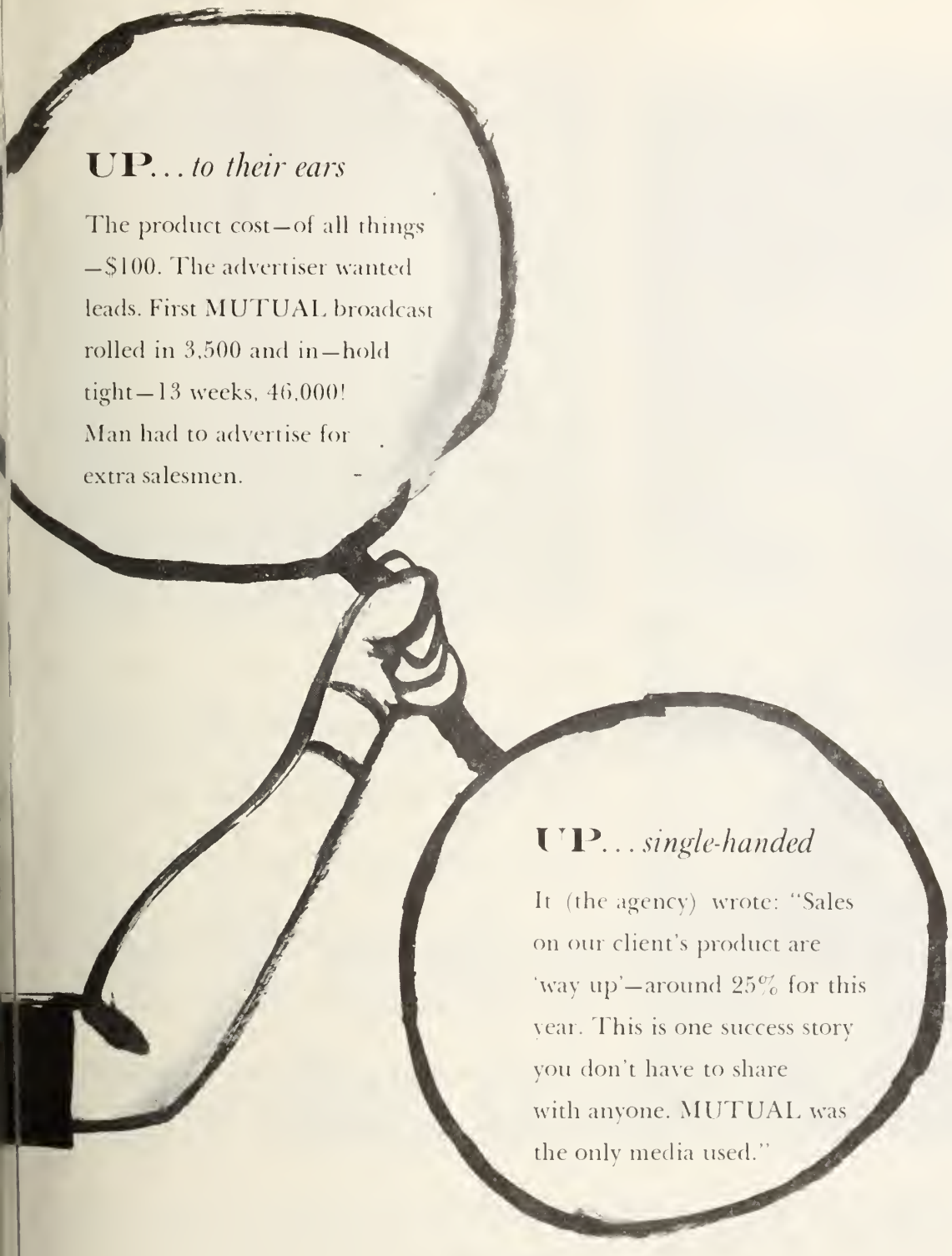


A STORER STATION

Represented Nationally
by THE KATZ AGENCY

National Sales Director, TOM HARKER, 118 E. 57th, New York 22, ELDORADO 5-7690


UP... from the floor
Reversing a 10 year sales decline, one drug product showed an 18% increase after 60 days on MUTUAL; 10% for the total year. Greatest sales gains were in the 20 top television markets!
UP... to the listeners
"Do you believe the McCarthy-Army hearings should be continued on the present basis?" asked a MUTUAL commentator. Only one request, no inducement mind you, but in poured 151,000 answers!
LIFT... MISTER?



Sure we've an audience lift (even listening at night is up on Mutual over last year in the latest Nielsen report—M-F 7:30-10 pm.) Sure we've a billing gain (the only network to have one in fact—Jan.-April '54 over Jan.-April '53). Sure we lift our voice in 328 markets other nets and other media miss. *That's* the great strength of Mister Plus. But the lift that counts, we think, is the lift Mister Plus gives clients' sales.

Want a lift, Mister?

Mutual Broadcasting System

A Service of General Teleradio for All-America... PLUS



"STORM COMING" BY CLYDE BROWN

WITH a promising Fall Season, thousands of farm families are ready to turn to the advertiser . . . for the products their well-earned money will buy.

How can the advertiser most effectively send his sales message directly to the working families in the Midwest? Naturally, through the media that has helped build this market by serving its people. That media is . . . WLS! It has given these working families the kind of entertainment, news, markets and other services that have won their complete confidence and loyalty.

Yes, it's time for the advertiser to reap the harvest that awaits him when he concentrates his sales message in the Midwest . . . through the powerful selling of WLS!

See your Blair Man for Availabilities

A Clear Channel Station

WLS CHICAGO 7 The PRAIRIE FARMER STATION

890 KILOCYCLES, 50,000 WATTS, AMERICAN AFFILIATE. REPRESENTED BY JOHN BLAIR AND COMPANY.



HAL FELLOWS, NARTB PRES., SOUGHT MERGER WITH TVAB



R. A. MOORE, KTTV, ACTING CHAIRMAN OF "OLD" TVAB

New facts for sponsors: Advertisers will get increased flow of facts about tv soon. Industry should have Television Advertising Bureau before summer's out which will furnish facts about tv as part of its promotional function. New TvAB will be result of merger between TvAB, which stations had organized, and planned tv promotion bureau of NARTB. Pictures above are of two of industry's leaders who helped bring about merger: NARTB President Harold Fellows and Dick Moore, KTTV, of station-organized TvAB. Also in offing for advertisers is official count of tv sets in all U.S. markets by NARTB's planned Television Audit Circulation. (See page 76)

The 20 trends you must know about in fall radio-tv

Here from the pages of SPONSOR's 8th annual Fall Facts issue is your over-all look at this fall's hottest trends

This is the eighth in SPONSOR's series of Fall Facts issues. It is also the largest issue in SPONSOR's history, having 268 pages. To help give you the over-all picture quickly, SPONSOR's editors have prepared the brief report which appears on the next two pages. Its paragraphs are highlights from the complete coverage which follows later in this issue. This issue's function is to help you make immediate buying decisions and to serve for the year-'round as a manual. It is divided into seven main sections: reports on spot tv and network tv, on spot radio and network radio; and three Basics sections, one on radio, one on tv and one on film. The Basics give you fundamental industry facts, many of them in chart form.

You'll find complete index for this issue on page 8

In addition to usual Digest Page appearing with each issue of SPONSOR, this issue has complete subject index to its seven main sections. You'll find it helpful in looking for subjects you are most concerned with. See page 8.



Color tv is starting growth on local as well as national level. Above, one of WKY-TV, Oklahoma City's live color shows. For color coverage this issue see Spot tv starting page 73 and Network tv starting page 117. Results of SPONSOR survey of U.S. tv stations and their color equipment appear page 76. Shown above (l. to r.): Bob Doty, WKY-TV production supervisor; Prissy Thomas who does announcements for client, Club Cracker; Milt Stephan, Allen & Reynolds; Leonard Fox, Oklahoma sales mgr. for client

SPOT TV TRENDS

Complete report starts page 73

1. Stations are gearing up for color telecasting. special SPONSOR postcard survey of all U.S. outlets shows. More than seven out of every 10 outlets hope to have equipment to televise color shows from network lines before the end of the year. About 20% expect to install color slide and film equipment for local-level telecasts. Now the problem rests with equipment makers. Advertisers are expected to move in on color spot tv "experimentally" early this coming fall.

2. Official industry tv set count may soon be on the way. Politz research firm has been retained by NARTB to study methods of counting tv sets in U.S., circulation of tv stations. Also the station-formed TvAB will become all-industry promotion bureau to distribute facts and figures of television to advertisers.

3. Heavy pressure is still on from advertisers seeking nighttime spot slots. Reps report that nighttime turnover of advertisers in largest markets is often less than 1%. Result: Many advertisers are moving in on afternoon and morning slots rather than sweat out the long "priority lists."

4. Tv film industry is booming. With network costs at all-time high, many advertisers are using multi-market campaigns built around syndicated film programs. Some 25% of today's syndicated vidpix business is in this field. In film commercials, trend is toward more animation and fewer non-extra actors, larger per-film budgets and smaller numbers of film commercials, leading producers report.

NETWORK TV TRENDS

Complete report starts page 117

1. The SRO signs at night are up earlier for this fall than in previous seasons. Nighttime availabilities on CBS and NBC are non-existent. ABC and Du Mont have time available, though former is filling up its evening periods nicely.

2. Clearances will be easier this fall than last though it is hard to generalize about this complicated subject. There are still a number of problem areas and there is no relief in sight in a few of them. The agencies still have men traveling around the country trying to clear time for specific shows.

3. Costs will be up for most advertisers. One reason: fierce network competition is bringing forth more expensive shows, such as the NBC spectaculars. There are also the "normal" increases for talent, script, etc. Time costs are increasing with more tv homes and larger station lineups.

4. Economic pressures are causing many uhf stations to go off the air. There is no apparent sponsor prejudice against uhf stations *per se*. Most sponsors realize that rate of uhf conversions is closely linked with degree of vhf competition a uhf station faces.

5. Despite paucity of color sets in homes, color programing and station conversion to transmit color is continuing at a healthy rate. The number of color sets is likely to be much below early estimates.

6. Time franchises are more vulnerable. The bumping of U.S. Tobacco's *Martin Kane* and *Voice of Firestone* from NBC program lineup, the "right-of-way" programing of spectaculars and strong grip on programing by networks are all evidence of this trend.

SPOT RADIO TRENDS

Complete report starts page 195

1. Major shifts have taken place in spot radio sales strategy of reps, stations. Among key developments: more "service" packages of news, weather, traffic bulletins aimed at in-home and out-of-home radio audience; more efforts to stretch Monday-through-Friday morning programing to include Saturdays thus giving stations an "extra morning" to sell; more nighttime low-cost saturation plans; more programs beamed toward pinpointed audiences.

2. "Total" measurement of radio to be feature of fall spot buying. As timebuyers become more research-conscious, new research tools are being developed. Nielsen expects to start his new area radio-tv measurement service, Nielsen Station Index, in October. Pulse plans to conduct more full-area studies, more out-of-home rating. Time buying today also makes use of audience composition data, cumulative ratings, turnover.

3. Spot business outlook continues to be generally optimistic. Spot program hours of mornings, afternoons, early evenings and late at night have been least hit by tv, are most popular with agency radio buyers. Annual level is over $135 million.

4. Radio's "specialties" are gaining favor with audiences, buyers. More than six out of 10 stations air one or more farm shows. Nearly 140 radio outlets program more than 10 hours weekly of classical music. Some 375 stations aim programs at Negro market; 22 outlets are 100% Negro-programed. Foreign-language broadcasts are holding their own in many of the nation's largest metropolitan areas.

NETWORK RADIO TRENDS

Complete report starts page 251

1. Nighttime costs will take a drop in the fall with time discounts set for an increase on CBS and NBC. ABC is expected to follow suit. Mutual will continue its "automatic rate cuts" as new tv outlets come on the air. (Admen quoted in this section explain what effect they think cost reduction will have.)

2. Programing trends will be marked by greater use of strips at night. CBS will add an hour of them. There are four reasons for this trend: (1) reduced show costs per advertiser, (2) sponsor can get large cumulative audiences quickly, (3) networks can sell them as spot carriers and (4) audiences can remember them more easily than different programs each day.

3. More spot carriers will be offered for sale in the fall. Mutual is expected to get an O.K. on carrier strips in the morning and afternoon from its affiliates. NBC has added a spot carrier at night and CBS may sell its new strips in 7½-minute segments.

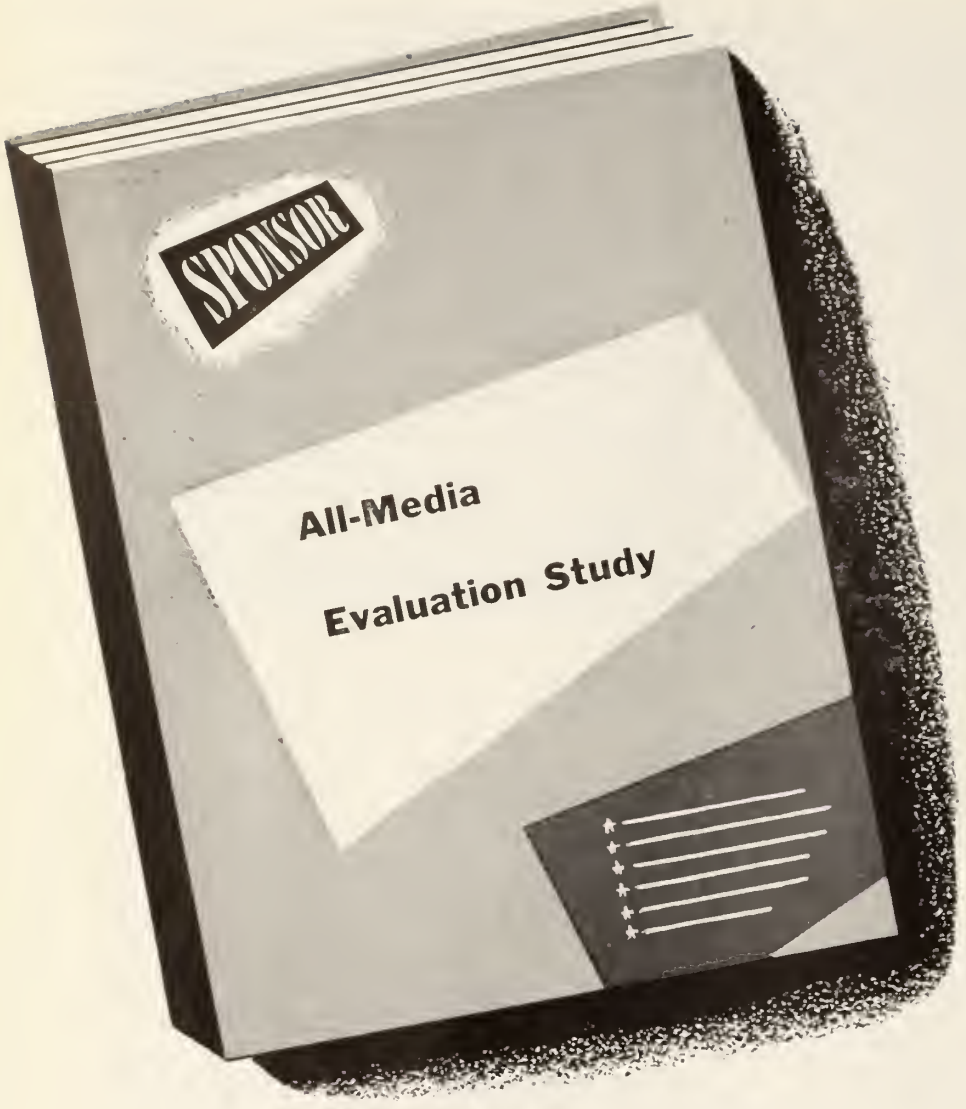
4. New set count figures and radio listening data will shed additional light on radio and will spark new radio promotion efforts by broadcasters. Set figures gathered by Politz for BAB and networks will be released shortly. Mutual will also release data.

5. Program formats will be increasingly marked by relaxed, easy-to-listen-to fare with the disk jockey approach coloring more and more shows. The networks will seek to differentiate themselves from independent station d.j. shows by using big names.

6. The possibility of a regular measurement of auto listening nationally by Nielsen will give fillip to networks' efforts to reach auto listener.

Important recent net radio buys include those of sponsors below. Merit Card bought Martin Block on ABC, company's first net radio buy. Royal Crown bought Robert Q. Lewis on CBS Saturday mornings to get big pre-marketing audience. Florida Citrus Commission is sponsoring "Florida Calling" on MBS, first net buy for Commission. Prudential is buying into "Fibber McGee and Molly" on NBC at night. Prudential wants to reach men, biggest insurance buyers, feels night is best time. See Network radio starting page 251





26 articles of media study now being printed in book form

The 26 articles of the All-Media Evaluation Study are now being reprinted in book form. Copies should be available in August at $4 each. Volume will run to about 200 pages, 130,000 words, SPONSOR *format, with all the numerous tables, charts and surveys as they appeared in the original articles. Agencies, advertisers, broadcasters will find volume most complete on media evaluation published to date. You may order now.*

Highlights of the All-Media study

Here's a summary of what each of 26 articles in 2-year study contains. You will want to read, then file this with study as convenient reference

SPONSOR's two-year All-Media Evaluation Study will have been time wasted if the agencyman, advertiser and broadcaster for whom it was undertaken don't use it.

To give you an idea of its scope the following summary (next three pages) was prepared. You'll find it not only a concise digest of what the study entailed but also a reminder of what you might have overlooked or forgotten when the articles first appeared. After reading it, we suggest you file it with your media articles as a reference.

For those who want the study in book form, we suggest you order the bound volume due to be published in August at $4 a copy.

Here are the 10 most important conclusions of the series (for a full discussion, see 28 June 1954 issue):

1. Media evaluation lags far behind copy, market.
2. Much money is wasted on non-scientific practices.
3. Lack of research on much advertising is appalling.
4. On the other hand, widespread acceptance of many new "tools" is equally bad.
5. Refusal to experiment in use of media is notorious.
6. Methods for choosing media, especially for new products, are often primitive.
7. Much research to prove one medium "best" is useless.
8. It is possible to set up an accurate intermedia test.
9. Reasons given by some advertisers for not using air media are incredible.
10. Psychology, especially study of motivations, has a vital place in media evaluation. ★ ★ ★

PART 1. "Why evaluate ad media?" Ten pages of charts including 30 tips to advertisers, agencies and media on evaluation. Two-page chart spells out how typical agency analyzes each major market. Another chart gives figures through years to show how all major media complement each other after initial period of competition (all prosper or show revenue declines simultaneously). Article shows why media selection still is in "cave man stage," cites examples of various yardsticks (20 April 1953 issue).

* * *

PART 2. "Media Basics I." Two pages, including one full page of charts and figures, are devoted to each of the following media: newspapers, direct mail, radio and magazines. Advantages, limitations, biggest clients and growth charts are given for each medium. Spokesmen for each medium tell why advertisers should include their particular media in total advertising schedule (4 May 1953 issue).

* * *

PART 3. "Media Basics II." Two pages, including one full page of charts and figures, are devoted to: television, business papers, outdoor and transit. Advantages, limitations, biggest clients and growth charts are again given for each medium and media spokesmen tell why advertisers should include their particular media in total advertising schedule (18 May 1953 issue).

* * *

PART 4. "I. How to choose media." Different agencies use different yardsticks in selecting media for ad campaigns. The various techniques are discussed here. Tips from SPONSOR's All-Media Advisory Board and executives of research organizations are given on setting up research, choosing objectives. Chart comparing billings of magazines and air media rebuts *Life's* claim that it leads media parade in annual billings (1 June 1953 issue).

* * *

PART 5. "II. How to choose media." Debate on whether some advertisers' newspaper backgrounds and complexity of air media create bias in favor of print. Twenty-six advertisers, agencymen and researchers discuss factors they personally consider most important in selecting and recommending media (15 June 1953 issue).

* * *

PART 6. "What sponsors should know about *Life's* new 4-media study." Article debates whether *Life's* study is really impartial, reprints charts from study to show misuse of statistical data. Network researchers' and agencymen's opinions on the study are quoted. Highlights of the report are given with comments by air and print experts on various points (29 June 1953 issue).

* * *

PART 7. "Beware of these media research pitfalls!" Why both the print and air media are guilty of overreaching in their research. Various media sales tests—including tests made by radio networks—are examined to show validity or non-validity. Four principal methods of measuring sales effectiveness are given, with their weaknesses. Chart points up 10 media research traps for the unwary (27 July 1953 issue).



Here are excerpts from letters to SPONSOR on Media Study

RESEARCHER. Benjamin Shimberg, asst. to pres., Educational Testing Service, Princeton: "I think SPONSOR is to be commended for undertaking a project of such magnitude. In so doing you are rendering an important public service, not only to your subscribers but students and researchers as well."

AGENCYMAN. Reid Webber, president, Webber Advertising Agency, Grand Rapids: "This is a noble service to the advertising industry and should strengthen the scientific use and resultfulness of the several media."

MARKETING MAN: H. D. Everett Jr., director of marketing research, Ford Motor Co., Dearborn, Mich.: "Again I would like to compliment you on this series of articles and put in a request for several sets of reprints of the whole series after its completion."

STATION MANAGER. Frank Stubbs, station manager, KLMS, Lincoln, Neb.: "I am sure that this will prove to be one of the most valuable things yet done in the business and I am most anxious to get all results in a single volume."

AGENCYMAN. James A. Boyce, The Mautner Agency, Milwaukee: "Have found your recent Media Series both invaluable and elusive—seems EVERYONE has found a use for it. The problem in our agency is that only I tore the series out of the magazines when it appeared. Would you be good enough to send me a reprint of the entire series which I could file for general agency use—then maybe I'll get to use mine once in a while!"

SPOT SALES MANAGER. Sam Cook Digges, general sales manager, CBS TV Spot Sales: "Please reserve me a copy of SPONSOR's All-Media Study. . . . This is to be a personal copy for me, and I will be glad to send you a personal check. . . . SPONSOR is certainly to be congratulated on this excellent study."

MEDIA MANAGER. Laura B. Mang, manager of media department, Moser & Cotins, New York: "The articles have presented very intelligent treatment of controversial subjects and we shall greatly appreciate having them in book form for examination and reference."

STATION MANAGER: Arch L. Madsen, manager, KOVO, Provo, Utah: "I think your marvelous Media Evaluation Study is one of the very finest things that has ever happened to us in radio. Please arrange to send this station four copies of this entire series."

Coming up next on media

Two articles growing out of the All-Media Evaluation Study will be published in SPONSOR *soon:* (1) *Dick Dunne's analysis of media trends which he made for Sullivan, Stauffer, Colwell & Bayles where he's media research director;* (2) *Advertest Research's test of a half-hour segment of* Your Show of Shows *vs. a double-page spread in* Life *on ad recall. Guess who won!*

PART 8. "II. Beware of these media research pitfalls!" Entire text of Advertising Research Foundation's criteria for advertising and marketing research is reprinted. Twenty-one researchers, agencymen, advertisers and air experts tell how they set up tests and use media research (24 August 1953 issue).

* * *

PART 9. "How 72 advertisers evaluate media." Four pages of charts tabulate answers each of 72 advertisers gave to SPONSOR's 16-part questionnaire on media evaluation. These advertisers spend total of $137 million annually on advertising. Questions are explained and SPONSOR's conclusions given. Includes information on advertisers' sources for media data; methods of determining media effectiveness; which medium advertiser considers most effective. Includes list of 11 most important facts learned in survey of 2,000 advertisers (7 September 1953 issue).

* * *

PART 10. "How 94 agencies evaluate media." Four pages of charts tabulate answers each of 94 agencymen gave to SPONSOR's 16-part questionnaire on media evaluation. Includes information on agencies' sources for media data: methods of determining media effectiveness; which medium agency considers most effective. Background of admen answering questionnaire is also given. List of 10 most important facts learned in this survey of 1,000 agencymen (21 September 1953 issue).

* * *

PART 11. "How BBDO evaluates media." Bernard C. Duffy, president of Batten, Barton, Durstine & Osborn, one of world's largest agencies, gives personal opinions on the various media, tells what his agency wants to know about media before planning an advertising campaign. Included are specific examples of which media are best to fill special needs of certain products (5 October 1953 issue).

* * *

PART 12. "How Emil Mogul tests media weekly for Rayco." Customers fill out cards while they wait to get their auto seat covers fitted. These cards indicate what made customer come to Rayco for seat covers and in what media they've noticed Rayco ads. Article gives results of such tests, with detailed explanation of how agency can go about setting up similar system for its own clients. Full page of charts shows how you can profit by being able to check media on weekly basis (19 October 1953 issue).

PART 13. "Why these 31 advertisers DON'T use air media." Results of mail-and-phone survey of 199 advertisers who are non-users of the air media. Easy-to-read chart lists name of company, product it manufactures or distributes, agency, 1953 advertising budget and the reasons it gave for not using air media. Among reasons most commonly cited: product "unsuitable" for air advertising; radio and/or tv are "too expensive"; radio gives too much coverage where product isn't being sold; radio and/or tv "flopped" in past, firm hasn't tried them since (16 November 1953 issue).

* * *

PART 14. "What's wrong with the rating services." Comprehensive reference chart gives point-by-point comparison of the rating services from the standpoints of basic data supplied; techniques; sample bases; limitations, and advantages. Includes SPONSOR's own ideal rating system and how the six existing services compare from aspect of sample size, breakdown of figures given, and so on. Includes seven important DON'TS in using ratings (28 December 1953 issue).

* * *

PART 15. "What's wrong with print measurement services?" Facts about the three readership services including their sampling methods, questioning procedures and how much each one costs. List of basic questions advertisers raise about readership services. Article includes opinions of researchers on the services, explains why knowing the facts about each one is vital to advertisers and agencies (11 January 1954 issue).

* * *

PART 16. "How different rating services vary in the same market." Ward Dorrell, research director of John Blair & Co. and Blair Tv, station rep organization, points out the fact that different services often come up with widely divergent ratings and sets-in-use figures for the same market. Dorrell underscores importance of using other criteria besides ratings when planning advertising campaign. Three easy-to-read bar charts give examples of variation in same markets (25 January 1954 issue).

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PART 17. "Can you set up an 'ideal' media test?" Most researchers assert it's impossible to set up a fool proof or ideal intermedia test. Includes descriptions of three agency attitudes towards testing and explanation of why testing is so important and so difficult to perfect. Three tables describe the "ideal" intermedia test based on interviews with 150 media experts, list 10 do's in media testing and show some variables that make testing difficult (22 February 1954 issue).

* * *

PART 18. "II. Can you set up the 'ideal' media test?" Article quotes seven media authorities on how to solve the media-testing problem. An analysis of the four methods of market research recommended by one independent researcher is given. List of 51 advertisers who have tested media, chart of media tests used by various agencies and advertisers and 10-point market testing check list by A. C. Nielsen are included (8 March 1954 issue).

PART 19. "How Block Drug tests media." George J. Abrams, advertising director of the Block Drug Co., Jersey City, tells what his firm has learned from hundreds of media and copy tests and the steps it takes to set one up. Block Drug spent $5.5 million in advertising last year, 65% in air media. Among Abrams' tips: use markets typical of the U. S.: don't accept statistics blindly (22 March 1954 issue).

* * *

PART 20. "I. The psychology of media." Article gives results of tests to indicate which media are best under certain typical conditions. Findings by sociologist Joseph T. Klapper on 20 years of pre-tv testing on psychology and media are given in chart form. Objective reports on Prof. Paul F. Lazarsfeld's newspaper-vs.-radio study and other experimental studies are included. Among the tests discussed are experiments by Dr. Frank Stanton, now president of CBS, while he was an instructor at Ohio State in 1933 (5 April 1954).

* * *

PART 21. "II. Psychology of media." Nine statements by leading philosophers, psychologists, researchers, advertising executives and college professors on the psychological values of media are included. Article examines which media contribute most to raising the cultural level of the American people: explains why air media are "dynamic" and print media "static"; tells why one psychologist feels all media evaluation should be put on a psychological basis (19 April 1954 issue).

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PART 22. "III. Psychology of media: Why admen buy what they do." Adman's own personality and character may have more direct bearing on his media choice than the physical or psychological qualities of the various media themselves. Article reveals inner motivations of admen in their choice of media may derive from background, job security, personal bias, desire to win recognition. Dr. Ernest Dichter, president, Institute for Research in Mass Motivations and Media Advisory Board member, explains why he feels fear and insecurity often hit admen. Due to fear, he says, admen often fall back on substitutes for creative thinking such as the cost-per-1,000 concept and repetition (3 May 1954 issue).

* * *

PART 23. "Do radio and tv move goods?" Two charts document fact that most large advertisers, in all product categories, use air heavily. A total of 66 advertisers spending $178 million this year (nearly $50 million of it in air media) answer SPONSOR's four-part questionnaire, tell what media they use and how well they sell. Article quotes 47 heavy air advertisers on why they like radio and tv, what are strengths and weaknesses of both media and what results they have had (17 May 1954 issue).

* * *

PART 24. "Media article 24: Conclusions by Advisory Board." SPONSOR's Editorial Director Ray Lapica asked the 12 members of the All-Media Advisory Board to write down their comments, summaries, interpretations or refutations of the previous articles in the series. Six of the 12 discuss such topics as magazine-of-the-air tv concept; out-of-home radio audience; 10 questions to consider in time buying (31 May 1954 issue).

* * *

PART 25. "Media article 25: Conclusions by Advisory Board." The last six of the 12 members of the All-Media Advisory Board present their comments, criticisms, interpretations of the previous articles in the series. Among the topics discussed: relationship among distribution, product and media; importance of cumulative advertising impressions; ratings as a yardstick (14 June 1954 issue).

* * *

PART 26. "SPONSOR's conclusions." Final article in the series gives personal observations, conclusions drawn from hundreds of interviews, surveys conducted in course of 22-month study. The study involved interviewing personally some 200 of the leading advertising experts in nine cities. It meant 14 trips, 11 separate mail surveys, one of them alone covering 1,000 advertisers and 1,000 agencies. Among SPONSOR's conclusions: The advertiser, agency or broadcaster who stops trying to find a better method of evaluating media will fall behind (28 June 1954 issue).

SPONSOR thanks its advisers

For 22 months 12 leaders in the advertising profession (names printed below) helped SPONSOR *maintain a high level of interest and accuracy in its All-Media Study. Now* SPONSOR *wishes to thank these 12 ad experts plus the dozens of other agencymen, advertisers, media researchers, psychologists, broadcasters and others who have contributed to the series during the two-year span.*

SPONSOR's *All-Media Advisory Board*

George J. Abrams	ad director, Block Drug Co., Jersey City
Vincent R. Bliss	executive v.p., Earle Ludgin & Co., Chicago
Arlyn E. Cole	president, Cole & Weber, Portland, Ore.
Dr. Ernest Dichter	pres., Inst. for Research in Mass Motivations
Stephens Dietz	v.p., Hewitt, Ogilvy, Benson & Mather, New York
Ben R. Donaldson	ad & sales promotion director, Ford, Dearborn
Marion Harper Jr.	president, McCann-Erickson, Inc., New York
Ralph H. Harrington	ad mgr., Gen. Tire & Rubber Co., Akron
Morris L. Hite	president, Tracy-Locke Co., Dallas
J. Ward Maurer	ad director, Wildroot Co., Buffalo
Raymond R. Morgan	pres., Raymond R. Morgan Co., Hollywood
Henry Schachte	senior v.p., Bryan Houston, New York



This map is J. Ward Maurer's guide in ad planning
Wildroot breaks U.S. into 100 natural product distribution areas, plans each market's budget separately. Maurer, ad director, buys as many radio announcements in each market as budget permits, uses at least one comic-strip weekly per market. Left-over money goes to other media. Budgets are based on sales, past experience

Why Wildroot has 100 ad budgets

Company believes market-by-market approach avoids waste in spending, helps achieve proper balance between local and national ad media

by Keith Trantow

Wildroot is unique because:

1. It has 100 ad budgets, not one.
2. It spends 35% of its over $3 million ad budget on spot radio, nothing on network radio or tv.
3. It has had only one agency over the past 40 years—BBDO.
4. It has a unique jingle which its own ad director, J. Ward Maurer, wrote 11 years ago and which is still going strong.

Walk into J. Ward Maurer's office and the first thing that catches your eye is a big map of the United States.

Maurer is advertising director of the Wildroot Co. in Buffalo. The brightly colored map on his wall isn't a political or geographic one. It's an economic map showing the Wildroot's wholesale trading areas, the distribution areas surrounding the cities where Wildroot jobbers and wholesalers have their warehouses (see picture above).

case history

That map is the basis for Wildroot's national and local advertising budgets (principally for Wildroot Cream Oil hair tonic). Why does Maurer rely on cartography when planning his advertising program? Why does he split the country up into a hundred markets? Here's what he says:

"I believe that all national advertising should be looked at carefully. When you break down your national advertising media on a county-by-

county basis—or, as we did, on a market-by-market basis—you see that you can't cover the country with national advertising alone.

"In too many markets you'd be overspent.

"To cover the country, you need both local and national advertising. But that poses a toughie: How do you know how much you should put into national? How much into local?

"So we break the country down into natural distribution areas. Then we get the circulation figures for national and local media for each county which is within the distribution area. From these figures we can determine exactly what each medium costs us in the market.

"Maybe we discover we're not getting good coverage from national media in a certain market. Then we know we should use more local media. We can figure out how much money we should spend in local media by knowing the population of the market, the cost-per-1,000 of reaching potential customers and the cost of the national media in that market."

For every color (representing a different market) on the big map on Maurer's office wall there is a separate budget.

When Maurer and his staff figured out the Wildroot wholesale trading areas, they just happened to end up with an even 100 markets.

"When I say we have 100 markets, it looks as if we arbitrarily divided the country into a hundred pieces. We didn't. That's how many wholesale distribution areas we have," he explains.

There are other advantages, besides allocation of national and local media budgets, to working on a market basis. For one thing, says Maurer, you can get county-by-county statistics that will help you figure out what your sales for the whole market should be (by adding up the counties in the market).

On the county level, Wildroot uses Commerce Department, Census and Nielsen figures, among others. Maurer told SPONSOR:

"I believe that our 100 market approach is at least somewhat unique. I have no doubt but that Procter & Gamble, and a few similar companies, who are so research minded, have been working on this same principle, and perhaps have perfected it to a finer degree than we have been able to do.

"However, from my knowledge of what other companies do, and the people that I have talked with in connection with my ANA activities, I believe that any companies who have employed this approach are certainly in the minority and if SPONSOR can do no more in this article than to stimulate the thinking of the majority of the companies who have not attempted this approach, I think it is a worthwhile contribution."

Wildroot's approach boils down to:

1. 100 advertising budgets—one for each wholesale distribution area
2. Cost of national advertising broken down by a county-by-county basis
3. Each local ad budget depends partly upon national media cost in area
4. Entire radio advertising budget — $1.1 million — goes into spot
5. Wildroot retains campaign theme, changes media, way media are used
6. Agency considered business partner rather than strictly idea factory

The budget for each of the 100 markets now is based on Wildroot's sales figures and the company's own past experience. But Maurer says:

"We do not consider only the sales and advertising relationship, but also take into consideration such factors as the total hair tonic industry sales, on the market-by-market basis; share of market figures which are furnished by the A. C. Nielsen Co.; male population figures according to the 1950 census, etc."

At present 11% of Wildroot's $3 million-plus media budget goes into national media—and currently national media consists of only magazines.

Thus, about $2.7 million is going into local media. This is fairly new for Wildroot which, in the past, allocated most of its budget to national media. "But when you look at it from a market-by-market basis," says Maurer, "it becomes apparent that a combination of local and national advertising is the only thing that makes sense.

"I do not mean to take a crack at national advertising. However, I think most people who seriously study the proposition will find out that a combination of both national and local is ideal."

Two basic media for all Wildroot markets are spot radio and daily newspapers. More than a third of Wildroot's total ad budget goes into spot radio, with the company currently using more than 500 stations.

In each market, Wildroot buys at least one comic strip per week in a newspaper. And as many radio announcements as it can afford. If there is money left over for use in a particular market, it is invested in car cards, television, outdoor and other media.

While each of the 100 budgets now is based on sales figures and past experience, Maurer believes that it is only a matter of time until he can figure out the potential sales figures for each market. With this data, "it may be more intelligent for us to base advertising budgets on each market's potential," says Maurer.

"If that happens, and with the opportunity to sales test in those markets, then we may get close to finding the answer to a problem we've won-

Copy tests sold Maurer on using Fearless Fosdick for '54 campaign. Fosdick ads embody "Get Wildroot Cream Oil, Charlie" jingle theme used past 12 years. Maurer wrote jingle



dered about for a long, long time: When do we reach the point of diminishing returns?

"It took an awfully long time to work out our 100 markets, and to make up a different budget for each market," Maurer adds. "It's still time-consuming."

For Maurer, however, the problem doubtless was a lot easier than for others less mathematically inclined.

At an advertising convention in White Sulphur Springs a year ago Maurer was asked by a SPONSOR reporter after a golf game how much a golfer would lose if he lost every bet at 10¢ a hole, to be doubled on each hole. In less than one minute—between soaping and showering—Maurer had it figured out: "Over $13,000." (Exact figure: $13,107.20.)

In discussing Wildroot's advertising history, Maurer will tell you that "there are two ways of advertising our kind of product.

"One: Take your pick of media, then stick with it with bulldog determination, changing only your theme.

"Two: Take a theme, stick with it, and change only your media and the way you use the media.

"We do the latter. We've used the same theme—'get Wildroot Cream Oil Charlie'—for 12 years. Instead of changing our theme, we've changed media and our media use."

Now spending 35% of its budget in spot radio, Wildroot is not worried about the number of tv stations in any given market. It does buy radio time to avoid tv competition, however, insofar as the period of day is concerned.

Maurer, through Wildroot's agency, BBDO, usually buys radio announcements in the early morning, late in the afternoon (to catch teenagers since Maurer is convinced it is important to get customers while they're young), some late at night. Maurer tries to reach a male audience. "Of course," he says, "it's hard to reach an all-male audience, but we do want a pretty good part of our audience to be male. We also want a young audience. Practically all our advertising the past 10 or 15 years has been planned with the idea of not only reaching men, but also young fellows."

As basic to Wildroot's advertising strategy as its never-changing theme is its use of the Wildroot singing commercial—now considered a classic in the realm of musical announcements.

Maurer wrote the words and music to the jingle in 1942. He won't say it made Wildroot the largest selling hair tonic overnight, but he's pretty sure it helped in boosting Wildroot to its claimed No. 1 position.

Wildroot's jingle has been on the air since 1943 but it didn't mark the company's first radio experience. Wildroot used air media as early as 1932, but until Maurer's jingle came along the firm's radio results were somewhat discouraging.

Back in '32 Wildroot sponsored a weekly 15-minute program featuring an "Elizabeth May" who gave women hints on the care of the hair. There also was some spot activity; Wildroot had participations, for example, on Arthur Godfrey's *Sundial* on WJSV (now WTOP), Washington, D. C.

There was a three-year hiatus, then Wildroot sponsored a program in its home town of Buffalo during the last 13 weeks of 1935. The company wanted to build it into a show of network calibre but it never quite came off.

The year 1936 Wildroot would just as soon forget. Everything went into radio that year—nearly every nickel of the $250,000 budget. Results were less than astonishing.

About the time Wildroot was looking around for a program in '36, Ted Husing had just published a book, *10 Years Behind the Mike*. Wildroot hired Husing on CBS, put him on a show named after the book, gave him musical support from a group called The Charioteers (one of The Charioteers.

(*Please turn to page* 224)

Agency is "business partner": Wildroot, BBDO ad execs hold frequent meetings to exchange ideas, information. BBDO has been firm's agency for over 40 years, is regarded as "business partner" by Maurer, is in on all planning from beginning. Below, l. to r., Alan D. Lehmann, BBDO a e (seated), Earl Obermeyer, asst. to Wildroot ad dir. (standing), J. Ward Maurer, Wildroot ad director, Jay Larman, asst. a e, BBDO (standing right), Charles Dentiger, Wildroot media director. In center: star of Wildroot commercials, Fosdick



10 TOP CASE HISTORIES

Updated condensations of SPONSOR articles appear below. Many other condensed articles plus capsule result stories appear in Radio Results and Tv Results, out this month

1 AMERICAN AIRLINES: ALL-NIGHT RADIO MUSIC GETS BIG AUDIENCE AT LOW COST

Article appeared 4 May 1953

Few businesses are as competitive as airline operation, and no airline can stay on top of the heap unless its management comes up with a steady stream of fresh ideas—particularly in the twin fields of advertising and airline promotion.

In summer '52 C. R. Smith, the hard-driving Texan who is AA's president, spotted a new advertising opportunity for his airline. An executive who often sits up half the night to go over detailed reports from far-flung AA regions, Smith just as often keeps a radio going at his elbow. How many others, Smith wondered, also tune their radios to all-night broadcasts?

Research executives of CBS and Ruthrauff & Ryan, AA's agency, scheduled a meeting. The findings: audiences are big and costs are low in nighttime radio.

By the end of 1952, there were many concrete developments. CBS Radio Spot Sales had quietly checked with five owned-and-operated CBS outlets—WCBS, WEEI, WBBM, KCBS and KNX—and a key affiliate, WTOP.

When the contract was signed it proved to be a corker. Convinced that it had the right time slots and the right program format, AA made a deal for the largest single block of radio airtime in broadcasting history—30,000 hours over a three-year period. Cost for time and talent: an estimated $1,500,000.

The midnight-to-dawn (five and one-half hours) shows deliver plenty of advertising coverage to the sponsoring airline. By a conservative CBS estimate, something like 80% of AA sales territory is within easy reach of the six CBS outlets.

Program policy: The problem which faced AA and CBS from the beginning was to find a program with wide appeal.

AA's shows feature a smooth blend of concert favorites, show tunes, operatic excerpts and popular symphonies.

Commercial policy: Early in the game, AA and Ruthrauff & Ryan decided commercials would be live, in semi-ad-lib style.

During the first two hours of any of AA's shows, the commercials are tailored to the particular market.

The last three-and-a-half hours of AA's all-night shows feature institutional pitches which are general. ★ ★ ★

What's happened since: AA's radio contract as reported above runs until 13 April 1956. Air advertising today is unchanged.

2 PALL MALL: AIR GETS OVER 50% OF BUDGET, HELPS MAKE CIGARETTE NO. 4 IN SALES

Article appeared 23 March 1953

One of the hottest trends in the cigarette business today is the sizzling sales climb of king-size brands. And the hottest king-size brand is Pall Mall.

Like all big cigarette advertisers, American Cigarette and Cigar (division of American Tobacco) places over 50% of its budget for air. SPONSOR estimated that somewhere between $5.5 and $6 million would be spent to advertise Pall Mall in 1953 and about three-quarters of this would go into radio and tv.

The tv cost trend had been hitting Pall Mall hard, what with it carrying two network shows, *The Big Story* and *Doug Edwards and the News.* So American Cigarette and Cigar and its agency, Sullivan, Stauffer, Colwell & Bayles put a tv show on alternate weeks. The program affected was *The Big Story,* the alternate-week partner, The Simoniz Co.

The new surplus was diverted to other media. Half went to magazines and Sunday supplements, half into spot radio.

The campaign is Pall Mall's biggest in spot radio since its famous saturation drive during 1941-'42. It's in 45 markets daily.

Tobaccomen have been watching Pall Mall's meteoric rise for a number of years wondering, how did Pall Mall do it?

One of the keys to the solution is another question: Are Pall Mall sales on the rise because it is king size, or are king-size sales on the rise because of Pall Mall?

It should not be surprising to learn that Paul M. Hahn, president of both American Tobacco and American Cigarette and Cigar, favors the latter viewpoint.

Those who take the opposite viewpoint, namely that Pall Mall has been riding a king size trend anyway, come up with this analysis: (1) King-size cigarettes are on the way up because consumers feel that the extra length filters out nicotine. (2) Kings are popular with women. (3) Appeal to economy-minded.

Two more reasons are often given to explain its success:

1. *Consistency in advertising.* Copy themes are fairly stable.
2. *The pack and color.* The design and color ("Pall Mall red") of the pack had a lot to do with its success. ★ ★ ★

What's happened since: Firm sponsored ABC TV's Ray Bolger show this past season, is switching to *Danny Thomas,* ABC TV, in fall. The radio drive continues through '54.

3 CASTRO CONVERTIBLES: ONE STORE BECOMES $10 MILLION BUSINESS WITH AID OF TV

Article appeared 18 May 1953

Can a local retail store fit tv into its advertising budget?

Castro Convertibles, until 1948 a single store with a handful of salesmen, found that the small advertiser can afford television, and, furthermore, that clever use of air media can be the skyrocket to success.

Today, Castro Convertible sofas are manufactured in several plants, are sold in seven stores in the New York metropolitan area. Until his debut in television in 1948, Bernard Castro, president of Castro Convertibles, never sold more than 100 units a week in his small 21st Street and Sixth Avenue store. A SPONSOR guesstimate places Castro's present sales volume at well over $10 million. Agency: Newton Advertising.

Known since 1948 for his memorable tv commercial, Castro began using radio in October 1950 to get frequency of impact. Here is Castro's formula:

Use tv for product demonstration, and to identify copy theme (in Castro's case: "easy to operate") with product. If your product is bought by women for the home, place your commercials near early-evening programing to create demand by the entire family.

Castro got the idea for a film commercial the firm has been using ever since 1948 when he saw Bernadette, his five-year-old daughter, trot into the living room and open the living room sofa unaided. It hit him immediately: Show Bernadette in the film actually opening a Castro Convertible. Copy theme: "So easy to operate, even a child can open it."

This 60-second film was shown once weekly starting July 1948, then gradually, as Castro saw the results of the demonstration, the schedule was increased. Today the film runs about nine times a week in New York and as often as 15 times weekly in other areas where Castro recently opened new showrooms.

Various factors not connected with advertising may have helped toward his growth: (1) The housing shortage in the late Forties was very acute, hence the trend towards smaller, compacter apartments in the metropolitan area. (2) The market for convertible sofas was wide open. Though they'd been available in some form since the Twenties, they were little known to the public. (3) Castro was among the first designer-manufacturers to develop a convertible which filled both the need for comfortable sleeping at night, and was a handsome piece of furniture during the day. However, the little girl opening up a Castro sofa by herself in his television commercial probably contributed more than anything else toward making Castro a household word in the New York area, Castro believes.

SPONSOR estimated that Castro spent some $400,000 annually on radio and television in 1953. He places his newspaper advertising direct—full-page ads announcing a special sale.

On radio Castro uses 60-second announcements, also sponsors 10- and 15-minute segments on four d.j. shows. Announcements are preceded by jingle sung to mandolin accompaniment. ★ ★ ★

What's happened since: Today Castro has added four showrooms outside N.Y. in the East, has expanded air to new areas.

4 SHELL CHEMICAL: SPOT RADIO IS FLEXIBLE, SPEEDY MEDIUM FOR INSECTICIDE MESSAGES

Article appeared 26 January 1953

There are few businesses as unpredictable as the business of supplying agricultural insecticides to farmers. Linked as it is with farming itself, it is plagued by the wanton habits of weather, by floods and drought, by the sudden appearance of insect pests.

An advertiser seeking to put across his message to farmers when it is most timely needs a flexible medium. Shell Chemical Corp. has found that flexibility and speed in spot radio.

Here, in a nutshell, is why Shell Chemical needs a medium like spot radio to reach farmers:

Item: Shell advertises its insecticide, Aldrin, for a variety of cotton pests. Advertising must be timed with the appearance of each pest.

Item: Shell's soil fumigant, D-D, must be applied before crops are planted. Moreover, the ground must be just right—not too hard, not too soft. Therefore, Shell, its field reps and its agency, J. Walter Thompson, must be on the ball to catch the farmer with radio commercials at the proper time.

Item: A Shell insecticide was approved by the U. S. Department of Agriculture for a certain crop in a certain area last spring. It was too late to apply the insecticide by the usual method and special instructions for the farmer were necessary. The fastest way to get these instructions to him was by radio.

Shell's advertising manager, Merton Keel, said, "We can have copy on the air 48 hours after a call for help from our field reps. There's no other ad medium that will do a job for us as fast as that.

"We like radio for its economy, too," Keel added. "Actually we spend less than 10% of our ad budget on radio, but don't forget that farm radio is pretty cheap. We can buy two announcements a day on a station for as little as $8 or $10. That means $100 or less for a two-week campaign."

Shell Chemical confines its radio advertising to four agricultural chemicals: Aldrin, Dieldrin, D-D and ammonia. The first two are new synthetic insecticides. D-D is aimed at submicroscopic pests.

Ad Manager Keel says this about radio: "It can command the farmer's attention during certain periods when no other medium will work. Through research, we know these periods are in the early morning and during noontime. When the farmer is busy, he generally takes time out only to eat and listen to weather, market reports."

Shell Chemical's time buying approach, therefore, is more or less fixed to one pattern—two announcements per day during the week, one in the early morning and one around noon. Time-buyers look for adjacencies to newscasts, especially those containing weather and market reports. ★ ★ ★

What's happened since: With its products "oversold," Shell says it will use little radio this year unless emergencies occur. In '53 there were radio campaigns for Aldrin, D-D and Dieldrin.

5 MINUTE RICE: RECIPE PROMOTIONS ON TV STRETCH IMPACT OF SHARED NETWORK SHOW

Article appeared 30 November 1953

Ten years ago, quick-cooking Minute Rice was just a gleam in General Foods' corporate eye.

Today, Minute Rice is a fast-selling, nationally-distributed product backed by a SPONSOR-estimated $2 million ad campaign which includes shared sponsorship of two of tv's top network programs—*Bob Hope* (NBC TV) and *Mama* (CBS TV)—magazine color spreads (*Life*, *Satevepost*, women's magazines) and extensive point-of-purchase material.

All of General Foods' leading competitors in the $105 million annual (U. S. consumption at retail level) rice business admit that Minute Rice ranks in the top three in sales and is the most-advertised rice brand on the market today.

Here's how the Minute Rice ad campaign shaped up:

In 1946 General Foods' marketing experts selected Atlanta and Philadelphia as the first targets for Minute Rice. Local ad drives in these markets were spearheaded by radio announcements and newspaper insertions via Young & Rubicam.

January 1949 marked an advertising landmark in the growth of Minute Rice. The product reached a sufficiently advanced state of distribution to warrant a switch to national-level ad media. On the air, Minute Rice began to share sponsorship (with other GF products) of *Second Mrs. Burton*, a radio daytime serial.

In 1951 television was reaching stature as a full-fledged advertising medium. Early in 1951, GF added Minute Rice hitchhikes to the afternoon tv *Bert Parks* show (NBC TV), concentrating on visual demonstrations of Minute Rice's easy to cook qualities.

With product sales still climbing the next year, Minute Rice stepped up its tv, radio and magazine expenditures, passing the $1,000,000-annually mark. The tv approach was shifted to an evening show, and Minute Rice became one of the featured GF products on *Mama* (CBS TV). Hitchhikes for Minute Rice were added to the nighttime radio *Bob Hope Show* (NBC Radio).

In the first half of 1953 Minute Rice continued to be featured on *Mama*, and advertised heavily in magazines and newspapers. (SPONSOR estimates that in this January through June period, GF spent about $900,000 gross in tv, and about the same amount in magazine and newspaper ads.)

Later on in the year, Minute Rice's advertising emphasis shifted even more strongly in favor of big-time tv. Minute Rice, as mentioned earlier, was an alternate-week sponsor of *Mama*, seen Friday nights on CBS TV. But much of the Minute Rice air effort was concentrated on the monthly *Bob Hope* show, seen once a month on Tuesday nights on NBC TV.

GF has evolved a system for making the high-priced impact of network tv last and last. The secret: periodic recipe promotions which are featured on tv and then plugged heavily at point-of-sale and in print. ★ ★ ★

What's happened since: The sponsor is now taking a summer hiatus, plans to return to *Bob Hope* and *Mama* in the fall.

6 BORDEN: DETAILED RESEARCH IN EACH MARKET INFLUENCES LOCAL RADIO PERSONALITY BUYS

Article appeared 29 June 1953

The Borden Co.'s air media buying primers are stacks of "target folders" loaded with vital information pertaining to the radio and tv habits of people who live in major U. S. markets.

In 1953 Borden spent every nickel of its $2,350,000 air budget ($1.6 million for spot tv, $750,000 for spot radio) on the basis of these "target folders," or "blue books."

Borden lays out its air media plans on the basis of distribution of its products in specific territories. Each market is treated as a separate entity and many factors are considered in planning.

It uses three agencies: Young & Rubicam, New York; Tracy-Locke Co., Dallas; Griffith-McCarthy, St. Petersburg. In 1953 only one of its divisions, the Food Products Co., was sponsoring a network show: *Treasury Men in Action* on 43 NBC TV outlets.

Here are some tips on buying local radio time from William B. Campbell, Borden's assistant advertising manager in charge of radio-tv, gathered from practical experience and on the basis of extensive research contained in the bluebooks:

1. *Decide what audience should be reached.* Establish age level of best prospects so you can program to reach them.
2. *Determine what time of day* you can best reach prospects.
3. *Determine if you want large turnover.* Do you want to hit a limited but loyal audience at the same time each day several days of the week; a larger number of people at the same time several times a day several days of the week; still more people with spots at varying times during the week?
4. *Analyze the various stations' programing.* Which has greater share of audience? Programing usually reflects management.
5. *Try to buy best local radio personalities.* You're going local, and you want your advertising to have strong local appeal.
6. *Explain strategy to local personality.* Knowledge of product, strategy by local personality will make messages convincing.
7. *Know your local station management personally.* Show station how it can help merchandise program.
8. *Advise local managers of air strategy.*
9. *Constantly reevaluate programing.* Know what competition is doing in the market. Constantly reevaluate your commercials and programing to insure they're doing best job for products.

To achieve its aims Borden airs approximately 11,000 commercials on 50 tv stations and over 100,000 commercials on 162 radio outlets annually. In radio Borden leans heavily on the leading local female personality who has won acceptance with a hard core of housewives in the area.

Campbell's research bluebooks are updated at least once a year and always include data from previous examinations of the same market for comparison purposes. Campbell says, "With the aid of these analyses we can spot a trend in a hurry." ★ ★ ★

What's happened since: Today Borden is continuing its heavy use of spot radio in about 130 cities (160 stations). Its primary tv effort consists of a network show, *Justice*, over 43 NBC TV stations. Spot tv is used only in key cities which do not get the network show. The Food Products Div. is now considering buying into the *Garry Moore Show*, daytime CBS TV program

7

MOGEN DAVID: PSYCHIATRY AND TELEVISION CREATE "PHENOMENAL" SALES RISE FOR WINE

Article appeared 26 January 1953

Television and psychiatry have helped build a sacramental kosher wine into a leading table wine in two years.

Mogen David has swept to the top among sweet Concord grape wines in many markets across the country. In fact *Wines & Vines* calls it probably the most phenomenal rise of any brand in U. S. wine history. Agency: Weiss & Geller.

The 1953 budget was around $1.4 million (up $100,000 over '52) with $500,000 in tv, $350,000 for radio.

The Wine Corp.'s first tv show, *Can You Top This?*, ABC TV, ran on about 15-20 stations in 1950.

Results? According to Marvin Mann, Weiss' v.p., director of radio tv and Mogen David account director:

"There was an immediate sales response to tv that hadn't been felt in the other media. We knew then we were going to concentrate on tv as long as it brought such results."

The firm's second tv show, *Charlie Wild, Detective*, on ABC TV and Du Mont, Mann says "Proved conclusively Mogen David belonged on tv. With proper net and show, they could effectively use large-scale tv operation. For example, we offered a wine recipe book free. Requests ran to 2,000 a week. A survey showed later that 87% of the people who had written to request the book immediately bought Mogen David."

Starting 2 September 1952 Mogen David began sponsoring *Where Was I*, a panel show on 39 Du Mont stations.

And Henry Markus says of tv, "We're sold on television because we can show the product and talk about it at the same time. This visual and auditory impact makes it twice as effective as any other medium."

How does psychiatry enter into selling Mogen David? Ed Weiss has been interested in the subject since he majored in sociology at the University of Chicago (Ph.B., 1922). His agency has made an intensive study of how social sciences can help advertisers uncover consumers' real feelings.

He says of Mogen David, "It's a sweet Concord grape wine with sugar added and only 14% alcohol by volume. It's different from the regular California and French imported wines.

"First we consulted the social scientists and from them came many ideas, but there was one in particular that stood out in almost every discussion we had.

"One psychologist said, 'Wine is related to festive childhood memories, to early family closeness and gaiety.'

"We quickly realized the copy themes that would set this mood would have to be a doorway to the pleasant world of yesterday. Among the themes that embody this idea: 'A taste of the good old days.'" ★ ★ ★

What's happened since: Mogen David has been sponsoring *Dollar A Second* over Du Mont (93 stations). Next season the show is moving to ABC TV, with a 130-station lineup.

8

SEARS, ROEBUCK: RADIO HELPS SELL MEN IN MORNING, WOMEN IN AFTERNOON

Article appeared 23 February 1953

The myth that radio can't do a good, consistent job of selling for department stores has been exploded many times but never with a louder bang than in Tucson, Ariz.

The Sears, Roebuck store in that city has been doing an effective job with radio selling for nearly seven years.

The Tucson Sears manager, Edward B. Carmack, says:

"Radio is becoming more and more important as an advertising medium. Its effectiveness, though, depends largely on programing and presentation. Radio stations should look in the mirror to see why they are not selling more time to department stores."

This is Sears' over-all air strategy:

1. An early-morning (8:15 to 9:00) show called *45 Minutes from Broadway* on KTUC. Consisting of music from Broadway shows, it runs seven days a week.

2. A late afternoon (4:30 to 5:00) show entitled *Arizona Hayride* on KCNA. Run by disk jockey Bob McKeehan, it is on five days a week, combines Western hillbilly music with folksy chatter.

3. Special sale announcements using all five Tucson stations.

The morning show is an excellent example of how a radio station can do an imaginative job in programing. The program is broadcast by KTUC's general manager himself, Lee Little.

Little handles the program with an informal touch. He gets descriptive advertising material from Ralph Knapp, Sear's ad manager, but ad libs around it. If he sees an unusual item in the mass-market store (recently it was mink coats), he'll add a line about it.

Carmack considers this type of programing unusual for a morning show, at least in his experience. But he feels that it serves the purpose of bringing into the store a type of customer – such as professional men—who might otherwise have never become acquainted with the Sears line of goods.

If the morning show is tops in selling hard goods to men, the afternoon show excels in selling other types of merchandise to women. McKeehan is a well-known disk jockey in the Tucson area. He makes personal appearances with his own band in KCNA's coverage zone and broadcasts a Saturday night dance.

Sears buttresses its daily air impact with announcements for special events. These announcements sometimes run up to 30 a day for three- or four-day periods. In addition to KTUC and KCNA, the store uses KOPO, KTKT and KVOA for these special events.

Carmack says that dollar for dollar a sustained program will usually bring in more results than announcements. But he finds the occasional jabbing of a promotional needle necessary for over-all sales results. ★ ★ ★

What's happened since: The Tucson Sears store is now in its fifth consecutive year of sponsorship of *45 Minutes from Broadway* over KTUC. It is also still using *Arizona Hayride* over KCNA. The two shows constitute backbone of its air advertising, although announcements are still used for special events.

9 APPLIANCES: POLITICAL CONVENTIONS GIVE CONCENTRATED PROMOTION, SPARK SALES

Article appeared 12 January 1953

Admen rank as one of the greatest concentrated promotion campaigns in recent times the radio-tv sponsorship of the 1952 Presidential conventions and Election Night returns by three big appliance firms—Admiral, Philco and Westinghouse.

Great interest has been evinced in the advertising field as to what could have been the results from this campaign in terms of (1) sales and (2) audiences garnered by this incomparably expensive tie-up with public interest programing (it cost the sponsors and networks involved about $12 million). SPONSOR explored both these facets and here are the highlights of what has been discovered:

1. Sales: The three-network sponsorship not only sparked sales in a big way for the three companies but it served to lift the entire appliance industry as a whole out of its customary summer slump.

2. Promotion: The three firms agree that they got a brand identity impact which will endure for a long time.

3. Audience: Nine out of every 10 radio and tv homes tuned in to the conventions at one time or another. Tv viewing was greater in terms of gross home-hours than radio listening. On the average, tv sets were tuned in to the conventions for three hours a day; radio-only homes were tuned in for approximately half that time.

Retrospection: The appliance trio think it was astute of them to pick up the *full* tab on their respective networks for both convention and election returns coverage rather than to have let other advertisers join them in participation sponsorship.

Report on sales: Probably the outstanding sales result of the conventions was the effect on the normal summer slump in appliance sales. There wasn't any. Westinghouse Account Executive Bill Ritenbaugh of Ketchum, MacLeod and Grove told SPONSOR flatly that this "can be accredited to the tremendous political campaign package."

What was learned? Looking back on the convention, the sponsors feel that the selling job was properly handled and effective. They don't consider that the commercial intruded and point out that, although a broadcast sponsor is allowed 10% of program time for commercials, none of them used more than half of the allotted time quota.

There was no difference in the basic commercial approach between the two conventions. There was a real effort made to get more variety, however, into the Democratic Convention commercials. Philco, which put 11% of its tv commercials on film, made up 42 different commercial films for the conventions. Because all stations weren't interconnected, it was necessary to make 777 prints, the largest single tv print order up to that time.

With its 24 products advertised during the conventions, Westinghouse used 28 different live commercials with Betty Furness plus 26 different flip card commercials. Admiral sought variety by indoctrinating announcers in Admiral sales lore and then letting them speak extemporaneously. ★ ★ ★

10 NATIONAL SHOES: 100% RADIO EFFORT DOUBLES SHOE SALES, BUILDS IDENTIFICATION

Article appeared 21 September 1953

"National Shoes ring the bell!" has been sung over the radio stations in Greater New York hundreds of times each week since 1940. It is the jingle that has helped double the number of National Shoe stores and multiplied the Eastern retail chain's sales volume almost five times in the past 14 years.

In 1940 when the Emil Mogul Co., Inc., took over the National Shoe stores account, this chain of retail shoe stores was a print-media-only advertiser. At the agency's recommendation National Shoes put 100% of its advertising budget into radio.

National Shoes' answer to its need for frequent impact on a large family audience is a combination of popular local music programing and a heavy schedule of announcements throughout the day. In 1953 its radio lineup included six New York stations: WNEW, WINS, WMCA, WOV, WHOM and WWRL.

National Shoes' program buys are invariably 10- and 15-minute segments of popular local d.j. programs.

On foreign-language and Negro programing blocks, National Shoes sticks to the 15-minute musical show.

National's announcements are scheduled seasonably, with the heaviest concentrations during spring and fall.

National's '53 fall spot schedule in New York included 20 to 40 announcements weekly on each of its six stations and 50 to 60 musical programs a week (either 10- or 15-minute), on three of these stations.

Most memorable line of National's jingle has been the refrain —"National Shoes ring the bell"—which has become identified with the retail chain through constant repetition.

During the past six years National Shoe announcements have also been heard in Italian, Spanish, German, Czech and Polish.

National Shoes' 1953 ad budget is "in the middle six figures." In terms of the various media, here's approximately how this money is being spent: 67% for radio, 23% for tv, 10% for newspapers.

Since February 1950 National Shoes (through Emil Mogul Co.) has been sponsoring *Time for Adventure*, WNBT, New York, Sundays 10:00-10:30 a.m. This program, produced by Productions for Television, a Mogul subsidiary, features children's serial films, like *The Lost Jungle*, as well as a prize giveaway to members of National's Adventure Club.

The Emil Mogul agency keeps close tabs on the efficiency of its radio schedule by conducting regular media tests for the account in the form of write-in discount offers. By comparing the response pulled by one particular announcement either with their computed average expectancy or past performance in that time segment, Mogul agency decides whether to keep a particular time or drop it. ★ ★ ★

What's happened since: National has expanded its radio announcement schedule to 13 New York, New Jersey, Connecticut and Massachusetts markets in addition to its New York City radio schedule. Emil Mogul buys on a 52-week basis in the 13 new markets as well, though schedules are heavier before holidays. Its tv show, *Time for Adventure*, continues over WNBT.



television

Now for the first time...

here are the vital facts on

aytime profile

It's the first nationwide survey of Daytime TV audiences...
and it's ready for you now.

IF YOU SELL...

soaps, soups, cereals, cars, cigarettes, appliances, packaged desserts, home permanents, home repairs or almost any other product...

YOU'LL FIND DAYTIME TV VIEWERS ARE YOUR BEST CUSTOMERS!

Here are the highlights of some of the findings:

Two out of every three TV homes are daytime homes.
Daytime viewers are younger.
Daytime families are larger.
More daytime families have children.
Daytime families have larger incomes.
Daytime families spend more for almost all products.

For example, compared to non-daytime viewers, they buy 17% more laundry soaps and detergents...30% more shampoos...37% more packaged desserts...68% more new automobiles!

You just tell us what you want to sell, and we can show you the facts on the best customers for your products and the most effective programs to reach the greatest number of active buyers. Your local NBC representative has the complete story. Call him today.

NBC TELEVISION

a service of Radio Corporation of America

SPONSOR-TELEPULSE ratings of top s

Chart covers half-hour syndicated film pro

Rank this week	Past rank	Top 10 shows in 10 or more markets Period 1-7 May 1954 TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average rating	7-STATION MARKETS		4-STATION MARKETS						3-STATION MARKETS			
				N.Y	L.A	Boston	Chi.	Mpls.	Seattle	St. L.	Wash.	Atlanta	Balt.	Buffalo	C
1	1	***I Led Three Lives,*** Ziv (D)	25.9	14.0 wnbt 10:30pm	8.5 kttv 8:00pm	19.8 wnac-tv 7:00pm	11.9 wgn-tv 9:30pm	21.3 kstp-tv 8:00pm	14.8 k-nt tv 7:00pm	42.5 ksd-tv 10:00pm	9.2 wtop-tv 10:30pm	6.5 wlw-a 9:30pm	18.8 wbal-tv 10:00pm	54.0 wben-t 9:00p	3
2	2	***Favorite Story.*** Ziv (D)	22.1	12.0 wnbt 10:30pm	10.9 kttv 8:00pm		14.5 wnbq 9:30pm	25.5 wcco-tv 9:00p	22.8 k-ng-tv 8:00p	43.5 k-d-tv 9:30pm	11.7 wtop-tv 10:30pm	14.0 waga-tv 10:00pm			14
3	7	***Badge 714,*** NBC Film (D)	20.5	10.2 wor-tv 7:00pm	21.0 kttv 7:30pm	16.3 wnac-tv 6:00pm	15.7 wgn-tv 8:00pm	24.8 kstp-tv 8:30pm	28.5 king-tv 9:30pm		24.5 wnbw 7:00pm	16.3 wlw-a 8:30pm	15.3 wbal-tv 10:30pm		15
4	1	***Cisco Kid.*** Ziv (W)	20.2	11.9 wnbt 6:00pm	12.9 kabc-tv 7:00pm	15.8 wnac-tv 6:30pm	17.4 wbkb 5:00pm	19.5 wcco-tv 4:30pm	21.3 k-ng-tv 7:00pm		12.7 wnbw 6:00pm	11.3 waga-tv 7:00pm	13.0 wbal-tv 7:00pm	38. wben 7:00p	25
5		***Mr. District Attorney.*** Ziv (A)	19.3	8.4 wcbs-tv 7:00pm	6.9 knxt 7:00pm	18.3 wnac-tv 10:30pm	12.5 wbkb 9:30pm	19.5 kstp-tv 9:30pm	16.5 king-tv 10:00pm		7.7 wmal-tv 10:30pm	13.8 wsb-tv 7:00pm	17.5 wbal-tv 10:00pm		2
6	6	***City Detective.***, MCA, Revue Prod. (D)	19.2	4.0 wpix 7:30pm	14.4 knxt 10:00pm	20.5 wbz-tv 10:30pm	5.4 wbkb 8:30pm	23.8 wcco-tv 9:00pm	13.0 king-tv 7:30pm		9.2 wtop-tv 4:30pm		8.3 wmar-tv 11:00pm		24
6	3	***Kit Carson,*** MCA, Revue Prod. (W)	19.2		14.5 kabc-tv 7:30pm	15.8 wnac-tv 6:00pm			24.0 king-tv 6:00pm	31.0 ksd-tv 2:30pm		11.8 wlw-a 7:00pm	13.3 wmar-tv 6:00pm	25. wben 3:00	
8	4	***Superman,*** Flamingo, R. Maxwell (K)	18.7	14.0 wnbt 6:00pm	12.7 knxt 9:30pm		13.5 wbkb 5:00pm	9.3 wcco-tv 5:00pm	22.8 king-tv 6:00pm	30.0 ksd-tv 5:30pm	12.5 wnbw 7:00pm	16.8 wsb-tv 7:00pm	14.5 wbal-tv 7:00pm	39. wben 7:00p	7
9		***Liberace.*** Guild Films (Mu.)	18.1	5.2 wpix 7:30pm	10.0 kcop 7:30pm		13.5 wgn-tv 9:30pm	25.3 wcco-tv 8:30pm	23.3 king-tv 8:30pm	26.3 ksd-tv 2:00pm	6.9 wttg 9:30pm	6.5 wlw-a 7:30pm	14.8 wbal-tv 10:30pm	4. wbuf- 6:00p	14
10	8	***Foreign Intrigue,*** JWT, Shel. Reynolds (A)	18.2	17.9 wnbt 10:30pm	7.5 knbh 7:00pm	24.5 wbz-tv 10:30pm		20.3 kstp-tv 8:30pm	15.3 king-tv 8:00pm		16.0 wnbw 10:30pm	16.0 waga-tv 10:00pm		7. wbuf 8:00p	
Rank this week	**Past rank**	**Top 10 shows in 4 to 9 markets**													
1	1	***Craig Kennedy.*** L. Weiss, A. Weiss (M)	19.2		2.5 khj-tv 7:30pm										
2	2	***Victory at Sea.*** NBC Film (Doc.)	17.9		8.2 knbh 10:30pm										
3		***Inner Sanctum.*** NBC Film (D)	17.8	4.0 wor-tv 9:30pm	6.4 kttv 9:00pm		17.7 wnbq 10:00pm	8.8 wtcn-tv 10:00pm	22.5 kom-tv 9:00pm						
4		***Captured.*** NBC Film (D)	16.1	4.7 wor-tv 9:30pm	7.9 kttv 8:00pm		7.9 wgn-tv 7:30pm		19.0 king-tv 8:30pm					43. wben 1	
5	6	***Heart of the City.*** UTP, Gross-Krasne (D)	16.0		4.9 kttv 10:00pm			13.0 wmin-tv 6:30pm							
6	8	***Amos 'n' Andy.*** CBS Film (C)	15.0	11.7 wcbs-tv 10:30pm	19.0 knxt 8:00pm	18.0 wbz-tv 7:00pm			22.0 kom-tv 7:30pm	7.8 wtvi 7:00pm	10.9 wtop-tv 7:00pm				
7	7	***Cowboy G-Men.*** Flamingo, H. B. Donovan (W)	14.5	2.4 wabc-tv 5:30pm				14.0 wcco-tv 2:00pm		30.0 ksd-tv 12:30pm					
8	9	***Joe Palooka Story,*** Guild Films (A)	14.1	4.5 wabd 7:00pm	3.7 knxt 7:00pm				12.3 kom-tv 5:00pm		11.5 wnbw 7:00pm			21 wben 10:00	
9		***Rocky Jones.*** United Tv, Roland Reed (A)	12.1	8.2 wnbt 6:00pm	5.8 knxt 5:00pm		10.0 wbkb 5:30pm	10.8 wcco-tv 12:30pm	15.3 king-tv 6:00pm						
10		***My Hero.*** Official Films, Don Sharpe (D)	10.6	3.5 wabc-tv 5:00pm	10.4 kttv 9:00pm				18.5 king-tv 9:30pm	5.0 kstm-tv 8:30pm					

Show type symbols: (A) adventure; (C) comedy; (Doc.) documentary; (D) drama; (K) kid show; (M) mystery; (Mu.) musical; (W) Western. Films listed are syndicated, half hour length, broadcast in four or more markets. The average rating is an unweighted average of individual market ratings listed here. Blank space indicates film not broadcast in this ... 1954. While network shows are fairly stable from one month to another ... in which they are shown, this is true to much lesser extent with syndica...

m shows

lly made for tv

3-STATION MARKETS					2-STATION MARKETS		
yton	Detroit	Milw'kee	Phila.	S. Fran.	Birm.	Charlotte	New O.
2.5	19.5	42.3	17.5	22.3	30.5	56.8	50.0
o tv 0pm	wjbk-tv 9:30pm	wtmj-tv 8:30pm	wcau-tv 7:00pm	kron-tv 10:30pm	wabt 8:30pm	wbtv 9:00pm	wdsu-tv 9:30pm
	16.3			9.8		51.5	49.7
	wjbk-tv 9:30pm			kgo-tv 7:00pm		wbtv 9:30pm	wdsu-tv 9:30pm
.0	20.3	15.5	16.2	28.5		54.0	15.0
pm	wwj-tv 10:00pm	wcan-tv 9:30pm	wcau-tv 6:30pm	knix 9:00pm		wbtv 9:00pm	wdsu-tv 11:30pm
	17.0	32.8	17.9	25.0		26.3	27.0
	wxyz-tv 7:00pm	wtmj-tv 4:30pm	wcau-tv 7:00pm	kron-tv 7:00pm		wbtv 10:30pm	wdsu-tv 5:00pm
.0	15.3	37.5	6.9	12.0	25.0	51.5	43.0
pm	wxyz-tv 9:30pm	wtmj-tv 9:30pm	wptz 10:30pm	kron-tv 7:00pm	wabt 8:30pm	wbtv 7:00pm	wdsu-tv 7:00pm
.7	14.5					56.7	
-tv pm	wjbk-tv 9:30pm					wbtv 8:30pm	
.3	12.5		14.9	16.5	18.5	35.0	
d pm	wjbk-tv 6:00pm		wptz 6:30pm	kron-tv 4:00pm	wabt 6:00pm	wbtv 5:30pm	
3	17.5	26.5	21.2	15.5	19.8	33.8	25.5
d pm	wxyz-tv 5:30pm	wtmj-tv 4:00pm	wcau-tv 7:00pm	kgo-tv 6:30pm	wabt 6:30pm	wbtv 5:30pm	wdsu-tv 5:00pm
0	19.5	42.5	10.2	21.0	28.0		48.3
tv pm	wjbk-tv 9:30pm	wtmj-tv 7:00pm	wptz 11:00pm	kpix 9:30pm	wabt 9:00pm		wdsu-tv 9:30pm
	13.0		10.9	9.3	28.8		49.0
	wjbk-tv 8:00pm		wcau-tv 10:30pm	kgo-tv 10:00pm	wbrc-tv 8:30pm		wdsu-tv 9:30pm
			13.3	5.8			55.0
			wcau-tv 6:00pm	kgo-tv 10:00pm			wdsu-tv 8:30pm
		40.3	12.4				
		wtmj-tv 9:30pm	wfil-tv 7:00pm				
		11.3		19.3			52.3
		wcan-tv 7:30pm		kron-tv 8:30pm			wdsu-tv 9:30pm
			6.9				
			wfil-tv 7:00pm				
	4.5			16.8			42.0
	wxyz-tv 10:30pm			kron-tv 10:30pm			wdsu-tv 10:00pm
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				kpix 7:30pm			
	10.3			10.2			
	wjbk-tv 12:30pm			kgo-tv 6:00pm			
		36.0		11.3			
		wtmj-tv 5:00pm		kpix 5:00pm			
	16.8	22.5		10.0			
	wxyz-tv 5:30pm	wtmj-tv 10:30pm		kron-tv 5:00pm			
4				11.5			
				kgo-tv 10:00pm			

ne in mind when analyzing rating trends from one month to is chart. *Refers to last month's chart. If blank, show was all in last chart or was in other than top 10.

WMIN-TV GETS *RESULTS!*



. . . "From 3373 cases to 7668 is a terrific increase for Squirt in the month of March which is certainly not ideal beverage weather in Minnesota. We must admit that most of this was due to our program on WMIN-TV. Results were almost immediate."

Kenneth C. Carlson
President
Whistle Bottling Company



. . . "Record breaking crowds in our 9 stores on the Monday following our first TV show have to be attributed almost entirely to your station. We certainly appreciate your 'above and beyond the call of duty' cooperation in promoting the first of our regular weekly Red Owl Theaters."

"Mike" McMahon
Advertising Manager
Red Owl



. . . "Over 200 people packed the lot the day after our 2nd showing of the Charlie Chan Theatre. Because they were there specifically to see our 10 TV Car Specials we had fast and certain proof of WMIN-TV's effectiveness."

Hess Kline
President
Kline Oldsmobile



. . . "The biggest year in our history looms as our sales have more than doubled as a direct result of the Perma-Glass Weather Show on WMIN-TV."

Larry Swanson
Sales Manager of the A. O. Smith Dept. of the R. R. Howell Co.



. . . "Our 150% May sales increase is due in great part to your Captain 11's sincere way of handling commercials. We want you to know that we appreciate the genuine appeal that you are developing among the children for Bosco."

S. N. Bearman
President
S. N. Bearman Brokerage Co.



. . . "I can say without exaggeration that the campaign that we are now using for Dox Toothpaste on your Captain Eleven Series has been the most successful of anything we have tried on television so far. WMIN-TV will be given an increased share of our coming advertising budget."

C. W. Zaum
Secretary
Dox Company, Inc.

WMIN TV Channel 11 — MINNEAPOLIS — ST. PAUL, MINN.
REPRESENTATIVE BLAIR TV INC.

DRUG STORE

SPONSOR: Savemore Drug Stores AGENCY: Mark Schreiber

CAPSULE CASE HISTORY: *The sponsor, a chain of* 10 *drug stores, bought a one-minute participation on Wednesday nights. An offer of garden hose on* 21 *April at* $2.49 *for* 50 *feet and of soil soakers for* 99c *was telecast. "The fantastic sales story is this," Mark Schreiber said. "For an expenditure of* $79.50, *the stores had a dollar volume of more than* $2,000 *in retail sales on these items. Naturally, with this kind of story, we have requested additional commercials on* Academy Theatre."

KOA-TV, Denver PROGRAM: Academy Theatre

TV results

SEWING MACHINES

SPONSOR: Rodney, Inc. AGENCY: Direct

CAPSULE CASE HISTORY: *After six months on WKOY-TV, the sponsor wrote to the station and said that "our costs (on WOKY-TV) have been brought down lower than costs of other media. . . . I also have found that my closures are very high . . . For a* $500 *expenditure we did* $10,000 *worth of sewing machine business. It has perked up our sales organization. . . . We are very pleased with your station and hope to continue without interruption for years to come . . ."*

WOKY-TV, Milwaukee PROGRAM: Announcements

VACATION BOOKLET

SPONSOR: N. Y. State Dept. of Commerce AGENCY: BBDO

CAPSULE CASE HISTORY: *The N. Y. State Department of Commerce recently scheduled four five-minute programs about vacationing in New York on Tuesdays,* 6:40 *p.m. following* Time Off for Sports *with Bill Fleming. After only three programs,* 1,777 *requests for the booklet were received. This was at a cost of* 50c *per booklet request, which was far lower than the sponsor had anticipated. Following the success of the program the Department of Commerce has increased its original order of four programs to* 12.

WWJ-TV, Detroit PROGRAM: Travel film

TOOL

SPONSOR: Grant Tool Co. AGENCY: Arthur Meyerhoff &

CAPSULE CASE HISTORY: *The sponsor bought a fi minute program at sign-off on Saturday nights. In weeks* 2,510 *orders were pulled by the program; e order was for an item costing* $1.98. *Every time program was telecast an average of* 418 *orders received; each program cost* $125. *Thus sales amoun to about seven times the advertising cost. The sponsor first renewed for three weeks, renewed again for six we and then renewed again for* 13 *weeks.*

WBTV, Charlotte PROGRAM: Gay Bla

GARAGE DOOR OPENER

SPONSOR: Wizard Mfg. Co. AGENCY: D

CAPSULE CASE HISTORY: *In the very early morn* (12:45 *a.m.) one day recently, the Wizard Manufactur Co. advertised its radio-controlled garage door on Ja son's* Theatre. *As a result of the one announcement, of the radio-controlled door openers, or* $3,600 *worth sales, were made at an expenditure of* $150. *The comp reported the results from the one announcement on KT surpassed their expectations based on previous effo*

KTTV, Los Angeles PROGRAM: Announcem

RUBBER SHOP

SPONSOR: OK Rubber Welders Store AGENCY: Dir

CAPSULE CASE HISTORY: *Television forced this st out of business for* 60 *days—in order to remodel a expand! The sponsor wanted to reach farm and ind trial workers and bought one one-minute participat announcement weekly on* Saturday Jamboree, *rotat between* 7:00 *and* 10:00 *p.m. At the end of the fi month OK's business was up from* $900 *a month* $3,300 *a month and has remained at this level ever sin Cost of the participations is* $25.

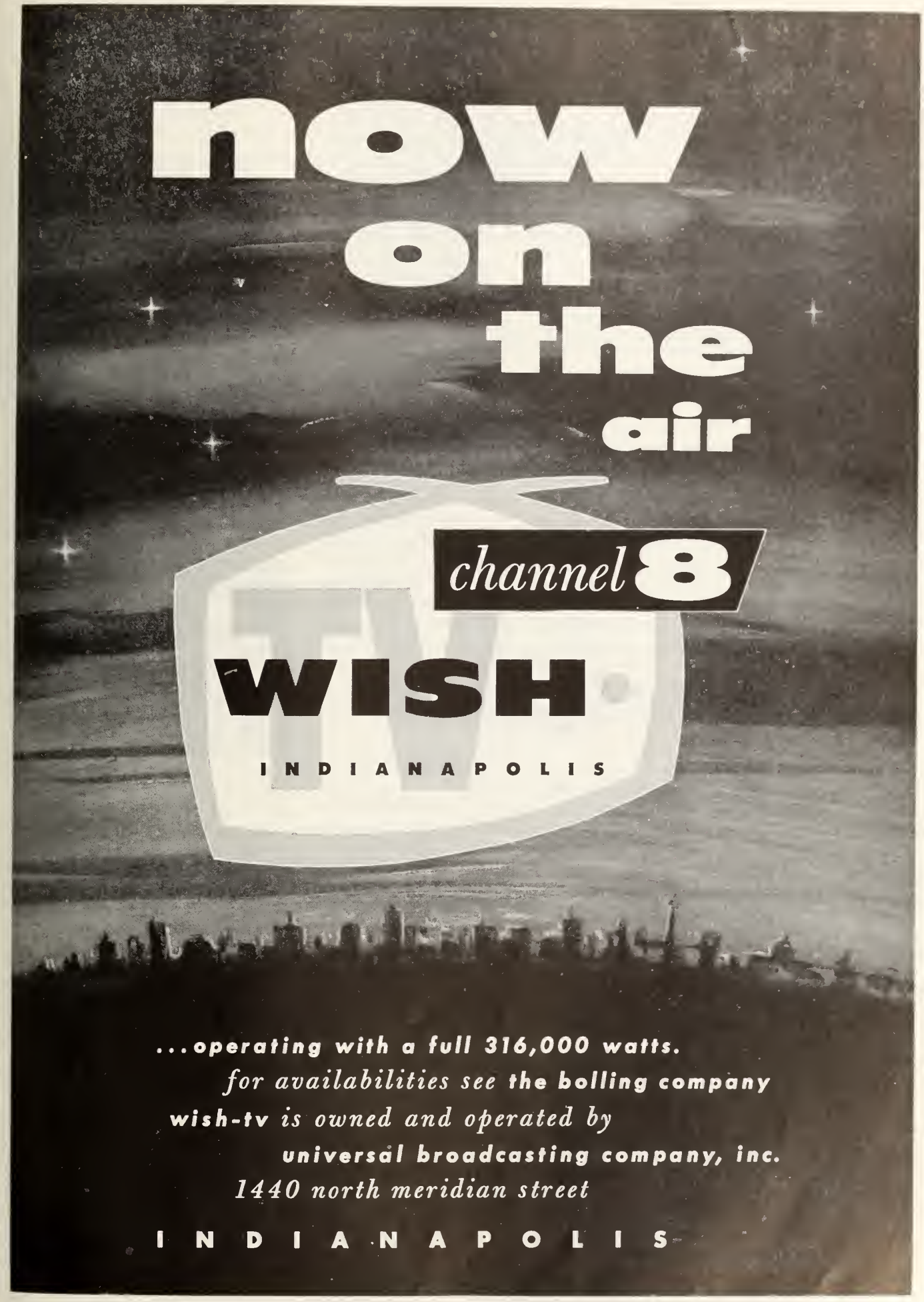
WROM, Rome, Ga. PROGRAM: Participati

HOT DOGS

SPONSOR: Pegwill Packing Co. AGENCY: D

CAPSULE CASE HISTORY: *Western feature films on are helping sell* 18,000 *pounds of hot dogs weekly for t Pegwill Packing Co., Springfield, Ill. The firm sponso* Western Round-up *across-the-board at* 5:00 *p.m. o WICS. During the first five weeks of the show sa jumped* 38% *and Pegwill's hot dogs are now selling the rate of* 18,000 *pounds weekly. WICS personali "Pegwill Pete" holds a weekly party for area youngste with children submitting drawings to qualify for atten ance. The first week Pete received* 1,100 *drawings.*

WICS, Springfield, Ill. PROGRAM: Western Round-


now
on
the
air
channel 8
WISH
INDIANAPOLIS
...operating with a full 316,000 watts.
for availabilities see the bolling company
wish-tv is owned and operated by
universal broadcasting company, inc.
1440 north meridian street
INDIANAPOLIS

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

What are the radio and television trends that advertisers should look out for in the fall

THE PICKED PANEL ANSWERS

FOUR MAJOR CHANGES

By Arthur S. Pardoll

Director, Broadcast Media
Foote, Cone & Belding, New York



The next year in radio and television is going to continue to be a season of changes, and these will be as dramatic as they have been in the past. The changes will affect many phases of the broadcast field, but we see four areas where the changes will be quite important.

One will be a re-examination of the value of radio as an advertising medium in terms of the largely unmeasured audience outside of the living room and out of the home. More emphasis will be given to special opportunities offered by selective buying of radio stations, programs and time periods least influenced by television inroads.

Secondly, further expansion of daytime television programing will include new serials. In addition to increased activity on the part of advertisers, there will be new ways of buying daytime as well as evening television.

Thirdly, it is expected that the big question of uhf will be more clearly resolved. We anticipate a growing acceptance of ultra-high frequency stations in those situations where conditions are favorable.

Finally, the public's interest in color telecasting may be intensified by reasonable prices for color sets. Because of the unique values provided by color, this medium will be especially attractive to those advertisers whose products and programs can benefit from its use.

IN TV—WATCH FOR COLOR

By Sylvester L. Weaver Jr.

President, National Broadcasting Co.



One predominant trend in television that any alert advertiser should watch in the fall is the trend to color.

Actually, if the advertiser just watches and does not do anything about it, he won't be very alert and he'll wind up missing the boat. For color tv is here, ready to go to work for the sponsor interested in protecting and expanding his share of the market.

Make no mistake about it, the color television campaign is going to determine the share-of-market of most consumer goods in color tv homes—and this trend will start within this coming year. To the company requiring effective advertising to survive, to the company whose position demands that it lead the way or suffer loss of prestige, to the company interested in recapturing a sales leadership that might have slipped out of its hands, to the company looking for a way to arouse a new excitement throughout its overall organization—the trend is to color television and the time to start in color is this fall.

Another significant trend in the fall will be the increased use of daytime tv. And with excellent reason. A recent nationwide study released by the NBC Research Department shows the daytime viewer to be a prime target for any advertiser—younger, with larger families, higher income, a bigger buyer—in short, a better customer.

CUMULATION CONCEPT GAINING

By Adrian Murphy

President, CBS Radio, New York



Some of the trends that should become increasingly important in the next few months:

1. More advertisers, we think, will become more keenly aware of network radio's unique ability to cumulate big audiences, in many different ways: taking advantage of all the combinations afforded by day and night programs, multi-week strips, shared sponsorship and, of course, traditional nighttime showcase programs.

2. More advertisers will recognize that radio is the only way to reach some 16,000,000 non-television families frequently, dependably and at low cost. As a corollary, we expect advertisers to become increasingly aware of the high degree of duplication that exists between the television and magazine (and Sunday supplement) audiences.

3. Evening network time costs to advertisers will be more attractive than ever before, and about 15 to 20% lower than in the year just past.

4. With new radio sets continuing to sell at a faster-than-replacement rate, homes with two or more sets will become increasingly important. New

Nielsen data indicate, for example, that television homes with *two* radio sets do 43% *more radio listening* than tv homes with only one radio. And a *third* radio raises this figure to 64%.

5. Finally, a new census of U.S. radio and television sets (sponsored jointly by the four radio networks and BAB) will give advertisers a much clearer picture of the number and importance of multi-set homes. And out of it should come a better understanding of radio's role as everyone's personal entertainer and companion, day and night, in and out of the home.

TREND TOWARD SPOT

By D. H. Denenholz

Research and Promotion Manager
The Katz Agency, New York



There is one trend that is likely to be common to both radio and tv: *the trend toward SPOT.*

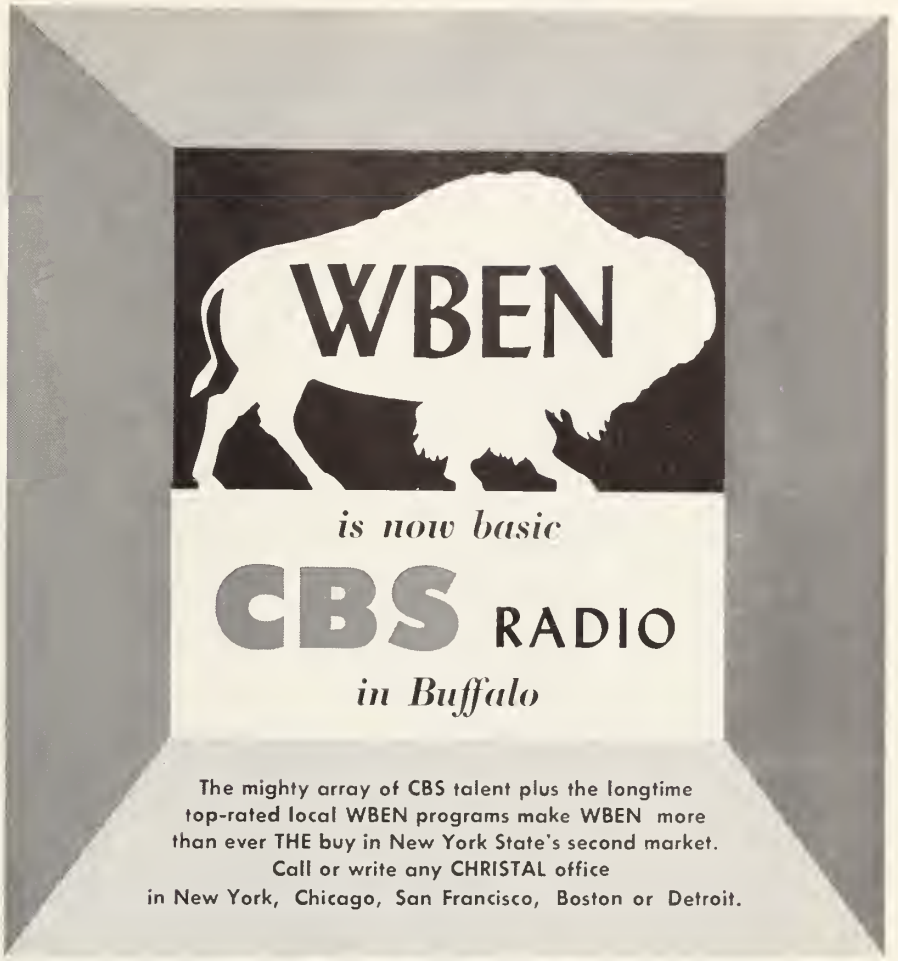
In spot radio, you can expect an increase in the number and variety of "saturation" or multiple-announcement plans. More and more stations are establishing such plans.

Another radio trend is the extension of the successful news and music formula to nighttime programing. This programing trend coupled with the low-cost multiple-announcement plans will probably lead to increased interest in the attractive values that will be available, particularly at night.

In tv, there will be more multiple-station markets, with a consequent increase in competition for the advertiser's dollar. This, of course, will tend to reduce the clearance problems that have been plaguing many advertisers and also give more availabilities.

Color tv development will accelerate. Nineteen-inch color receivers will probably be available: several stations will be equipped to televise locally originated color as well as network. Already WMAR-TV in Baltimore has been televising slide commercials in color and WKY-TV in Oklahoma City is televising locally originated live color programs on a regular basis. Color film pickup equipment is another probable development.

(*Please turn to page* 263)



SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

This is our 31st year of SOUND SELLING to Roanoke and Western Virginia

- 26 County Coverage with a WEEKLY audience of 118,560 families—a DAILY audience of 92,070 families.
- All week long, day or night, WDBJ'S share of tuned-in Roanoke audience averages 51 to 59%. Average tune-in: 7 a.m. to 8 p.m.—24.9%; 8 p.m. ta 11 p.m.—19.4%.
- About 25% of Virginia's Retail Sales are made in the WDBJ area.
- An affiliate of the CBS Radia Netwark far almast 25 years.

May we recommend your praduct to our friends?
Sources—A. C. Nielsen Ca. and Pulse of Raanoke

WDBJ
Established 1924 • CBS Since 1929
AM • 5000 WATTS • 960 KC
FM • 41,000 WATTS • 94.9 MC
ROANOKE, VA.
Owned and Operated by the TIMES-WORLD CORPORATION
FREE & PETERS, INC., *National Representatives*

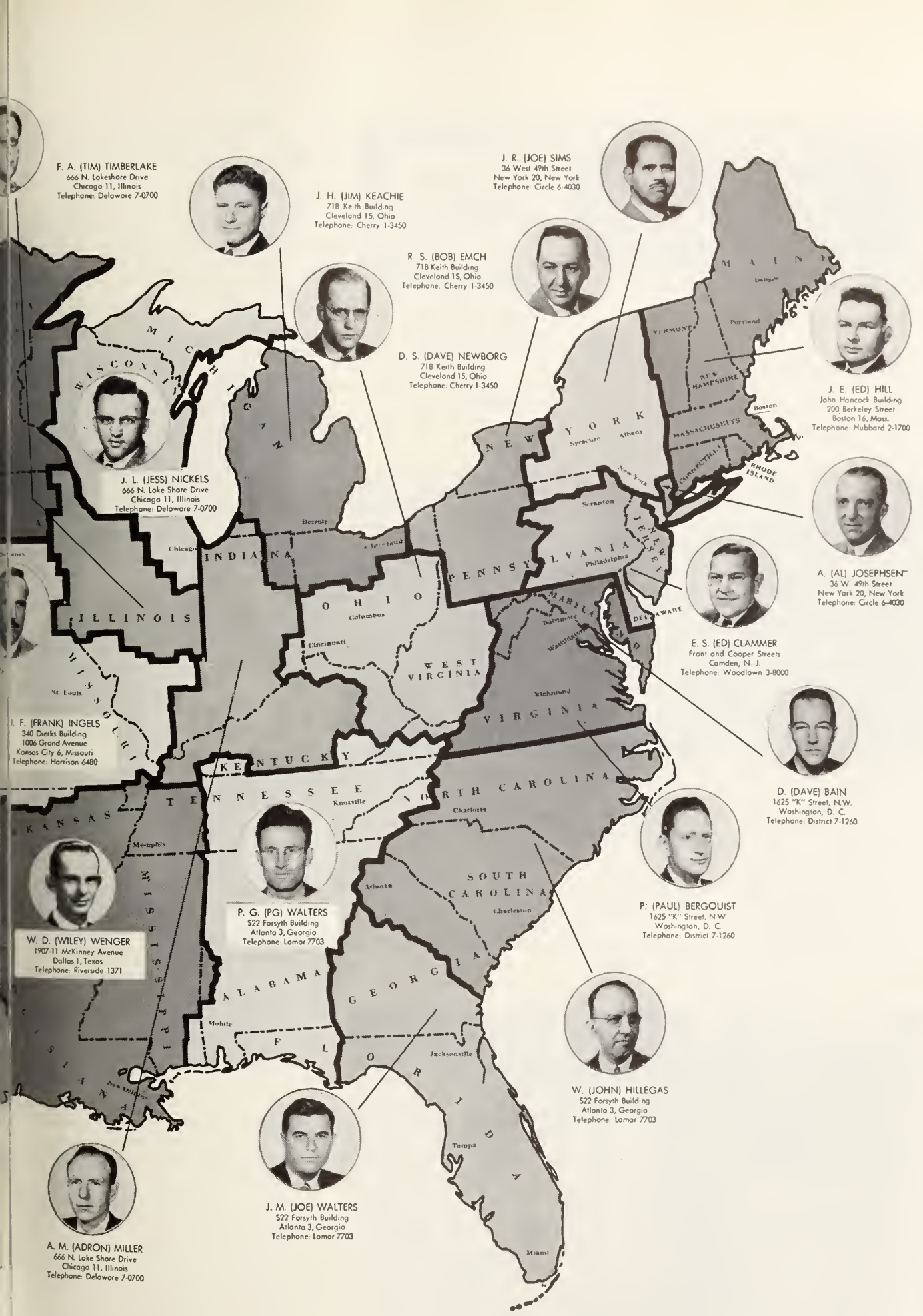




RCA

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DIVISION — **CAMDEN, N.J.**


F. A. (TIM) TIMBERLAKE
666 N. Lakeshore Drive
Chicago 11, Illinois
Telephone: Delaware 7-0700
J. H. (JIM) KEACHIE
718 Keith Building
Cleveland 15, Ohio
Telephone: Cherry 1-3450
J. R. (JOE) SIMS
36 West 49th Street
New York 20, New York
Telephone: Circle 6-4030
R. S. (BOB) EMCH
718 Keith Building
Cleveland 15, Ohio
Telephone: Cherry 1-3450
D. S. (DAVE) NEWBORG
718 Keith Building
Cleveland 15, Ohio
Telephone: Cherry 1-3450
J. E. (ED) HILL
John Hancock Building
200 Berkeley Street
Boston 16, Mass.
Telephone: Hubbard 2-1700
J. L. (JESS) NICKELS
666 N. Lake Shore Drive
Chicago 11, Illinois
Telephone: Delaware 7-0700
A. (AL) JOSEPHSEN
36 W. 49th Street
New York 20, New York
Telephone: Circle 6-4030
E. S. (ED) CLAMMER
Front and Cooper Streets
Camden, N. J.
Telephone: Woodlawn 3-8000
D. (DAVE) BAIN
1625 "K" Street, N.W.
Washington, D. C.
Telephone: District 7-1260
J. F. (FRANK) INGELS
340 Dierks Building
1006 Grand Avenue
Kansas City 6, Missouri
Telephone: Harrison 6480
P. (PAUL) BERGQUIST
1625 "K" Street, N.W.
Washington, D. C.
Telephone: District 7-1260
P. G. (PG) WALTERS
522 Forsyth Building
Atlanta 3, Georgia
Telephone: Lamar 7703
W. D. (WILEY) WENGER
1907-11 McKinney Avenue
Dallas 1, Texas
Telephone: Riverside 1371
W. (JOHN) HILLEGAS
522 Forsyth Building
Atlanta 3, Georgia
Telephone: Lamar 7703
J. M. (JOE) WALTERS
522 Forsyth Building
Atlanta 3, Georgia
Telephone: Lamar 7703
A. M. (ADRON) MILLER
666 N. Lake Shore Drive
Chicago 11, Illinois
Telephone: Delaware 7-0700
MAINE
VERMONT
NEW HAMPSHIRE
MASSACHUSETTS
RHODE ISLAND
NEW YORK
PENNSYLVANIA
OHIO
INDIANA
ILLINOIS
MICHIGAN
WISCONSIN
WEST VIRGINIA
VIRGINIA
KENTUCKY
TENNESSEE
NORTH CAROLINA
SOUTH CAROLINA
GEORGIA
ALABAMA
MISSISSIPPI
FLORIDA
KANSAS
Boston
Albany
Syracuse
Scranton
Philadelphia
Detroit
Chicago
Columbus
Cincinnati
Richmond
Knoxville
Charlotte
Memphis
Atlanta
Charleston
Mobile
Jacksonville
Tampa
Miami
New Orleans
St. Louis

round-up

Town's anniversary celebration marked at WRGB

Gay '90's characters are operating some of WRGB, Schenectady's 1954 telecasting equipment these days. Reason for the costumes and beards is a fiftieth anniversary celebration being held in Scotia, a Schenectady suburb. Scotia's mayor said any male citizen found without a beard faces a dunking in a watering trough. The ultimatum is taken seriously by these crew members of the General Electric station (below). ★ ★ ★



WRGB cameramen living in Schenectady suburb had to wear beards—or face watery dunking

WISH 'package opening' for stores draws customers

Indianapolis merchants who plan to open a new store are getting in the habit of calling WISH. The station offers a "package opening" deal which it says pulls hundreds of customers to the store's opening.

The WISH "package opening" is an on-the-scene program m.c.'d by Reid Chapman, a WISH disk jockey. Chapman, between recordings and plugs for the new store, conducts a scavenger hunt. Listeners are told that if they bring certain items to the new store, they will receive a free gift. The gimmick draws people to the opening, converting many into customers for the new business as a result.

One of Chapman's recent openings was for a gasoline station. The owner said that more than half of the cars coming to collect their scavenger hunt prizes had their tanks filled up. WISH says that Chapman manages to give away prizes at the rate of better than one a minute for periods of over three hours.

Chapman's scavenger hunt is a copyrighted idea of his. The scavenger items usually are things easily located. Prizes are bought by the station from a prize concern, resold to the new retailer. So successful are the openings, reports WISH, that police often have to untangle the resulting traffic jams. ★ ★ ★



Reid Chapman, WISH m.c., conducts scavenger hunt at store's opening, draws crowds

Detroit Radio-Tv Council polls viewers on tv ads

Edward L. Bernays has been publicizing a survey he has made among senior class presidents of colleges on their attitudes toward tv commercials. According to Bernays, the respondents all dislike tv advertising.

Now the Detroit Radio & Television Council, using interviewers from Michigan State College and Wayne University, is conducting its own survey of what people think about television advertising. Somewhat wider in scope than Bernays' effort, the Detroit survey will cover a scientifically selected sample of 700 householders in Detroit and Lansing. A 22-question questionnaire covers subjects ranging from people's activities when commercials appear on tv screens to viewers' recall of advertisers' programs.

Detroit Radio & Tv Council President Wilfield L. Holden, radio-television supervisor for J. Walter Thompson Co. (Detroit), said the survey is designed to do a thorough job on television commercials and their effects.

"To the council's knowledge, no one has tested the effect of hard goods tv advertising," Holden told SPONSOR. "This study delves into that. And there are many other facets to it, too. For instance, we have been dismayed at the acceptance given various 'polls' purporting to show that nobody pays any attention to commercials, or that they feel them childish, filled with untruths, or downright stupid. Inasmuch as we doubt the validity of these much-publicized opinions, the Council decided to do a thorough penetrating job

using recognized research techniques."

Survey Director David F. Miller, JWT research associate, summarized the findings of an advance tabulation of the first 100 returns. They are:

1. Three out of four respondents could cite specific examples by sponsor name of "clever" tv commercials.

2. More than half could name specific commercials they felt were educational, interesting or entertaining.

3. Generally, people who totally



One of 700 householders being interviewed

condemn tv advertising are few and far between.

4. Over half said most tv advertising is too repetitious. Some felt commercials are too long, break programs' continuity.

Major findings of the study will be published by SPONSOR this summer. Holden said that copies of the full report can be obtained by writing to the Council, 2130 Buhl Bldg., Detroit 26. There will be a $1 charge, he said, to offset tabulation and printing costs.

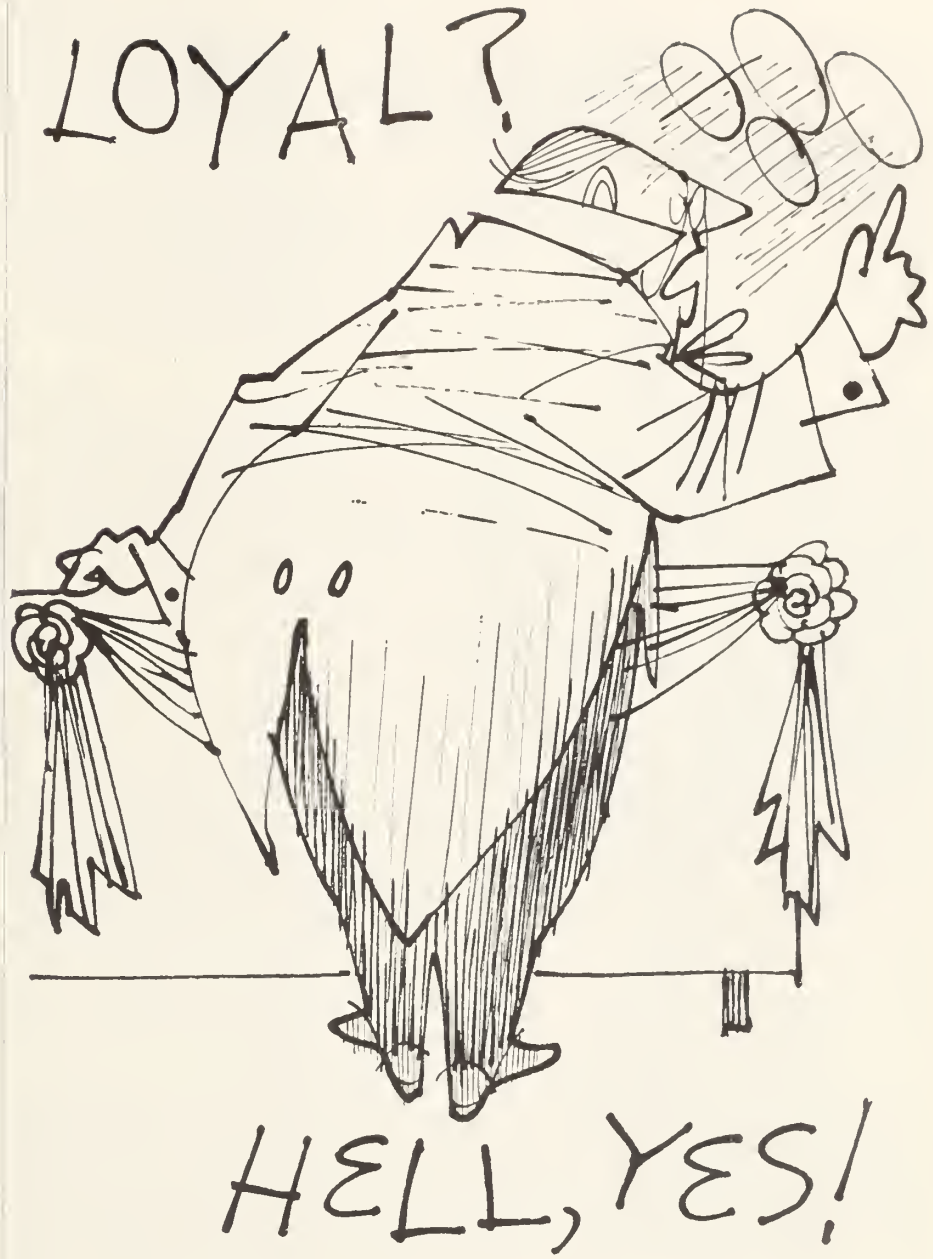
★ ★ ★

Syndicated 'slide show' running in 26 markets

Brent Gunts is proving that even on tv, you don't necessarily have to have animation. Gunts, who is president of Brent Gunts Productions in Baltimore, told SPONSOR 26 tv stations are running his *Shadow Stumpers* program. He says it is probably the only syndicated slide show in the country.

The program, Gunts explains, is a game of guessing silhouette shadows of everyday, familiar objects. "The viewers see a shadow of an object on their screens," says Gunts, "and then guess what they think it is. Then a photograph of the object is shown. Many of the shadows look like one

(*Please turn to page* 154)



The plurality of listeners goes with WBNS — the station with greater tune-in than all other local stations combined! As a candidate for your advertising dollar, WBNS presents a perfect platform with the 20 top-rated programs.

CBS for CENTRAL OHIO

WBNS radio

ASK JOHN BLAIR

COLUMBUS, OHIO

WHICH



DO YOU LIKE?

We've Got 'em All!

CBS NBC ABC DUMONT

Yes, for over a yeor, WAFB-TV has furnished the only TV progroming to the rich BATON ROUGE TRADE AREA. This rich petra-chemicol market respands to your sales messages over WAFB-TV becouse the viewers are omong the highest paid workers in the cauntry, with ample free time to spend their money os you tell them to! To caver olmast a half million potential customers, buy the only TV station in the capital af Lauisiano . . .

WAFB-TV

Channel 28

Baton Rouge, La.

TOM E. GIBBENS

Vice President & General Manager.

Represented nationally by

ADAM J. YOUNG, Jr.

AGENCY AD LIBS



(*Continued from page* 20)

determined by the depth of the phoniness and the breadth of the tv exposure given the offending campaign.

Recently I clipped an advertisement from a leading magazine (I read them in barber shops since there are no tv sets there), half of which was devoted to a gentleman who had just "switched", the copy claimed, to a competitor's product. Having just finished devoting four years to a product with which I am connected, I learned by reading further that our man had discovered what true enjoyment was as a result of which he had rectified the error of his ways.

Unless we assume the entire public to be composed of utter idiots and completely unaware that pecuniary considerations are involved, this brand of switching and disloyalty must do a disservice to all advertising.

Who is to blame? Well, all of us, I guess. Our contract should have prohibited this tenuous relation. The new product should have enough decency as well as common sense not to attempt the transition. And, above all, the (so-called) talent should have enough integrity not to accept the new money.

This is one of those facets of bad taste which is also a facet of bad advertising. That such practices are grist for the noisy mills of the self-appointed critics of advertising isn't important at all. At least in my opinion, it isn't.

What counts most is that we weaken every testimonial campaign by doing poor ones. And furthermore we spend dollars foolishly so that they will reap nothing which hurts all of us because it breeds doubting Thomases among those who have misspent the money. In a business so small as ours, that is in one with so few people engaged in it (in contrast to manufacturing, publishing, etc.) we are bound to run into these folks who were once hurt as we go along in our business careers. When this happens, the right thing is a lot harder to sell, for the folks who were burnt are a lot more skeptical about advertising than they ordinarily would be or should be. ★ ★ ★

Letters to Bob Foreman are welcomed

Do you always agree with the opinions Bob Foreman expresses in "Agency Ad Libs"? Bob and the editors of SPONSOR *would be happy to receive and print comments from readers. Address Bob Foreman, c/o* SPONSOR, *40 E. 49 St.*

T. V. story board

A column sponsored by one of the leading film producers in television

SARRA

NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET



Designed to pack hard sell between rounds, Sarra's new series of 50 second TV spots for Pabst Blue Ribbon Bouts, provides the answer to the catchy query, "What'll *You* Have?" Through clever cartoon presentation, inanimate objects assume delightful personalities, chanting the now famous theme, "Finest Beer Served Anywhere!" The series delivers an effortless sales TKO with the double-O's in "Smoother-Smoother Flavor" enlarging into coyly winking eyes that resolve magically into an inviting glass of beer. Produced by Sarra, Inc. for Pabst Sales Co. through Warwick & Legler, Inc.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Right down to the sizzling sound of frying sausage, Sarra's series of 60 and 20 second TV spots are outstanding examples of package promotion and television artistry. Live action shots of the product in use and outstanding package display are cleverly framed within the product's trade-mark seal. Effective, portrait-like food sequences are engagingly presented through the simple device of a little boy obviously enjoying the product. Skillful visual selling produced by Sarra, Inc. for Swift & Company through J. Walter Thompson Co.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



From a shower of shooting stars, Helene Curtis "Lanolin Discovery" dramatically emerges in Sarra's new series of 60 second TV Spots. Woman's eternal quest for beauty is subtly presented by live action shots featuring the product that brings the "breath of life for lifeless-looking hair!" Animation lends ease to a brief test-tube demonstration of product content. An exciting series produced by Sarra, Inc. in collaboration with Earle Ludgin & Co. for Helene Curtis Industries, Inc.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Sarra deftly combines the powerful appeal of ingenious animation with a hard-driving sales message, in a series of 60 and 20 second TV spots for "Vornado" Cooling Appliances. To the cadence of a tricky calypso background, the advantages of Vornado exclusive Vortex circulation are enumerated, as the viewer sees the Vornado Air Conditioner in attractive home surroundings, circulating "cooled air in every corner of the room." Created and produced by Sarra, Inc. through Lago & Whitehead, Inc. for the O. A. Sutton Corp.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

before you button-u

Investigate thi

ADVERTISER

OVER 12

RCA Thesaur

During the past 12 mont

"Date in Hollywood"
with Eddie Fisher
Gloria DeHaven
Hugo Winterhalter
¼ hour 3 times weekly



"PENTHOUSE PARTY"
Starring NELSON EDDY as host with Gale Sherwood and a star-studded guest list
½ hour 5 times weekly



"Music Hall Varieties"
with Beatrice Kay
Joe E. Howard
½ hour
1 time per week

"THE HOUR OF CHARM"
Phil Spitalny and his All-Girl Orch.
½ hour 1 time per week



"THE FREDDY MARTIN SHOW"
¼ hour 3 times weekly

"Hank Snow and his Rainbow Ranch Boys"
¼ hour
5 times weekly



"THE WAYNE KING SERENADE"
½ hour 1 time per week

radio plans for FALL...

FACT...

PONSORED

00

Big Name Shows



"THE SAMMY KAYE SHOW"
¼ hour 3 times weekly

Again and again Sponsors, Stations and Ad Agencies have given us the verdict. Not 1,000 times . . . not 10,000 times . . . but over 124,800 times during the past 12 months, RCA THESAURUS Shows have been sponsored by advertisers on subscribing stations across the country. Why this overwhelming success? Because RCA THESAURUS Big Name Shows don't merely build audiences, they also sell products and services!

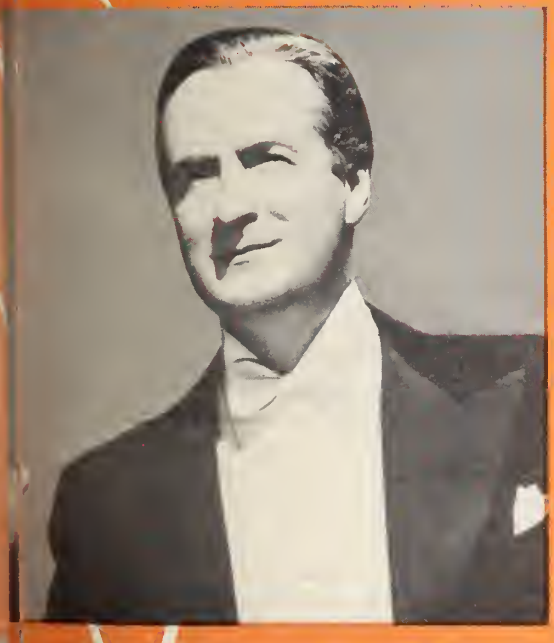
If you are an Ad Manager, Station Manager, Account Executive or Media Manager, before you make any radio plans for the FALL, consider these money-making RCA THESAURUS FACTS!

RCA Thesaurus Shows get high ratings. Examples: WPAR, Parkersburg, W. Va. received 16.2% of available listeners in Parkersburg with THESAURUS. (Conlan) KRLD, Dallas, Texas received 28% of available listeners in Dallas with THESAURUS. (Pulse)

The Big Names mentioned here are only some of the headliner's starring in RCA Thesaurus Shows!

Scripts . . . programing . . . tie-in merchandising aids are all part of the Thesaurus Package.

Hear an audition disc today and judge for yourself!



"THE MELACHRINO MUSICALE"
Starring George Melachrino and The Melachrino Orch. and Strings
¼ hour 3 times weekly

RADIO STATIONS!
SELL ANY OF THESE THESAURUS SHOWS AND YOUR LIBRARY PAYS IT'S OWN WAY!

Concert Hall Of The Air
Men Behind The Melody
Norman Cloutier And His Memorable Music
Sons Of The Pioneers
The Tex Beneke Show
Music Of Manhattan
Church In The Wildwood
Fran Warren Sings
A Festival Of Waltzes
Vincent Lopez
Artie Shaw
Here's June Christy

And Many-Many More! Complete with sponsor-selling brochure audience-building promotion kit, sales-clinching audition disc.

Write, wire, phone today: Dept. No. S-7

Thesaurus Delivers to Subscribing Stations!

- 5000 selections
- Monthly releases of 52 or more new selections
- 1800 singing commercial jingles
- Weekly scripts for 31 program series
- Production aids • Sound Effects

By Roth"
Roth and Orch.
ur
es weekly

RCA recorded program services
RADIO CORPORATION OF AMERICA

630 Fifth Avenue, New York 20, N. Y.—JUdson 2-5011
445 N. Lake Shore Drive, Chicago 11, Ill.—WHitehall 4-3530
1016 N. Sycamore Ave., Hollywood 38, Col.—HOllywood 4-5171
1907 McKinney Ave., Dallas 1, Tex.—Riverside 1371
522 Forsyth Bldg., Atlanta 3, Ga.—LAmar 7783

TMRS R
RCA VICTOR RECORD DIVISION

YOU TOO can be a



CONQUISTADOR . . .

"conquering" Spanish sales in forty five counties of Texas with a population of over 690,000 Spanish speaking consumers

We have over forty other "conquistadors" daily on

KCOR

R. A. Cortez, President

SAN ANTONIO, TEXAS

Represented by

Richard O'Connell, Nat'l. Adv. Dir.

40 East 49th St., New York 17, N. Y.

PLaza 5-9140

LOS ANGELES — SAN FRANCISCO



agency profile

Stanley A. Lomas

V.P., Commercial Tv Director
Wm. Esty Co., New York

There's an old proverb about bakers never eating bread on Sundays. Exception to this ancient bon mot is Stan Lomas. Wm. Esty Co.'s v.p. in charge of commercial tv, who spends his free time making documentary films both for amusement and profit.

"Sometimes, things get particularly hectic here." Lomas confessed, taking innumerable film cans from his desk drawer and spreading them before him. "At those times I talk about getting away from tv. But when I'm not making films, I write about the techniques of making them."

Lomas shrugged philosophically and began reading the labels on the various film cans. He found the one he wanted, opened the can and unwound a few inches of film. It was a thin strip of color film, with two apparently identical frames side by side all the way down the line.

"Here are some of the 3-D films we've shot in tests for our clients," Lomas told SPONSOR. "As for color alone, we've been testing it for all our clients for over a year, using various kinds of film stock and different techniques." Some 60% of Wm. Esty Co.'s estimated $45 million over-all billings in 1953 were in air media.

"We've learned a lot from doing our own color film and 3-D experiments." Lomas continued. "But there are innumerable unusual effects that can be gotten with the more prosaic black-and-white film if there's creative thinking in the agency.

"The best safeguard against wasting a client's money and against production delays and troubles, is careful pre-planning of a film." Lomas encourages his writers to use both tape recorders and an animatic projector on storyboard drawings (machine giving drawings illusion of motion). This is to get as realistic a feel of the final effect of a commercial before a single foot of film is shot and wasted.

Among Lomas' current problems: the policing and bookkeeping involved in the use of tv film commercials, due to the SAG contract which provides for re-use payments to actors. Lomas now employs one person full-time to keep track of these film commercials, expects to need two people by fall (see Spot tv, page 73).

His current project at his Pound Ridge, N. Y., home: to shoot a semi-documentary film about the history of his house (built in Massachusetts in 1670 and then transported to New York), starring —his four sons, of course. ★ ★ ★



ON-TARGET TELEVISION

KUDNER AGENCY, INC.

NEW YORK DETROIT WASHINGTON SAN FRANCISCO

SI, AMIGO



SELLS MERCHANDISE IN ARIZONA

Tapping a $20,000,000 market! That's why, month after month and year after year, these shrewd Yanqui advertisers KEEP RIGHT ON advertising over this 5-year-old Spanish-language station:





Borden's Evaporated Milk
Pet Milk
A-1 Beer
Folger's Coffee
Lucky Lager Beer
Goebbel Beer
Pacific Greyhound
Coastal Valley Canning
Fab
La Pina Flour

85,000 Spanish-speaking people Leesten . . . and they BUY! Why not tell them YOUR sales-story? Talk is cheap, but results are BEEG on Central Arizona's ONLY full-time Spanish language station!

ASK THOSE YANQUIS ABOUT KIFN!

NATIONAL TIME SALES
17 E. 42nd St
New York, New York

HARLAN G. OAKES AND ASSOCIATES
672 Lafayette Park Place
Los Angeles, Calif.

KIFN

860 Kilocycles • 1000 Watts
REACHING PHOENIX AND ALL OF CENTRAL ARIZONA

Newsmakers in advertising



Jack Cunningham. *president of Cunningham & Walsh, blasted heavy industry for its lack of consumer advertising in a speech to 700 admen assembled in Boston for the 50th annual convention of the Advertisers' Federation of America on 21 June. Said he, "They're big enough to be on the biggest stock market, but not big enough to advertise. We must convince them that they should spend at least 1% a year in advertising. . ." Cunningham feels heavy industry has ignored mass media like radio and tv too long.*



Gordon Gray. *general manager of WOR and WOR-TV, New York, struck a blow at high operating costs when the WOR and WOR-TV division of General Teleradio won a permanent injunction against Local 802 of the AFM in Supreme Court late last month. "We had 40 musicians and two librarians on staff," Gray told* SPONSOR. *"In 1953 they cost us $107,000. At the expiration of our AFM contract we told Local 802 that we wanted to use live music as we needed it, not on a quota basis." 28 February union struck for "live music on all live shows." Court ruling gives WOR damages.*



Commander Edward Whitehead. *president of Schweppes, has finally burst into air media, complete with British accent. The beard of the "man from Schweppes" is not yet visible to tv fans, but radio listeners in 20 markets can now hear the Commander introduce himself and sell his product while ice is heard dropping into a glass with a splash. There's a pause while the Commander presumably partakes of the drink, followed by his expression of appreciation. These 20- and 60-second spots follow HOBM's print themes.*



Kenneth C. Gifford. *president and chairman of the board of Schick, recently announced that his firm will remain in the 8:00-9:00 p.m. Saturday slot throughout the summer with* Stage Show, *over 100 CBS TV stations. This musical variety show, featuring Tommy and Jimmy Dorsey, will be shared by all three Jackie Gleason sponsors: Schick, Nestlé and Schaeffer. Talent cost of the show per week per sponsor is $10,000 gross, or less than half the $23,000 weekly tab on the Gleason show. Program is scheduled to run 3 July till fall.*

She Butters Up A Large Slice Of The Midwest



Right next door to housewives in 11 states, Wynn Speece has been "Your Neighbor Lady" on WNAX-570 for 13 years. The 5 states—Minnesota, the Dakotas, Nebraska and Iowa—in Big Aggie Land aren't enough for Wynn. Mail comes in from 11—plus Canada; in 10 years she has received 1¼ million cards and letters.

Her mail may contain anything from Ma's favorite recipe to a family problem. Wynn reads select items on the air and asks for listener comment. Result: more mail. Participating in this manner, housewives feel that they belong to the program, call themselves "Neighbor Ladies," listen each weekday, 3:30-4:00 p.m.

And respond. Over 5,000 loyal listeners from four states came to watch the Neighbor Lady demonstrate at a Cooking School in June. Thirty-five thousand orders for "Your Neighbor Lady" booklets at 25c a copy were received. Three times a week Wynn offered $1.79 food mixers, in seven months pulled 4,357 requests by mail order alone. Total sales exceeded $7,790.

Do you have something to sell to housewives? Let Wynn tell her "Neighbor Ladies." Old friend and confidant to thousands, she will tell them about your product in her own words. Ask the Katz Agency for full details.



WNAX—570

Yankton-Sioux City

CBS

Represented by The Katz Agency

WNAX-570, a Cowles Station, is under the same management as KVTV-Channel 9, Sioux City, the tv station reaching 32 farm-rich counties in Iowa, Nebr. and S. Dak. with 632,000 population and $746 million in '53 retail sales.


What is the hottest
TV agency today?*
DEF 3
ABC 2
GHI 4
1

*for information call...



NEW YORK
JUdson 6-340D



BOSTON
Liberty 2-7382-3



CLEVELAND
CHerry 1-349D



DETROIT
WOodward 2-9792



DALLAS
PRospect 5898



HOUSTON
LYnchburg 4191



LOUISVILLE
WAbash 4317



CHICAGO
WEbster 9-3701



SAN FRANCISCO
DOuglas 2-5560



LOS ANGELES
MUtual 1181



PORTLAND
ATwater 43D5



HOLLYWOOD
HOllywood 4-8268



TORONTO
WAlnut 2-2133



MONTREAL
GLenview 6121



BUENOS AIRES
Buenos Aires 31-95D1



RIO DE JANEIRO
Rio de Janeiro 42-4D50



SAO PAULO
Sao Paulo 6-6308



SAN JUAN
San Juan 2-5379 2-1D97



MEXICO CITY
Mexico City 10-26-81



CARACAS
Caracas 53-638 59-875



HAVANA
Havana F-6655

Now Available...

a new TV SPOT



Our model is not a professional . . . She's a typical Northwest Oklahoma Junior Livestock Queen!



A spot in the heart of Oklahoma's agriculture, oil and industry, containing:

- 30% of Oklahoma's total population
- 38% of Oklahoma's total income buying power!
- Over 100,000 Television sets!

KGEO·TV Enid, Okla. 5

SERVING THIS NEW, RICH MARKET
• • • WITH 100,000 WATTS ON CHANNEL 5

Owned and operated by Streets Electronics, Inc.
P. R. Banta, Pres. • George Streets, Mgr.

ABC — Represented Nationally by JOHN E. PEARSON CO.



WITH NIGHTTIME JAMMED, DAYTIME TV PACE IS QUICKENING

Here are some of the important questions you will find answered in the pages of this report

Q. ***What's the timebuyer's outlook in fall spot tv slots?*** ..... ***page 74***

Q. ***How soon will the industry count tv sets regularly?*** ..... ***page 76***

Q. ***Is the line being held in spot tv rate increases?*** ..... ***page 80***

Q. ***To what extent will color be available for spot tv?*** ..... ***page 82***

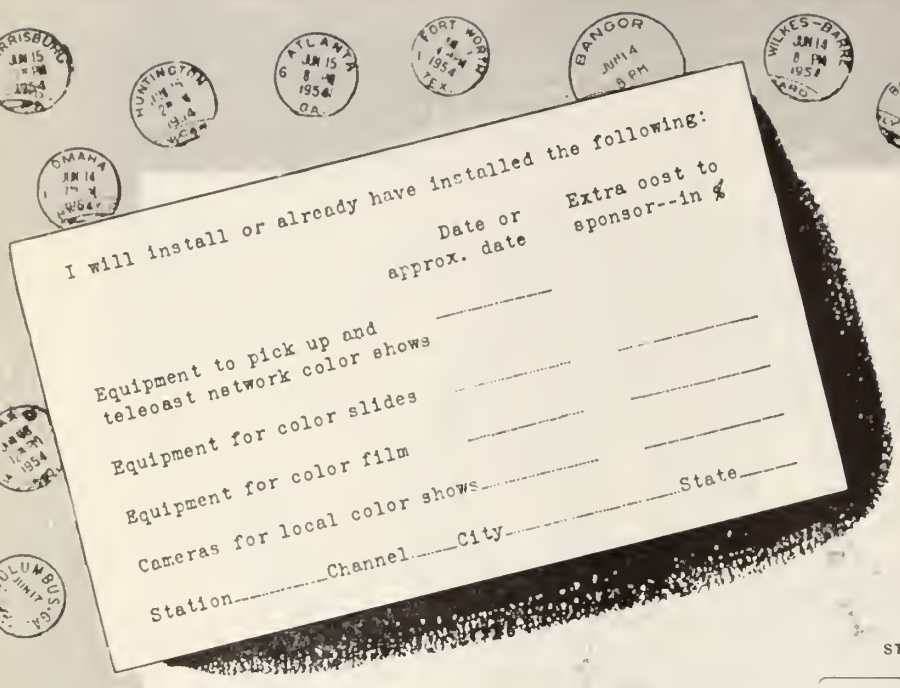
Q. ***Are there any notable trends in spot film commercials?*** ..... ***page 86***

Q. ***The SAG scales: how have they affected spot tv business?*** ..... ***page 93***

Q. ***Are syndicated tv films a big factor in fall spot plans?*** ..... ***page 94***

Q. ***Is "subscription tv" a strong competitor of regular tv?*** ..... ***page 100***

Q. ***Can spot tv be used to reach the U.S. farm market?*** ..... ***page 102***



SPONSOR postcard survey shows when stations plan color

Nearly one out of every three U.S. tv stations replied to SPONSOR postcard checkup on color tv progress, affording good cross-section of all outlets. Survey was made in June. Network color is most advanced; more than 70% of stations said they would be so equipped by the end of the year. Local color slide and film transmission is next; nearly 20% of outlets will have it this year.

	EQUIPPED NOW	STATIONS WHICH EXPECT TO BE EQUIPPED BY: END OF 1954	END OF 1955	END OF 1956	NO DEFINITE COLOR PLANS
NETWORK COLOR TELECASTS	32.8%	38.8%	5.2%	1.5%	21.7%
SPOT TV COLOR					
1. COLOR SLIDES	2.4%	17.3%	19.6%	0.8%	60.0%
2. COLOR FILMS	0.7%	18.8%	18.8%	0.7%	60.0%
3. LIVE COLOR SHOWS	1.6%	4.7%	15.7%	4.0%	74.0%

Availabilities

Q. From the timebuyer's viewpoint, what's the fall outlook in spot tv time availabilities?

A. Tv advertisers who have not yet scheduled fall campaigns in spot television can expect to face, in general, an availability situation like this:

1. *Mornings:* Last year, early-morning tv slots were fairly plentiful. This fall, there will still be many to choose from—particularly in the newest tv markets—but the situation is tightening daily. Reason: In the past year, networks and stations alike have concentrated much of their creative efforts on early-morning tv, and audience levels have risen steadily. NBC TV's *Today* is a commercial success; CBS TV's *Morning Show* is building well. Local programs that follow, or even precede, these shows are attracting many of the same type of advertisers who use morning radio.

Of course, morning tv sets-in-use figures (see page 4, Tv Basics) are no match for the nighttime tv figures. But a number of tv sponsors—notably Ford Motor, Bond Clothes, Robert Hall, P&G (for Gleem)—have bought extensive packages of morning announcements, chainbreaks and I.D.'s.

"Morning tv prices are now in line with ratings and audiences, and an early-morning package of announcements—particularly at a package discount—can reach substantial audiences at low cost," a J. Walter Thompson timebuyer said.

Typical buy: On stations represented by a leading organization, a dozen tv I.D.'s per week in morning time bring a 45% discount on top of the regular frequency and dollar-volume discounts.

The availability situation is currently tightening in late mornings, particularly after the breakfast hour. Slots adjacent to the network lineups of CBS TV affiliates (*Godfrey*) and NBC TV (*Ding Dong, Home*) affiliates are still to be had in some markets, but are not expected to be unsold by the end of summer.

2. *Afternoons:* With many a housewife having adjusted her daily routine to afford a "tv matinee" (a fact that emerged recently in Cunningham & Walsh's *Videotown* studies), afternoon tv is arousing real interest among advertisers.

A checkup among leading tv reps showed a sizable advertiser trend toward afternoon tv. Purchases centered mostly on slots next to afternoon network programing and in afternoon feature film programs.

Among recent additions to afternoon spot tv advertisers:

P&G, Maxwell House, Savarin, Rival Dog Food, Tv Time Pop Corn, Wrigley's, Conti Castile, Lipton Tea, Peter Paul, Kent, Parliament, Coca-Cola, and Fritos. Majority of these advertisers buy one-minute announcement slots.

An increasingly popular tv buy is the I.D. (10-second) announcement. Consensus of reps: Afternoon slots, by fall, will become fairly tight in the largest tv markets. By next year, the best-rated afternoon slots will be tight everywhere.

3. *Nighttime*: The prime evening hours, usually 7:30 p.m. to 10:30 p.m., are still the most desired by spot buyers. Typical comment, from Ted Bates' Frank McCann:

"You get the broadest possible mixed adult audience when you buy next to a top network tv show. Not only is the audience composition perfect for a mass product, but the size makes Class A time a good buy despite its high cost. Also, we believe the viewing audience during this period is in the most favorable state of mind for receiving a commercial message."

In these hours of peak tv viewing, good spot slots are scarce, and the best ones are allocated through waiting lists. The situation eases somewhat in the very late nighttime hours and in the secondary tv markets.

Q. What, exactly, are an advertiser's chances today of picking up nighttime spot tv availabilities?

A. In the largest tv markets, turnover among nighttime tv spot clients is very, very low. According to the consensus of reps surveyed by SPONSOR, it is never more than 10% in the large markets and often drops to the 1% mark. One New York network flagship, for example, had no nighttime spot openings at all between October 1953 and March 1954, and what few there have been since (they averaged out to 0.6% of the potential availabilities) were quickly disposed of through a priority system.

In the newer (post-freeze vhf and uhf) markets, the situation is relatively open but is by no means free and easy. Jack Peterson of the George P. Hollingbery rep firm estimated that in the smaller markets, and on the less-important outlets in major markets, the nighttime spot turnover is "seldom more than 30 to 40%."

With nighttime tv so valuable, there's been a growing tug-of-war lately between networks and stations for late-night (usually, 10:30 p.m. to 11:00 p.m. or later) time. In the past year or so, this has become the favorite slot to put spot-placed syndicated film. But the two largest tv webs, CBS TV and NBC TV, have made fall plans to air network shows in this time, occasionally surrendering the network's option on some afternoon time in order to make a trade with a station. Already, some multi-market spot film advertisers—including Ballantine (*Foreign Intrigue*), Revlon (*Mr. & Mrs. North*), Schmidt's Beer (*Waterfront*)—have had their late-night film shows "bumped," or are in grave danger of being squeezed out, from network-owned outlets. The squeeze play, however, isn't yet affecting program advertisers with long-term contracts on most network affiliates and doesn't touch those on independent outlets. It also doesn't affect spot advertisers in

Tv set count: Researcher Alfred Politz has been hired by NARTB to make special pretest of methods for counting tv homes in U.S., measure station circulation for NARTB's planned Tv Audit Circulation



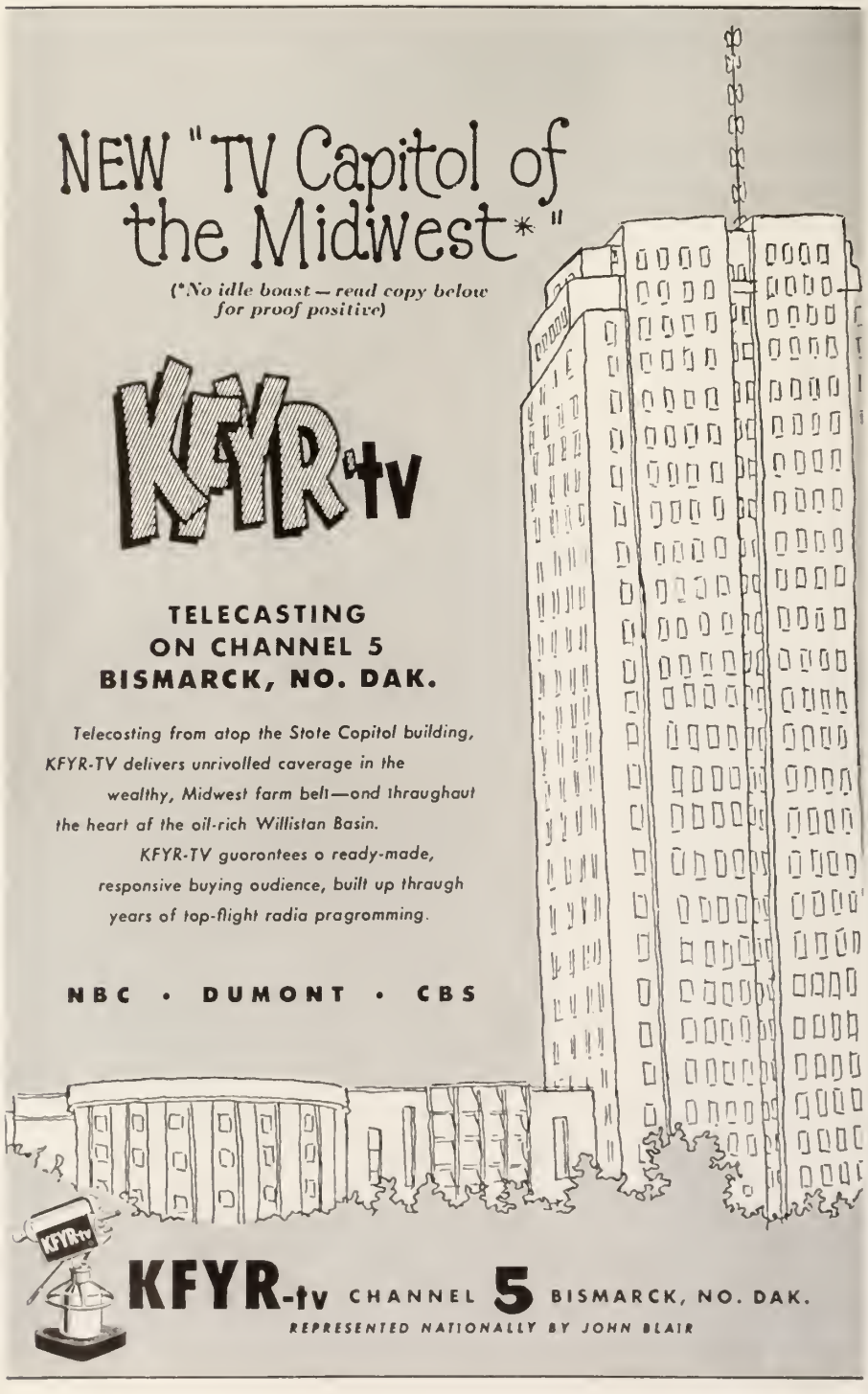
More animation: Commercials cost more but film business is booming. UPA commercial for Jell-O makes clever use of animation instead of SAG talent. More animation is used today than pre-SAG



late-evening feature film shows or those with chainbreak and I.D. schedules.

But the situation is cutting into the amount of half-hour film programing that network affiliates will now accept for fall starts. (Sales tip from several reps: Stations are starting to program syndicated film shows in peak afternoon hours, often in special blocks. Some of these slots have good rating histories, since they are part of the time trades made by stations with networks.)

"Midnight movie" shows are gaining in popularity with audiences and advertisers, and Pulse ratings of 4.0 and 5.0 (and higher) are fairly common. Autos, cigarettes, drug products, furniture dealers and movie theatres have bought extensively. In the top markets, the midnight-hour film shows are nearly always filled commercially. But participation advertisers at this hour have lately been operating on short-term cycles of six to eight weeks. A "watch-and-wait" attitude on the part of timebuyers will nearly always produce a number of well-rated late-night movie participations.



Tv set count

Q. Will advertisers be able to get some new facts on tv, especially a tv set count, in a reasonably short time?

A. Yes, from two sources:

1. From a new entity, tentatively called Tv Audit Circulation, being sponsored by the NARTB to count tv sets county by county and measure station circulation periodically.

2. From another new organization, probably to be called the Television Advertising Bureau, which will promote the use of tv among advertisers and agencies. This too will be a separate, independent organization. (It is the result of a merger between the TvAB started by a committee of broadcasters and the NARTB's planned tv promotion arm.)

In effect, the TAC will be a research group, the TvAB promotion.

Q. Just how will the circulation study work?

A. The NARTB has already let contracts for the Alfred Politz Research firm to do the pre-testing on methodology. Later the pilot study for the periodic census and circulation survey will be made.

Politz will do the methodological test this summer and turn the results over to Franklin Cawl, the NARTB consultant on the project. Three methods—mechanical meter, interview and phone—and possibly a fourth, diary, will be tested in two or three cities to see how accurate each is. Once the method is determined, a pilot study to measure the circulation of each station in some particular city will be made. The third step will be to set up a permanent corporate organization outside the NARTB to do the national survey on a semi-annual basis. The cost? Probably a million by the end of the first two years. NARTB has already put up $34,000 for the pre-testing. Richard M. Allerton is manager of the NARTB Research Dept., which has been working on the project for two years.



COVERAGE Northwestern Pennsylvania plus—the bonus of Northeastern Ohio . . . Northwestern New York and Canada.

VIEWERS 218,500 sets in Tri-State Market . . . 99.34% set saturation . . . 85% evening sets in use . . . 70% afternoon sets in use . . . 60% morning sets in use.

RESULTS 1st place Colgate Comedy Hour Contest . . . 1st place—Block Drug-Amnident Promotion . . . 1st Audience Promotion, Billboard. . . 1st Merchandising Promotion, Billboard.

SALES Scores of Success Stories . . . Saturation plus Promotion secures sales.

MERCHANDISING Promotion affiliation on WIKK-AM and the ERIE DISPATCH . . . Point of SALE DISPLAYS . . . Winner of the Westinghouse Award for promotion on football games.

Ask the EDWARD PETRY man for facts today

WHOO—Orlando, Florido
Forjoe

WIKK-AM—Erie, Pa.
H.-R. Co.

WTOD—Toledo, Ohio
Forjoe

The Erie Dispatch—Erie, Pa.
Reynolds-Fitzgerald



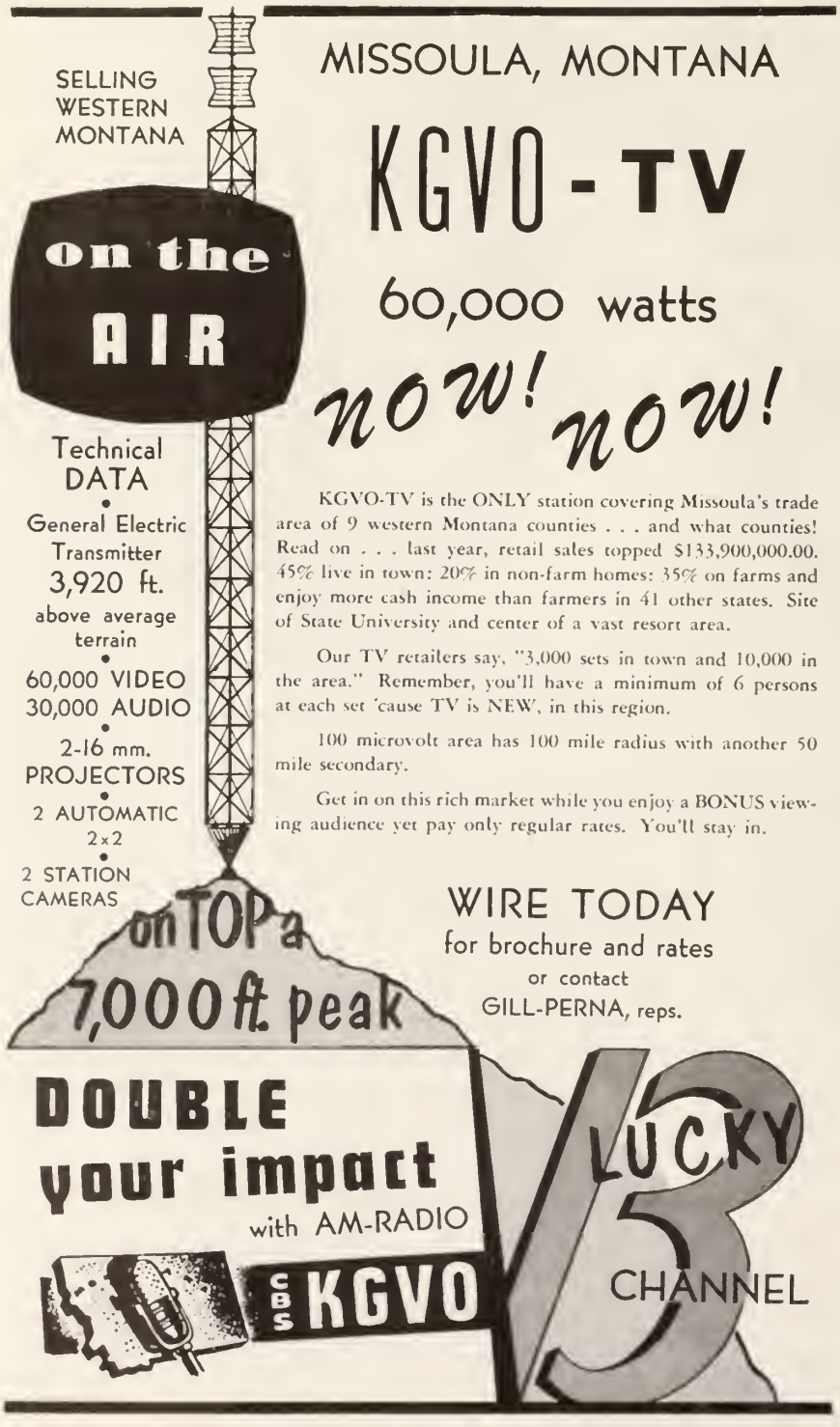
* RADIO
* TV
* NEWSPAPER

EDWARD LAMB *Enterprises* INC.

HOME OFFICE—500 EDWARD LAMB BLDG. TOLEDO, OHIO . . . WASHINGTON OFFICE . . . 1177 NATIONAL PRESS BLDG.

Q. Why did it take so long?

A. Circulation measurement is complicated, slow and expensive The old Broadcast Measurement Bureau went under because both broadcasters and advertisers failed to support it. The A. C. Nielsen Co. and the Standard Audit & Measurement Service ran circulation surveys in spring 1952, the first by interview and the second by mail. Since then Nielsen, sponsored by CBS, has updated set figures—as of last fall. The industry today therefore is using outdated or projected figures, all admittedly far from accurate, on both circulation and county set estimates. To avoid the mistakes of the past, the NARTB wants a scientific appraisal made of each method of measuring audiences and then will seek the support of the entire broadcasting and advertising industry before it proceeds with the regular survey. By putting the circulation audit on a firm, unassailable basis, the NARTB hopes to make it as acceptable as the Audit Bureau of Circulations of the newspaper industry.



TvAB

Q. How will the Television Advertising Bureau be set up?

A. Probably like the Broadcast Advertising Bureau (for radio), but details will undergo preliminary discussion in Washington 22 July when the all-industry committee appointed to handle the problem meets. The organization will promote network as well as spot and local tv.

The committee grew out of a meeting between the NARTB and the "old" TvAB in Washington 30 June. It consists of 10 men. For the TvAB are Richard A. Moore, KTTV, Los Angeles, who was chairman of the bureau formed in Chicago in May; Roger W. Clipp, WFIL-TV, Philadelphia; Lawrence H. (Bud) Rogers, WSAZ-TV, Huntington, W. Va.; H. W. Slavick, WMCT (TV), Memphis, and George B. Storer Jr., Storer Broadcasting Co., Miami. For the NARTB are Clair R. McCollough, WGAL-TV, Lancaster, Pa., and new chairman of the NARTB's Television Board; Kenneth Carter, WAAM (TV), Baltimore; Campbell Arnoux, WTAR-TV, Norfolk, vice chairman of the NARTB Tv Board, W. D. (Dub) Rogers Jr., WDUB-TV, Lubbock, Tex., and Merle S. Jones, CBS TV v.p. in charge of CBS-owned stations and general services.

The committee will meet in late July to complete the organization of the bureau, and the new TvAB should be underway by fall.

Q. What happens to the "old" TvAB?

A. It never got into operation, so there won't be any trouble in incorporating it into the new merged TvAB. The "old" one was born in New York 22 April with Richard P. Doherty, ex-NARTB v.p., as consultant when 25 tv stations decided it was time a promotion arm for tv was established. It was formally launched in Chicago at the NARTB Convention in May. In June just as efforts were being made to complete the TvAB's organization, the NARTB announced plans to push its own. Result: Overnight the two groups got together and agreed to merge.

Reason: Nobody really wanted to see a tv bureau set up without the networks (biggest single contributors to the BAB). The old TvAB was open

WOI-TV CHANNEL 5 AMES, IOWA

IOWA STATE COLLEGE

CBS · DuMONT · ABC

TO: Stations, Agencies, Representatives (Please circulate)

RE: Television in Central Iowa



WOI-TV, the primary affiliate in Central Iowa of CBS, ABC and DuMont reaches 240,000 television homes within a 100-mile radius of Ames. Owned and operated by Iowa State College, WOI-TV has been Des Moines' and Central Iowa's dominant TV service since February, 1950.



Delivers Des Moines PLUS

Fifty-one prosperous Central Iowa counties are within the WOI-TV coverage area. Population figures show 418,380 households; one-fourth of these are rural households.

The goal of the Iowa State College station is to provide total television service to its nearly 750,000 Iowa viewers. Its 17-hour television day is filled with the top-rated network programs plus 24 hours per week of award-winning local productions.

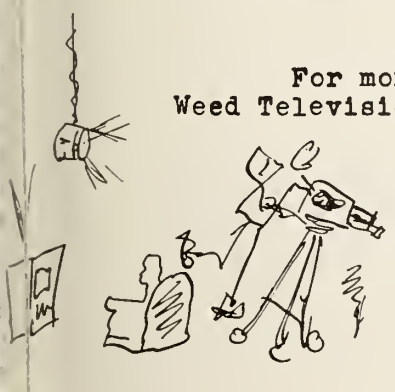


In addition to its 100-member professional radio and television staff, Iowa State College provides a television laboratory designed to train personnel fully-qualified to take their places in the television industry. And programs on kinescope produced by WOI-TV are now aired on other television stations coast to coast.

du Pont Sylvania Freedoms Foundation ect

For more details on the WOI-TV success story, contact Weed Television.

Could be yours!



WOI-TV *first in Central Iowa*

to the networks' owned-and-operated stations, but they were reluctant to join. Too many people in the industry felt nothing could be worse than to have two tv promotion bureaus issuing conflicting facts and figures. The influence of NARTB President Harold E. Fellows, Dub Rogers and Dick Moore prevailed, and the groups merged.

Q. What will the TvAB offer advertisers?

A. Probably much of what the old TvAB prospectus called for: (1) Film directory, (2) improved sales methods, (3) statistical bureau, (4) spot tv index, (5) spot tv estimator, (6) general research. The old bureau promised to "educate agency and advertising executives in the use of tv" and to "explore specific advertisers' problems" in video. The new one should do the same.

Q. What do admen want from a TvAB?

A. SPONSOR explored this problem in detail in the 14 June 1954 issue. (See "What admen want from the TvAB.") Here's a summary of the points most often mentioned in SPONSOR's survey:

- A quick way to estimate spot tv costs.
- Standardization of tv rate cards.
- Dollar figures on expenditures by spot clients.
- Impact studies on program vs. announcements.
- Audience data by sex, age, socio-economic status.
- Effectiveness of spot tv and other media compared.

(For SPONSOR's initial story on a TvAB, which helped stimulate creation of a promotion bureau for the industry, see "Should there be a Tv BAB?" 30 November 1953.)

Business outlook

Q. How's spot tv doing?

A. It's up 25% in 1953 over the year before. The figures (see Tv Basics) based on FCC figures show spot tv time sales grew from $7.7 million in 1949 to $25 million in 1950, $59.7 million in 1951, $80 million in 1952 and $100 million in 1953.

Rate outlook

Q. Can sponsors expect more spot tv rate increases this fall?

A. Situation shapes up in this fashion:

1. *Old stations in old markets*: Since rates are directly related to set circulation, the rate outlook for established tv stations—primarily the pre-freeze vhf outlets in the larger markets—is expected to be stable this fall in Class A periods, most reps predict. Some upward adjustment of rates—perhaps a 5 to 10% hike—may come about in afternoon slots and in the local time immediately following the close of network telecasting, but only where increased audience size justifies a rate increase or an upward reclassification of a time period.

2. *New stations in old markets*: In the case of uhf or vhf outlets which have entered an existing vhf market, some rate increases—up to 20% or more—are anticipated. Uhf stations which will seek such upward adjustments of time costs, of course, will be those with the highest "conversion rates." New vhf outlets in old markets seeking increases will do so on

THE REAL POWER IN WASHINGTON

Behind the marble curtain of official Washington is a city few people know. But smart advertisers should. Because an awful lot of the nation's capital is right here in the nation's capitol

Buying power has no politics. In Washington, family income is the second highest in the U. S. with an average of $7,259.00!

Washington is big. It's America's 10th largest city with 1,655,600 people. It's busy . . . with 330,300 privately employed and 294,500 in government service.

And it spent a healthy $2,027,037,000 last year in retail sales — which is a lot of money even in Washington.

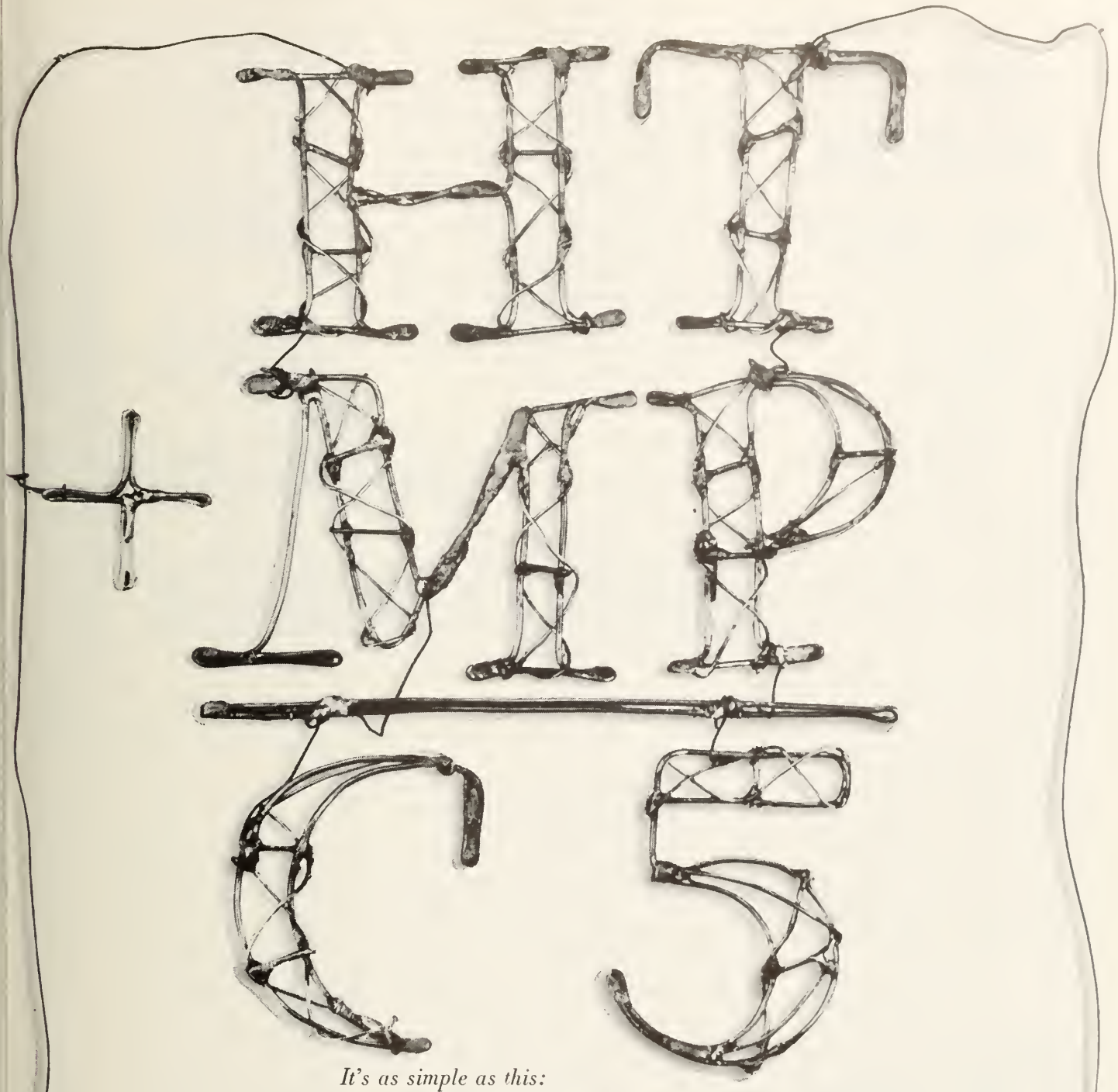
And if you'd care for the returns from the outlying districts . . . Arlington County, Va. and Montgomery County, Md. just outside the Washington metropolitan area are the two highest family income counties in the country

To tap this tremendous buying power, it's good business to use the most powerful advertising medium in Washington. The only television station in Washington operating on maximum authorized power:

WNBW channel 4

NBC IN WASHINGTON

Represented by NBC Spot Sales



It's as simple as this:

Highest Tower plus Maximum Power equal Channel 5

To a television station already great by any normal standards

add—Chicago's Highest Television Antenna

add—*Chicago's only station with maximum power authorized by the FCC*

result—*WNBQ—now delivering in the teeming heart of*

America's second largest market ***a better signal to more than two million television homes***

WNBQ—the NBC station you already know for its quality in programming, audience acceptance, merchandising and sales impact is now transmitting a more powerful, more efficient picture to an even greater portion of the rich heart of the Middle West. This market represents almost 15 billion dollars in effective buying power and is now dominated by the vast new WNBQ tower, the highest TV antenna in the area. It's obvious—your television advertising will look better to more people on

WNBQ *channel* 5

NBC IN CHICAGO

Represented by NBC Spot Sales

AVOID COSTLY DUPLICATION
BUY WTVP
Decatur, Illinois
Ch. 17
THE SOLID SALES LINK BETWEEN THE CHICAGO ST. LOUIS MARKET AREAS
For a solid sales coverage of the rich, growing area on the road between Chicago & St. Louis
PRESENT AUDITED AREA, 80,000 TV Homes
92.8% U.H.F. CONVERTED
Served at lowest cost without any duplication


WTVP
DECATUR, ILLINOIS
ABC-DuMONT

the basis of audience size as indicated by ratings.

3. *New stations in new markets*: Most of the new, post-freeze stations —both uhf and vhf—started off with base hourly rates (Class A, one-time) of between $100 and $200. Last fall many reps predicted that these rates would increase sharply throughout the industry. However, the increases have been slower than anticipated; the sledding has been tough for many of the new outlets. But some outlets will seek increases (of up to 25%) in the newest markets, reps believe.

Color tv

Q. Will color television be a factor in spot advertising this fall?

A. Yes. Despite the uncertainties over current U.S. purchases of color receivers, the lack of standardized color film and live production, the lack of uniform price formulas and the high cost of experimentation, several of the top agencies, stations and reps are discussing limited color tv spot advertising for fall 1954.

Q. How many U.S. homes will be equipped with color tv receivers in the near future?

A. According to the latest estimates of Radio Corporation of America and a recent study made for *Fortune* magazine, there will be somewhere between 50,000 and 200,000 U.S. homes equipped with color receivers at the close of 1954; and between 300,000 and 1,200,000 color-equipped by the end of 1955. RCA's is the lowest estimate, by the way. RCA based its figure on a survey of the industry. *Fortune* on an analysis by an economic forecasting firm. (For full details, see chart, page 120.)

What this means to the spot tv advertiser is that the audience potential for color tv announcements and local programs will be limited:

1. By the number of color-equipped homes in major markets.

2. By the number of stations equipped to televise spot color (slides, films, shows) in the near future.

Q. What accounts for the wide variations in estimates of color receiver production?

A. In the case of the two sets of figures cited above, the RCA figures are believed to be a conservative minimum; the *Fortune* figures a fairly optimistic projection based on anticipation of a sizable drop in color picture tube prices. What the real truth is, nobody knows—yet. SPONSOR presents the two figures to show that, at this stage, there is a considerable range of opinion about the future growth of color tv in American homes.

Q. How many U.S. stations will be equipped to handle spot tv advertising in color in the near future?

A. To answer this question, SPONSOR made a special *Fall Facts* color survey of all of the 408 tv stations now on the air, or planning to be very soon. Replies were received from a little less than one out of every three stations—31.2%. Virtually every major U.S. market was represented in the replies and responding stations ranged from the largest and oldest vhf outlets in established markets to outlets due on the air in the next few months. SPONSOR believes its survey, at presstime, represents a good sampling of all tv stations.

These were the spot tv highlights of the study:

1. *Color slides*: Equipment to televise color slides or slide-films (cost: estimated $18,000) seems to be the first local color target of most stations. About 2.4% of U.S. stations now have this equipment. Some 17.3% expect to have color slide gear by the end of 1954. A little less than one out of five outlets—19.6%—expect to have it sometime in 1955, and a few—0.7%—indicated 1956. Some 60% were undecided, had indefinite starting dates or had no plans at present.

Outlook for sponsors: Nearly 20% of U.S. stations will be equipped to televise color slide commercials locally by the end of the year; nearly 40% by the end of next year.

2. *Color films*: Getting a color tv film projector (cost: estimated $62,000) follows installation of color slide gear closely as an objective of U.S. tv stations. Fewer stations have color film equipment right now — 0.7% — but slightly more stations — 18.8% — expect to have color film projectors by the end of the year, as compared with color slide chains. Another 18.8% expect to install color film gear by the

ASK YOUR NATIONAL REPRESENTATIVE

You're on the verge of a decision, and a problem.

What business papers to pick for your station promotion?

It's no problem to kiss off, for your choice can have a telling effect on your national spot income.

But where to get the facts?
The answer is simple. Ask your national representative.

He knows. His salesmen get around. They learn which business papers are appreciated, read and discussed by buyers of broadcast time.

His is an expert opinion. Don't overlook your national representative.

SPONSOR

The magazine radio and tv advertisers use

end of 1955. The number who expect to have their film equipment installed by 1956 is 0.7%. Those with no plans amount to 60%.

Summing up, nearly 20% of the tv outlets will be equipped to project color film by the end of the year; nearly 40% by the end of 1955.

3. *Live local color shows*: Buying a color camera chain, of course, is the biggest plunge a station can make in color television. Its cost will be approximately $75,000 (more or less). As might be expected, stations are moving more slowly in the direction of local live color shows than they are in that of network or "canned" color. A moderate amount of stations—some 1.6%—have local camera chains for color telecasting right now. But less than five out of every 100—4.7%—expect to have color cameras by the end of the year, 15.7% expect to be thus equipped in 1955 and 4% named 1956 as their target. Some 74% of the stations had indefinite plans.

Outlook for sponsors: It will be some time before you can shop for local live color shows in more than a few markets. Whereas some 20 out of every 100 outlets will have color slide or film equipment by the end of the year, a little more than six out of 100 outlets will have color cameras. By 1955 the situation will have improved, but about twice as many stations will have projection gear as compared with live cameras. Among stations now on the air with regular local live color shows are WKY-TV, Oklahoma City.

Q. How many stations will be equipped to handle network color in the near future?

A. Color installations by stations to televise network color programs will be considerably more widespread, at least for the next year, than the facilities to televise color locally, according to present predictions. RCA, for instance, estimates color tv will be fed this fall to 75% of tv areas on network lines.

For details, see section on Network tv, page 117.

Q. What does this mean to tv advertisers?

A. Roughly, this:

1. Networks will be able to offer color tv audiences sooner than spot tv reps and stations, since the usual first step in adding color equipment to tv stations is to add facilities for televising from network sources.

2. Networks will thus be making a play for experimental color tv budgets using their head start in color tv as a lure.

3. This situation, however, will be far from permanent. By 1955, the number of television stations equipped to broadcast color film will begin to catch up with the number equipped for network transmission.

Q. What is the spot cost outlook in color tv?

A. At the moment there are no definite formulas to follow. However, SPONSOR's survey of U.S. stations (see above) turned up some interesting guideposts. Stations were asked to estimate the extra percentage that sponsors would be charged for televising in color from slides, film or live shows.

Here is a round-up of the estimates by stations of additional spot tv color charges:

WTVJ, Miami: This Florida outlet plans to charge an additional 10% for color slide or film handling after 1 January 1955 and an additional 25% for live color local programing after June 1955.

KOIN-TV, Portland, Ore.: No extra price has been set yet by station for local live shows, but slides and film in color will cost an additional 30% for handling charges after 1 November 1954.

KGIO-TV, Missoula, Mont.: With its color target set for 1956 station plans to charge an additional 20% in handling charges for color slides and film, an extra 25% in local live color production costs.

WSPD-TV, Toledo: Color film and slides will cost a sponsor an extra 20% after October of this year. Extra prices for local live color shows have not yet been set.

WMAR-TV, Baltimore: Presently airing a total of 17 news programs in color per week, this veteran vhf outlet is already charging 10% additional for color slide handling, plans to charge the same this fall for film showings.

WMBR-TV, Jacksonville: Color slide equipment will be installed by January

The Basic ABC'S of Buying TV in the Omaha Market



AUDIENCE . . . KMTV completely covers the big, prosperous Omaha market—the one *dominant* TV station with 11 of the top 15 night-time weekly network shows . . . 7 of the 10 most popular multi-weekly and Omaha's most popular locally-produced shows . . . as well as 8 of the top 10 daytime shows. (Get KMTV's complete audience leadership picture from Hooper, Pulse or ARB.)

BONUSES . . . KMTV's 300-some national and local advertisers (more than any other TV station in the area) all like these KMTV selling extras: strong merchandising helps . . . Midwest's finest live commercial facilities, including rear screen projection . . . KMTV's consistently big mail response . . . special events . . . and other promotional and publicity bonuses.

COVERAGE . . . KMTV has a 3-to-1 leadership ratio over 7 other TV stations as the *one* station best-received and most-watched within a 100-mile radius of Omaha, according to an impartial survey (name and statistics on request). Because of KMTV's low channel 3, its maximum power, and the flat Nebraska-Iowa terrain, KMTV is the favorite TV station in this big-buying 250,000-set Missouri Valley market with two billion dollars to spend.

Take advantage of these "Sales-Producing ABC's" today. Contact KMTV or your Petry representative.

TELEVISION CENTER

CBS • ABC
DUMONT

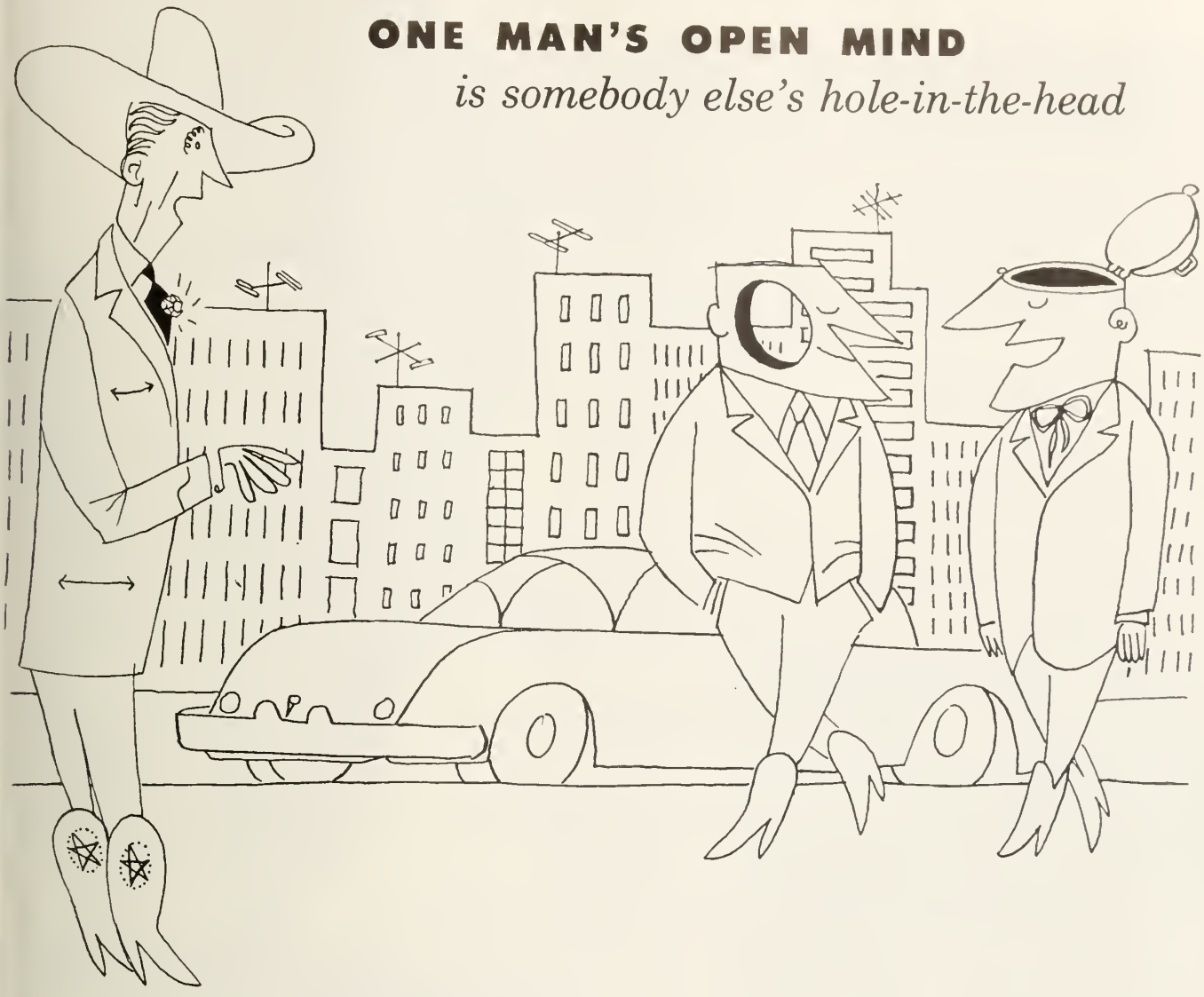
KMTV

OMAHA, NEBR.
Represented by
EDWARD PETRY & CO., INC.

CHANNEL 3
MAY BROADCASTING COMPANY

ONE MAN'S OPEN MIND

is somebody else's hole-in-the-head



JUST to keep the readers of *Sponsor* aware of the way the wind blows in certain quarters, here are a pair of consumer magazine clippings:

". . . how to teach a crow to talk? Put it in a dark room. Turn on a radio. After a few weeks the crow gets lonesome and starts talking." The editor commented, *"Who wants a crow that talks like a radio?"*

Item 2: *"One warm spring evening recently a pair of Indian braves, in town to celebrate, checked into a hotel, opened the windows, and turned on the room's tv set. It so happened that the Stockyards were particularly fragrant that evening. 'Ugh' remarked one of the men, 'television smell terrible'."*

We bore that with equanimity; what got us was the comment which followed: *"Isn't that absurd? Indians never say ugh."*

Apparently everyone doesn't share our enthusiasm for radio and tv in general and KGNC in particular. Anent the latter, with innate immodesty we call your attention to a Fact: Amarillo is again No. 1 for the nation in retail sales per family. If this suggests that we're worth an investment, it's no coincidence.



NBC and DuMONT AFFILIATE

AM: 10,000 watts, 710 kc. TV: Channel 4. Represented nationally by the Katz Agency

of next year, at which time sponsors will be charged an additional 10% for color slide handling.

KPRC-TV, Houston: May 1955 is target date for installation of color slide and film equipment, with local color tv cameras due in October 1955. No extra charge is anticipated for color slides and films, although a premium of 30% will be charged for live local color shows.

Film commercials

Q. What is the 1954 outlook for film commercial producers?

A. Excellent, most of them say. Most producers surveyed by SPONSOR expect an increase of 10 to 15%. A sizable minority expects that the addition of new tv markets may push business 20% ahead of 1953.

Q. What general trends are noticeable in agency demands for film commercials?

A. Fewer but costlier and more complex commercials for use on a spot basis. The reverse trend seems to be true of commercials produced for program use. Here the tendency is toward simpler testimonial-type commercials. In both cases, the trends are a direct outgrowth of SAG demands for re-use payments to players.

The consensus among producers is that agencies have developed greater creativity in storyboards, that their thinking has become more closely geared to production values and the visual aspects of tv. "The era when print copywriters were rushed into tv commercial writing seems to have finally ended," one producer remarked.

Q. How long does it take to make a film commercial?

A. Answers varied from three to eight weeks. However, consensus of film producers has it that best results are obtained from the following schedule:

- Five weeks to shoot a 60-second commercial (be it live action, animated, a combination of the two, or dotted with opticals)—that is, five weeks after the finished storyboard is delivered.
- A couple of days for laboratory work to deliver 100 prints of this commercial.
- At least eight weeks for stop-motion work or unusual amounts of animation.

Q. What is the average cost of a 60-second film commercial?

A. There's no such animal as an average commercial. However, $5,500 is a pretty typical cost of a minute commercial. Production costs range from as low as $600 for silent film with separate sound track to over $15,000 for some elaborate jobs combining animation and live action with sync sound. Since close to 90% of the production cost is attributable to labor, a great deal depends not only upon the number of people required for a particular job but also upon the calibre of talent employed.

The cost variables in film commercial production are considerable. A quick look at the possible components of production will give sponsors an idea why it takes film producers more than a quick look at a storyboard to give an estimate:

1. *Creative work—script and story-*

IN CENTRAL SOUTH CAROLINA

SOON - 269,000 WATTS

By fall WIS-TV will up its power to 269,000 watts, almost triple its present output.

Power plus programs, an unbeatable combination. A strong NBC schedule . . . outstanding local productions and film features . . . and local newsreel coverage of the State capital's newsworthy events filmed by WIS-TV, developed in Columbia, and telecast on WIS-TV minutes after they occur have quickly established WIS-TV's popularity.

For results with your fall campaigns, choose Channel 10, WIS-TV . . . the choice of more than 100,000 TV owners in this rich market.

Charles A. Batson, *Managing Director* G. Richard Shafto, *President*

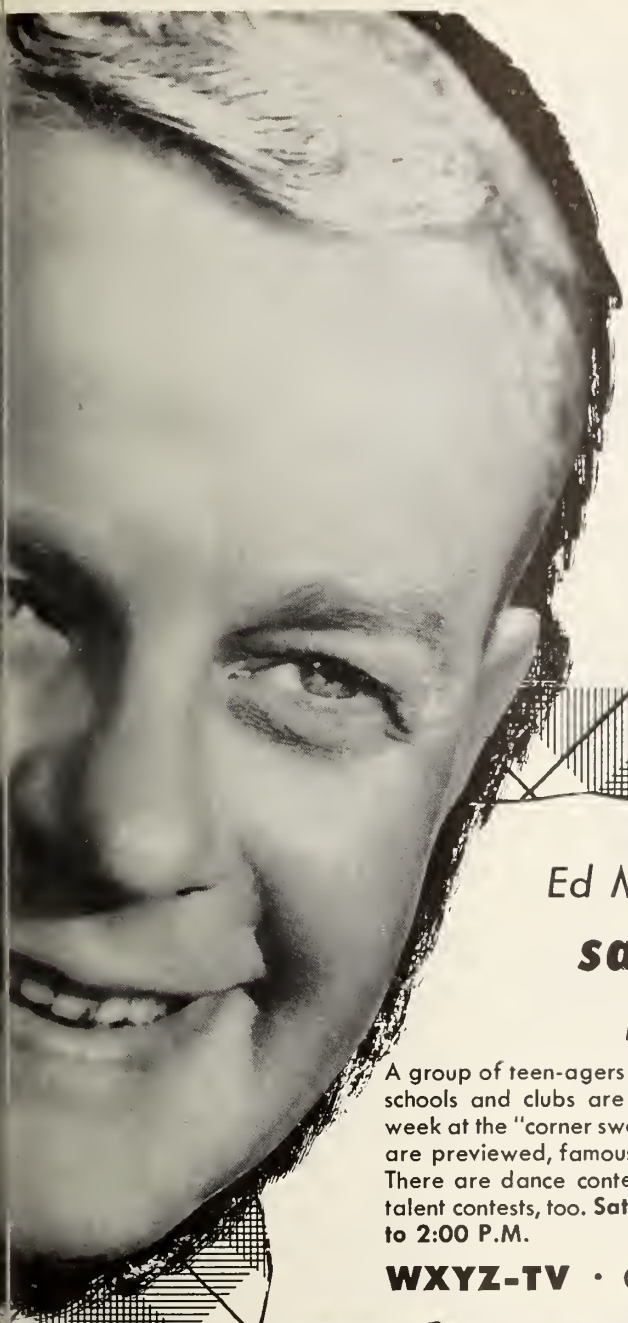
WIS-TV
CHANNEL 10
COLUMBIA, SOUTH CAROLINA

ONLY VHF FACILITY IN CENTRAL SOUTH CAROLINA

NBC on Channel 10



Represented nationally by Free & Peters



ED McKENZIE

dean of Detroit's disc jockeys

NOW on Television
***(WXYZ-TV** Channel 7)*
and radio (WXYZ)



Ed McKenzie's

saturday party

A group of teen-agers from Detroit high-schools and clubs are Ed's guests each week at the "corner sweet shop". Records are previewed, famous guests entertain. There are dance contests and teen-age talent contests, too. **Saturdays, 12 Noon to 2:00 P.M.**

Participating

WXYZ-TV · CHANNEL 7



Ed McKenzie's

record matinees

Latest record releases and all-time favorites plus lively comments have won a wide following for Record Matinee. Interviews with famous names in music (shown: Teresa Brewer) are also featured. **Monday through Friday, 3:00 to 6:15 P.M.**

Participating

WXYZ · RADIO

REPRESENTED NATIONALLY BY BLAIR-TV, INC. AND JOHN BLAIR AND COMPANY



WWTV *has done its* CHRISTMAS SHOPPING!

A 1,282 FOOT, 104,000 WATT PACKAGE FOR 1,286,600 MICHIGAN PEOPLE

A 90 Mile signal radius from a quarter mile of steel on the peak of Michigan, a half mile above Lakes Michigan and Huron!

The HOME TOWN STATION of

237 Michigan Communities

now will give you

FOUR MAJOR MARKETS:

MUSKEGON

GRAND RAPIDS

SAGINAW

BAY CITY

CHANNEL 13 WWTV

CADILLAC MICHIGAN

CBS — DUMONT — ABC

REPRESENTED BY

WEED TELEVISION — W. L. SALES, GRAND RAPIDS

SPARTON BROADCASTING COMPANY

board: These are generally done by agency staffers, sometimes by the producer.

2. *Photography*: Cost of photography depends upon whether the job is to be done in a studio (which means a rental fee) or on location. It depends, too, upon whether the film can be shot with a silent camera or with synchronized sound. The number of people to appear in a live-action film affects not only cost of SAG re-use payments, but also cost of direction and camera work. If it's to be animation, scale varies depending upon whether film is to be done with limited or full animation or filmograph. Stop-motion photography calls for expensive lab work.

3. *Recording*: SAG re-use payments are required for off-screen voices, except for "omnies" (that is, unidentifiable voices). The AFM controls cost of the music. Special sound effects can mean another cost increase. And, of course, there's sound studio rental to be paid.

4. *Direction*: The scale varies here too depending upon whether it's a live-action or animated commercial—not to mention cost of the sound director.

5. *Opticals*: Properly used, wipes, dissolves and fancy titles exploding on the screen can be very effective. They're also expensive.

Q. How does the cost of film commercials today compare with cost five years ago?

A. Costs have risen as much as 50%. Bob Klaeger, Transfilm v.p., pegs the cost rise of the "mythical average commercial" at approximately 33% since 1949.

Because of changes in production techniques and in scheduling, it's pretty hard to draw a completely fair comparison. In the early days of tv film commercials (say around 1948) agencies gave producers eight weeks to do a certain job. Two weeks is more like it today.

Since most of the labor is employed on a per-day basis, total production cost depends a great deal upon pre-shooting plans and scheduling.

Here are some round figures for labor scales:

	1949	1954
Studio mechanics (grips & lighting)	$25 a day	$35 a day
Cameramen	$65 a day	$100 to $125 a day
Directors	$75 a day	$125 a day
Assistant directors	$27 a day	$35 a day

Other factors that have contributed to the rising cost of tv commercial films are the more stringent demands of agencies and clients. A few years ago, four or five opticals in a 60-second commercial would have been considered a pretty elaborate job. Today it's not unusual to have as many as 10 or 12 opticals (wipes, dissolves, titles) in a 20-second film.

Q. How much work is being done in color?

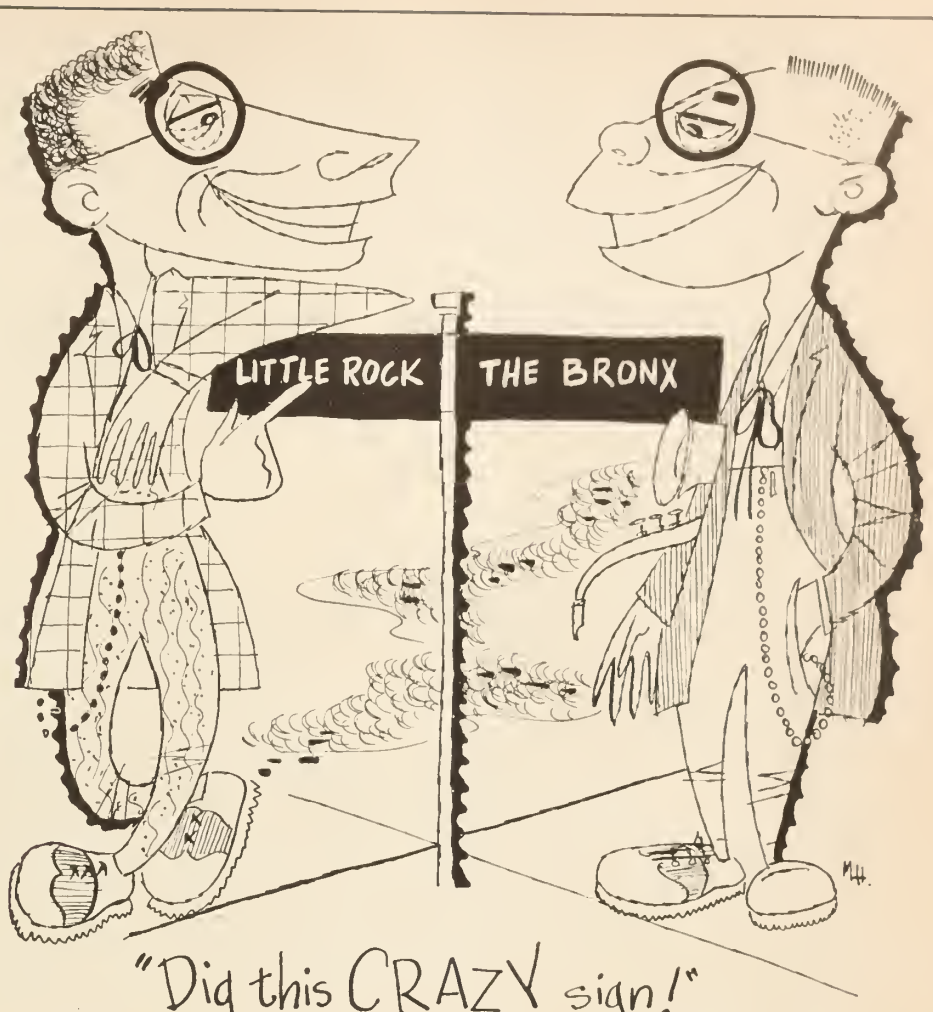
A. There isn't a producer in the business who hasn't got a dozen or more cans of color film footage to show.

Screen Gems, for example, has conducted experiments with three major color stocks: Eastman, Technicolor and Monopak (16 mm.). Depending upon the stock and technique used, color will add anywhere from 20 to 50% to the over-all cost of producing a film commercial. In other words, color will cost about three times as much per foot for raw negative stock as black-and-white (12.5c per foot of color compared with 4.5c per foot of black-and-white).

The New York Film Producers' Association, which represents the bulk of New York commercial and industrial film producers, also conducted tests with color film this spring in close collaboration with NBC. The results of these tests were to be shown on 12 July in NBC's Colony Theatre on closed circuit.

Here's how these tests were made: The Film Producers' Association used three types of film stock to make the tests—Technicolor with a three-strip camera, Eastman 35 mm. and 16 mm. commercial Kodachrome. The same make-up and lighting were used for all three films in order to keep the conditions as similar as possible and thus control the variables.

Among the problems the association discovered in making these films Roger Lewis of United Artists mentioned the following: "Splices create a technical problem. We found that we had to make a print from an edited negative that had been processed in the lab. Also, you can't run a color print nearly as often as a black-and-white print. If the sprocket holes are a little worn the print doesn't run smoothly."



"Dig this CRAZY sign!"

"Man, it's been dug!"
"You mean the fact that KATV's transmitter is just 24 miles from LITTLE ROCK—SAME DISTANCE from the BATTERY to the BRONX?"

"Man, you're with it."
"Everybody's with KATV 80,000 sets in the area as of July 1, 1954—and growing all the time."

"Are there people around?"
"586,500—all within KATV's primary coverage, according to Sales Management's May 10, 1954 Survey of Buying Power."

"Do they spend money?"
"$497,456,000 last year—and they've got it to spend, with an effective buying income of $669,410,000."

"It's a real crazy market!"
"33rd in the nation, with its population—a COOL DEAL for advertisers!"

"Man, you are now exceedingly HEP."
"I'm real gone—to the guys who know all about it—Avery-Knodel, Inc."

CBS

KATV
CHANNEL 7

ABC

JOHN FUGATE, MGR.
620 BEECH
LITTLE ROCK, ARK.

AVERY-KNODEL, INC.
NATIONAL REP.

Q. What are the advantages and disadvantages of the different types of film stock?

A. In its filming of 55 products in three different processes, Screen Gems came up with the following comparison:

Kodachrome advantages — Price of original film is lowest. If original film is used for telecasting, it gives excellent definition and color quality.

Kodachrome disadvantages — Opticals are limited to dissolves and fades. There's a great loss of quality in release prints. Also cost of release print is higher. Generally the sound track isn't as good as that of the others. And, editing 16 mm. is a tough job.

Eastman advantages — Larger film size, better values in making prints from a negative rather than a positive are major factors. Also, you can make some opticals with Eastman, and you get better resolution.

Eastman disadvantages — In reducing from 35 mm. to 16 mm. prints get grainy. This stock has less color saturation and a less satisfactory sound track than Technicolor.

Technicolor advantages—This film offers greatest control of color saturation, greatest control of opticals, better quality sound track and low release print costs.

Technicolor disadvantages — Original production costs are higher with Technicolor and resolution is not quite as good as with other processes.

Q. What's being done to hold the cost line for film commercials?

A. As the industry has continued to grow, film producers have been gaining experience in cutting corners in production. They've learned to do elaborate jobs in one-fourth of the time.

Film stock, too, has been continuously improving. Eastman, for example, is working on a film which will use much less light, hence saving clients cost of expensive lighting equipment and technicians.

However, agencies and clients have become more demanding about the quality of work that they consider acceptable. In animation, for example, the trend is toward brush inking rather than the cheaper method of pen inking. A few years ago, an animation job with three tones of grey was considered more than adequate. Most animated commercials today have multiple-tones.

Q. What are the most significant trends in commercial film production today?

A. From its survey of New York film commercial producers SPONSOR noted the following trends:

1. Until a couple of years ago agencies attempted to cut costs by editing out 20-second segments of 60-second commercials to use in 20-second time slots. Experience has shown them that lifting out part of a commercial for separate use can rarely be done without damaging the effect both of the 60-second commercial originally conceived to permit this and of the resulting 20-second film. Today the trend is towards producing 20-second films separately.

2. Agencies are getting back to the idea of relying upon film producers for the creative work. There seems to be some trend towards allowing storyboards to grow in the producer's studio, rather than in the agency.

3. There's a strong trend towards more visually creative commercials rather than a crowded series of wordy messages flashing across the screen.

4. In animation, three trends are apparent: (1) more elaborate brush and multiple-tone work on the realistic-type of cartoons; (2) sophisticated, understated line drawing made popular by UPA and exemplified by UPA's commercial for Jell-O (through Young & Rubicam); (3) use of realistic European-made puppets in stop-motion photography.

Q. What tips can producers give for more effective I.D.'s?

A. Simply this:

1. Keep it short, keep it simple. You've only got some six seconds of audio. Your I.D. will be most effective if you think of it in terms of five seconds of audio instead. It's better to leave the viewer with one idea than with a headache.

2. Use music or a simple sound effect rather than many words. A two-line jingle is more memorable than a five-line pitch.

3. Don't crowd the screen with lettering—it may conflict with the station call letters that occupy 25% of the television screen.

WMUR-TV
THE STATE STATION
VHF CHANNEL 9 MANCHESTER, N. H
THE BEST SIGNAL—AND LOCAL COVERAGE FROM WITHIN THE MARKET
105,000 TV families
PLUS
115,000 TV families
PLUS
15,000 TV families
Total PRIMARY coverage 235,000 TV families
BONUS COVERAGE!





Television-1890?

No, it's just a picture of one of the many ways that WRGB proves itself a good neighbor to the communities it serves. Even our cameramen, above, went all out with beards, string ties and tattersall vests to help nearby Scotia celebrate its Golden Jubilee. Behind the beavers and costumes, the lads are strictly 1954 personnel, helping to bring the finest modern television to the 375,000 families in WRGB's primary area.

A GENERAL ELECTRIC STATION, SCHENECTADY, NEW YORK

WRGB

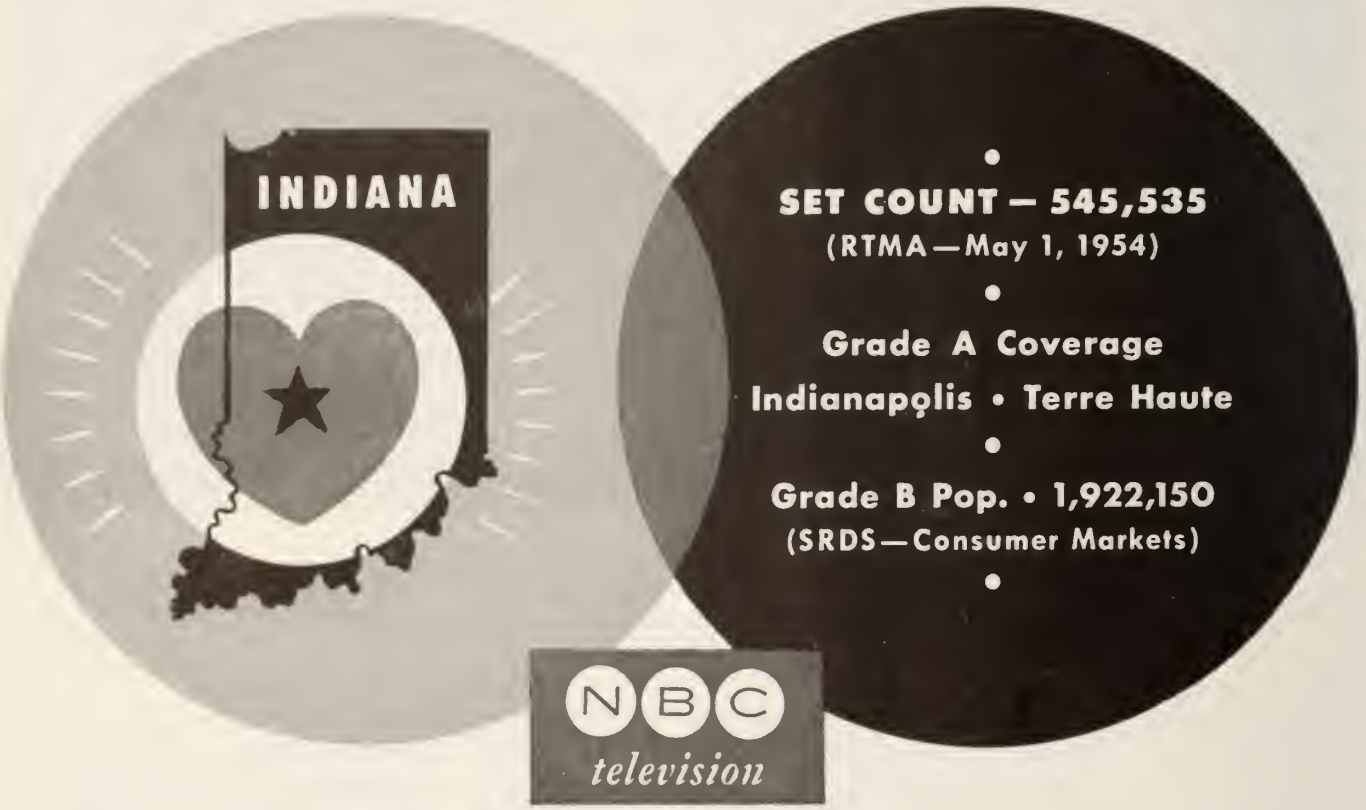
Represented Nationally by NBC Spot Sales
New York • Cleveland • Chicago • Detroit
Hollywood • San Francisco

THE CAPITAL DISTRICT'S ONLY FULL-TIME TELEVISION STATION

WTTV

Reaching and *Serving*

The GREAT HOOSIER HEARTLAND



For BLOOMINGTON · INDIANAPOLIS · TERRE HAUTE
and all the Hoosier Heartland

WTTV Channel **4** Owned and Operated by Sarkes Tarzian in Bloomington, Indiana

Represented Nationally by ROBERT MEEKER ASSOCIATES, Inc.
New York · Chicago · Los Angeles · San Francisco

4. Avoid excessive action. What's effective on 100% screen may tend to look cluttered on 75% of it.

5. Forget about "before and afters" —you can't make the point in 10 seconds. Use close-up of the product or of a person using the product.

Q. Are SRA standards for I.D.'s likely to change within the near future?

A. The SRA standards, established a couple of years ago, provide that six seconds of audio out of a 10-second station identification may be devoted to the commercial pitch. The call letters of the station must appear in the top right-hand quarter of the screen throughout the entire 10 seconds. Members of the 4A's are currently meeting to discuss possible revision of the SRA standards. Among the suggested revisions are: (1) giving advertisers 100% of the screen during eight seconds of the I.D.; (2) having the station rather than the advertiser through the agency pay for putting the station's call letters on the duplicate negative.

SAG re-use payments

Q. Have SAG re-use payments to players in film commercials forced any advertisers out of spot tv?

A. A survey of major New York film producers indicates that there has been no change in the number of film commercials being made. The first six months of 1954 were, of course, far busier than the first six months of 1953, since the SAG strike paralyzed film production until March 1953.

However, after the first rush of business following the strike settlement, certain facts began to emerge:

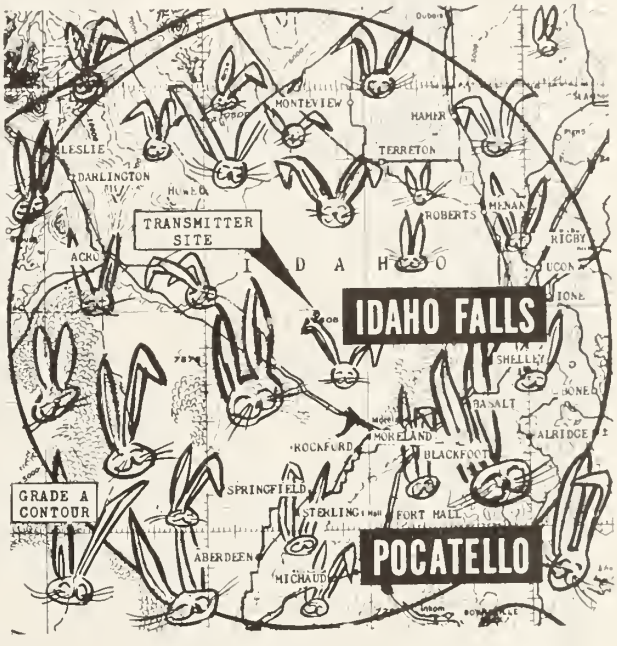
- A few small tv advertisers have unquestionably stayed away from film commercials—possibly even dropped out of the medium—because of the extra cost burden imposed by SAG re-use payments.
- Medium-budget and even large-budget advertisers hesitate as they never had before about discarding old film footage. The tendency is to suggest incorporating edited parts of old commercials into the new ones.
- The SAG contract provided the anticipated shot in the arm to animation. More, better and increasingly original animation has been taking the place of the dramatic skit type of live-action commercials.

Most of the trends predicted by agencymen and producers at the time the SAG contract was signed, 2 March 1953 (see SPONSOR 23 March 1953 issue for details), actually came about: (1) more table-top photography and demonstration; (2) fewer actors on screen and fewer off-screen voices; (3) more shots of hands only, or feet only, or lips only, depending upon the product advertised (to avoid having to pay "player's re-use payments").

Q. Has the SAG contract put an extra overhead burden on film producers and agencies?

A. Film producers generally don't have any more bookkeeping to do than they had prior to the SAG contract. They're responsible now as then only for the initial payment made to actors for their studio or location working time, therefore don't pay extra.

TWO BILLION RABBIT EARS!!



YES SIR! KID-TV can deliver your sales message to 1,000,000 sets of rabbit-ears (complete with rabbits)—and throw in a couple of flying saucers too! BUT—if it's PEOPLE you want—KID-TV's 100,000 watts of maximum power (ON THE AIR *NOW*), delivers 230,000 of THEM *every broadcast day!*

From 6,700 feet above sea level, KID-TV's Channel 3 Transmitter delivers a grade A signal in two booming markets of Southern Idaho. IN FACT it's the ONLY TV SIGNAL RECEIVABLE in POCATELLO and IDAHO FALLS. Top programming from all four networks, plus the finest "Locals"!

KID-TV

CBS
NBC
ABC
DU MONT

☆

Nationally Represented by
GILL-PERNA

C. N **"ROSY" LAYNE,** GENERAL MANAGER

NOW!

READY FOR OUR FIFTH BIG STEP FORWARD:

INTER-CONNECTION

Set for Sept. 26!

WE'RE on our mark, set and ready for that next important step in the life of KOB-TV and the Albuquerque market it serves so well! The first four have been historic, too:

NOVEMBER 1948 — KOB-TV established, one of America's Pioneer Stations!

JUNE 1952 — KOB-TV purchased by Wayne Coy and TIME, Inc. Improved and expanded program structure begun immediately!

OCTOBER 1953 — KOB-TV started serving the market from America's highest antenna site—atop 10,832-foot Sandia Crest — 4,200 feet above average terrain!

APRIL 1954 — KOB-TV moved into modern new studios!

And, on...

SEPTEMBER 26, 1954 — KOB-TV will join coast-to-coast facilities of NBC — assuring better and timelier programs, greater viewing interest and increased set sales in "America's Fastest-Growing Market!" (U. S NEWS AND WORLD REPORT, March 6, 1953).

YOUR Next Step

. . . to cash in on this next forward stride of KOB-TV . . . is to contact us without delay! Some choice availabilities remain, but they're going — fast!

KOB-TV

Low-Band Channel 4

ALBUQUERQUE

Represented by The BRANHAM CO.

The advertising agencies, however, have taken the brunt of the bookkeeping burden. It is up to them to keep track of the number of markets in which a commercial is shown as well as the number of times it runs. They must also take care of withholding tax out of these re-use payments.

Virtually all of the agencies who're heavy in tv billings have had to hire one or two and even three extra people to police the use of their commercials and do the bookkeeping involved. Albert Reibling, manager of radio and tv at Kudner agency, for example, has one man working full-time on this job. Stan Lomas, v.p. of commercial tv at William Esty Co., currently employs one person full-time for the policing and bookkeeping job, but expects to need two people in the job by fall.

Q. Has the SAG contract been changed or amended since the time it was signed by the New York Film Producers Assn. on 2 March 1953?

A. No changes or amendments have been made on the SAG contract. It will be up for renegotiation next year. However, not even the most optimistic of agencymen believes that there's a chance of revoking the re-use payment principle now that it has become established.

Some subtle changes in the application of the contract, however, have occurred as a result of interpretation. Mrs. Florence Marston, New York chairman of the SAG, told SPONSOR that questions of interpretation which have been brought up during the past year were always settled through individual discussion and reevaluation of the contract clauses.

One of the main subjects that has come up for SAG reinterpretation is the definition of an extra. Only "players" are subject to re-use payments and players are persons who speak on screen or persons identified with the product. Extras, therefore, are persons who don't speak on screen and are not identified with the product.

However, there have been instances of group scenes in commercials where many persons used the advertised product on screen and yet they were termed extras, not subject to re-use payments. The reasoning here was that these persons were part of the background against which one particular person gave the product pitch.

Another device used by some producers and agencies to limit re-use payments for off-screen voices is "double-tracking." Double-tracking is done in the following way: One girl singer records a song on tape. The same girl then re-records the harmony. By combining the tapes you get a multiple-voice effect, but you pay only for one off-screen voice. As one adman put it: "You can make one singer sound like the Westminster Choir." To date SAG has not objected to this device.

Another way of avoiding SAG re-use payments has been to film commercials outside of the U.S. Several agencies and producers have found that many economies can be made by using both foreign and American actors abroad. Of course, if a producer takes his talent along with him to film abroad, those players are subject to re-use payments. Among economies that can be effected outside of the U.S. to offset the cost of transportation are the following: cheaper sets, cheaper music, the opportunity of substituting interesting locations for expensive studio sets.

Syndicated tv films

Q. To what extent are syndicated made-for-tv films a factor in U.S. television advertising?

A. This is the outlook for 1954:

1. *Dollar value*: This year's syndicated film business, excluding tv feature films and film commercials, will be worth approximately $60,000,000, according to estimates made earlier this year by a representative sample of syndicators and producers. (See "1954 Tv Film Section," 25 January 1954, page 52.)

2. *Program importance*: A recent NARTB survey (see Film Basics, page 184) revealed that syndicated film amounts to just short of 30% of the total hours of tv programs aired each week by the average U.S. tv station. This figure is highest in markets of 50,000-500,000 population (average: 37.5%); lower in markets of over 500,000 people (average: 18.6%).

3. *Production investment*: As SPONSOR went to press, leading distributors estimated that there were more than 50 tv film series in production, both here and abroad, for U.S. tv film syndication. Since each series today rep-

SUCCESS STORY FOR UHF IN THE MAKING!

In California's Central Valleys . . **tv homes** *were practically* **Doubled** *in just* **eight months due** *to the* **advent** *of*

Crystal Clear UHF Reception!

Four years fringe area reception (from S.F.) 52,943 tv homes

EIGHT MONTHS UHF INFLUENCE *Increase to* **95,272 tv homes**

In **eight short months** *Jan. 1, 1954 the percentage of tv homes climbed from* **35.1%** *to* **55.3%**

The imminence of **UHF** *gave promise for Improved Service . . . therefore . . . all new sets sold during the last half of 1953 were 95% UHF-VHF receivers!* **KTVU's** *Central Valleys have become a hot sales area for* **UHF** *sets . . .Proof of this is the total count . . . to date . . . of* **UHF** *sets within* **KTVU's** *Effective coverage area . . .*

NOW — June 1, 1954 — according to NBC research — including Sacramento, Stockton and Modesto areas—98,100 UHF Homes—add contiguous counties—*GRAND RESULT—over 100,000 UHF HOMES*

One-Half Million Watts From Half-Mile in the Sky!

KTVU **36 NBC TV**

Represented by **George P. Hollingbery Company**

resents a capital investment of at least $250,000 for 13 weeks (for half-hour films) and often up to $500,000, there is a total of some $20,000,000 invested in 1954 film production for syndication.

4. *National spot value*: Although the bulk—syndicators estimate 75%—of the syndicated film business is done through film sales to local stations or regional/local advertisers, spot-placed film programs are an increasingly important factor in national campaigns. Some film syndicators told SPONSOR they were doing "80% or more" of their business directly with major agencies and advertisers. Multi-market campaigns of 20, 30 or 40 markets for one client are not uncommon; sometimes the total can run as high as 80 markets. Net value of this business (exclusive of time) amounts, at industry guesstimates, to over $15,000,000 annually.

Q. From the national advertiser's viewpoint, what is the cost outlook for fall in syndicated tv films?

A. The cost trend is upward.

Here are three reasons why:

1. Production costs in tv films have gone up for both talent and unionized skilled labor used in filming shows. Syndicators estimate that this rise will add "about 10%" to the costs of shooting tv films this year as compared with 1953. Since producers often work on paper-thin margins, in order to price their product competitively, they cannot absorb very much of this cost rise, and most of it will be passed along to buyers.

2. Film pricing is also a function of station time. Often film prices are figured as a percentage (such as 25%) of a station's Class A spot hourly rates. Since a number of stations expect to raise their rates again this fall (see "Rate outlook," page 80), this too should add somewhere between 5 and 10% to costs as compared with last year.

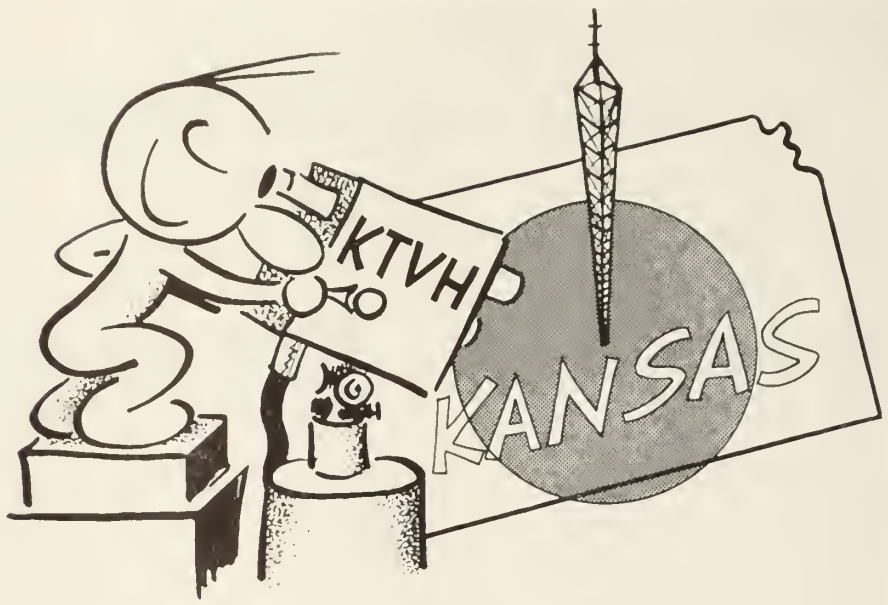
3. Again because of tight profit margin any increases in the "hidden costs" of tv film syndication—such as shipping, handling, storage, extra prints, sound effects, stock film footage, postal and express rates—will probably be passed along to buyers. This applies also to any increases in sales costs not covered by sales return.

Q. What trends are apparent for fall in clearing station time slots for syndicated tv films?

A. Although networks have been making a concerted effort to win more afternoon and late-night time slots for network programing, syndicators are generally fairly optimistic about a sponsor's chances for clearing good time slots for syndicated tv films.

"The situation is getting tough on a few of the big owned-and-operated network stations," the sales director of a syndicator told SPONSOR, "but stations in virtually all of the top 50 markets will still clear good time slots for a show—provided: (1) the sponsor will sign for at least 26 weeks and preferably 52 weeks. (2) the quality of the show is high enough to insure a sizable viewing audience. A network affiliate makes more money out of a syndicated deal than from a network show, and many are not at all afraid to refuse network programing, particularly kinescopes, in order to slot a syndicated property."

In addition to this general situation outlined above, there are some other



Only TV Covering Entire Rich Central Kansas!

- 50% Saturation
- Wichita Studios
- Bonus Coverage
- Viewer Loyalty

For the *biggest television buy* in Kansas, contact the Hutchinson or Wichita KTVH Sales Office and see how you can get viewer domination in the largest metropolitan market in Kansas.

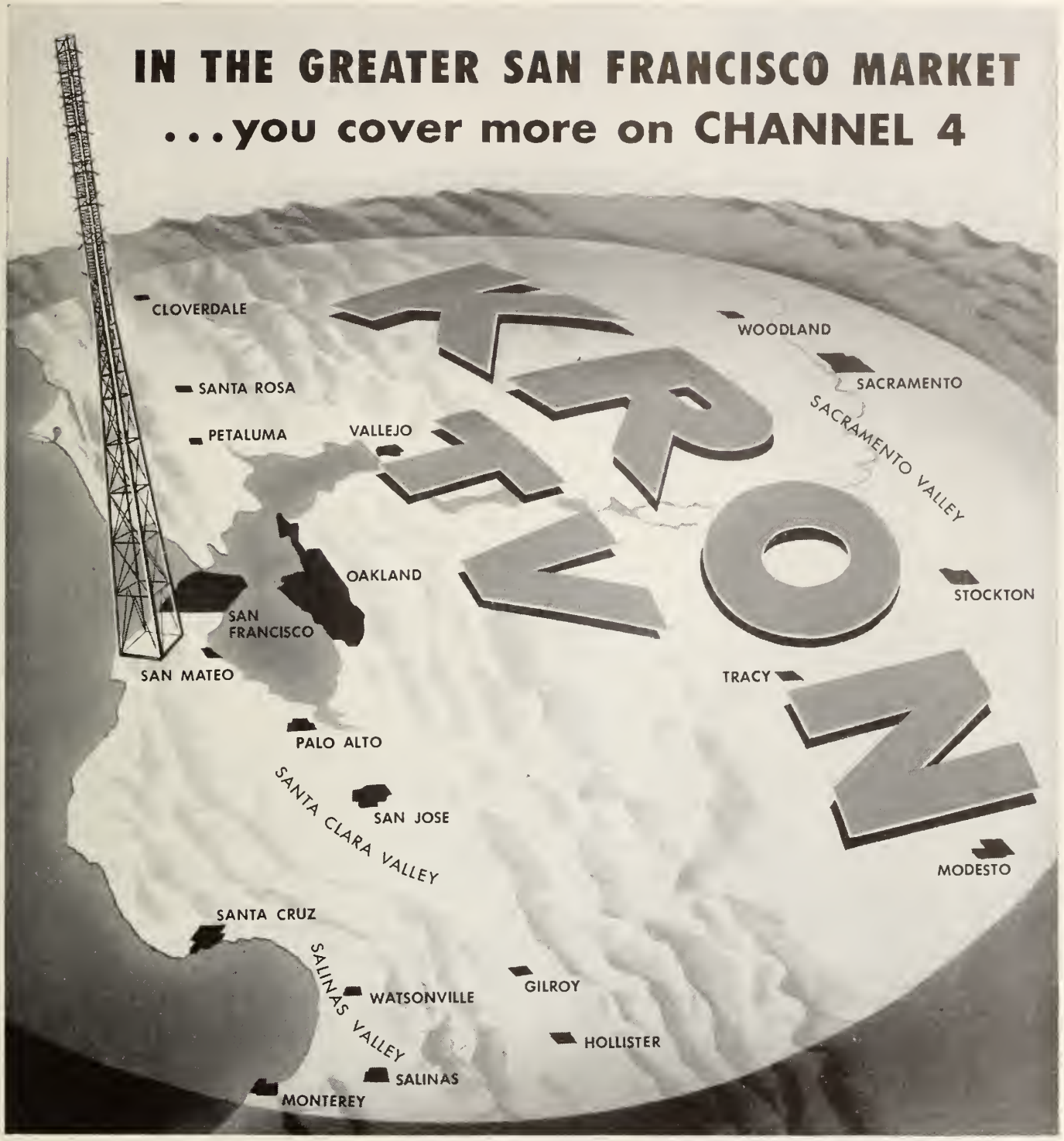
CHANNEL 12

KTVH
HUTCHINSON - WICHITA

VHF 240,000 WATTS

CBS BASIC — DU MONT — ABC
REPRESENTED BY H-R TELEVISION, INC.
COVERS CENTRAL KANSAS

IN THE GREATER SAN FRANCISCO MARKET
...you cover more on CHANNEL 4



KRON-TV COVERS THIS BIG MARKET...

- With a population of 3,600,000
- Spending 4½ billion dollars annually on retail purchases
- The eighth largest in set ownership

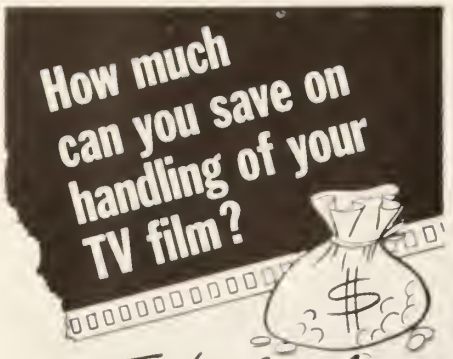
BECAUSE CHANNEL 4 PROVIDES

- Maximum legal power operating at 100,000 watts
- Highest antenna in San Francisco at 1441 feet above sea level
- Low channel frequency insuring stronger signal
- Top-rated NBC and local programs

...SO COVER MORE ON CHANNEL 4

FREE & PETERS, INC. • NATIONAL REPRESENTATIVES

KRON TV 4
SAN FRANCISCO



To find out take the **BONDED** *test!*

1. Estimate your total cost per *print* for the round trip — to station and return. If you know your total cost, enter here: $_____

If not, here's a check list of steps performed by Bonded to help you estimate your total cost. Enter what you think your cost is for each service, skipping those you do not now receive.

Attaching leaders	$_____
Mounting on reels	_____
Inserting commercials	_____
Cost of container, reels	_____
Shipping	_____
Print Control Record	_____
Confirmation of waybills	_____
Immediate check in on return	_____
Examination and repair	_____
Cleaning	_____
Removal of commercials	_____
Report of print condition	_____
Storage	_____
TOTAL	$_____

2. Next, estimate the number of prints (programs, features, or commercials) you use in an average month. Multiply. Put the total here. $_____. ***Don't just groan, move on to Step 3.***

3. Now phone, or write, for a Bonded TV Film Service estimate and plan for handling your film. It costs you nothing to find out. And — whether your needs are large or small, whether you now do your own film handling or not — you will find that Bonded can do the job better and cheaper.

BONDED

TV FILM SERVICE

LOS ANGELES • NEW YORK

904 N. La Cienega BR 2-7825 — 630 Ninth Ave. JU 6-1030

FASTER, SAFER, LESS COSTLY...
Because It's More Efficient!

time-clearance developments of interest to national spot advertisers, such as:

1. *Spot carriers*: To help uhf stations get a supply of syndicated tv films, MPTv recently proposed a sort of "pay-as-you-go" plan that is a modification of the spot carrier sales plans of major networks. The plan has received a semi-official "O.K." from the Federal Communications Commission, and is likely to be in operation by fall. In practice, MPTv will give film to new uhf outlets, and then sell spot announcements to national advertisers which will be aired with the shows. The station will designate the time slots for the announcements. The plan, in effect, guarantees spot time clearances in advance.

2. *Vitapix plan*: This syndicator-producer is backed primarily by station investment (see story in SPONSOR, 11 January 1954, page 42). Currently, a total of 42 tv outlets are stockholders in Vitapix and the outlook is for 60 by fall. Latest deal: *Parole Chief*, a half-hour film series starring Pat O'Brien, is now being offered to agencies for multi-market sponsorship. Already, 34 stations—almost all in the largest tv markets and many with top network affiliations—have indicated that they will clear Class A time for a sponsor who will buy this "film network." Station reps, incidentally, get their full commissions on this arrangement. Vitapix expects a quick sale of this initial film property. "When I told one agency we could guarantee half-hour time clearances in Class A on 34 big stations," said a Vitapix executive to SPONSOR, "they just flipped."

3. *Rep-syndicator liaison*: Since they are all part of the "spot tv family," reps and syndicators have lately been taking a number of steps that will probably result in closer cooperation in landing sponsors and clearing time for syndicated film properties.

A good deal of pioneer work in this field has been done by the Katz Agency rep firm, which last year set up its Station Films, Inc., a non-profit organization designed to act as a central film buying office for Katz station clients. Through it, stations increase (in effect) their buying power, and syndicators save on sales costs.

Latest step: Dick Doherty, consultant to the fledgling TvAB (see report on page 78), had planned a series of meetings with top film syndicators. Object: to acquaint reps with the problems of syndicators, and to brief syndicators on the latest spot tv sales trends.

Stated Doherty recently: "TvAB cannot fail to be of great benefit to the tv film industry since increased sales of station time will of necessity produce increased sales of film." (Merger of TvAB with NARTB's planned promotion bureau should not alter possibilities of cooperation.)

Q. Have reruns established themselves in the tv film industry?

A. Definitely.

A Nielsen study last summer showed admen that film reruns lost fewer rating points during the summer than first-run shows, that they showed a better share-of-audience picture, and an excellent "Audience Held" level. (For details, see charts in Film Basics, page 188.)

Due to continuing tv home growth in even the biggest tv markets, rerun film shows have racked up homes-reached scores as high as 150% more on the *rerun* than on the *first-run* showing. By and large, admen now judge reruns—including shows first seen on networks—almost as they would any first-run property, provided the initial rating is satisfactory.

Q. Will there be more "multi-market" syndicated film sales to advertisers this fall than a year ago?

A. By all indications, yes. Industry leaders expect an increase of some 20% in sales of this type this fall.

Here are some of the larger multi-market film sales in the syndicated field as SPONSOR went to press:

Ziv's two biggest multi-market deals —Carter Products and Samsonite Luggage on *Mr. District Attorney* and Phillips Petroleum on *I Led Three Lives*—are getting bigger. The Carter-Samsonite list will shortly jump from 40 to 45 markets; Phillips will go from 23 to 35 markets.

Canada Dry is continuing as one of the largest multi-market syndicated sponsors with CBS TV Film Syndication's *Annie Oakley*. Aired for the beverage firm and its bottlers in some 80 markets, the series is sponsored every-other-week by various local and regional advertisers.

Pure Oil Co. continues its sponsor-

AUDIO:

MORE people...

WFAA-TV's nine-county TV market is Texas' largest — 1,420,600 people. With 345,000* TV-equipped homes, WFAA-TV is your entree into 4 out of 5 of the market's 437,500 homes.

*WFAA TV Research Dept., June 1, 1954

...with MORE money

The WFAA-TV market controls one-fifth of Texas' effective buying power with a total of $2,525,723,000. Average is $5773 per family.

to buy MORE...

Comes the clincher — more than 20% of Texas' retail sales are made in the WFAA-TV market! In 1953 retail sales for the market hit an all-time high of $1,850,450,000. Per family averages were...

	WFAA-TV MARKET	TEXAS	% OVER TEXAS	U.S.	% OVER U.S.
Retail Sales	$4230	$3739	+13.3	$3617	+ 16.9
Drug Sales	132	116	+13.8	102	+ 30.7
Genl. Mdse.	807	440	+83.5	403	+100.
Furn., HH., TV	205	194	+ 5.7	193	+ 6.2
Automotive	902	880	+ 2.1	704	+ 28.1

(Sales Management May 10, 1954)

...make DALLAS-Ft. Worth the richest market in all Texas!

345,000 sets in WFAA-TV's market provide easy access to purchasers' purses — just ask a Petry man!



Channel 8

WFAA-TV

DALLAS

NBC • ABC • DUMONT

RALPH NIMMONS, Sta. Mgr. • EDW. PETRY & CO., Natl. Rep. • TELEVISION SERVICE OF THE DALLAS MORNING NEWS

I'M JOE FLOYD...



I belong to a family of BIG SPENDERS



They're the folks who make up the rich four-state money belt,* of which Sioux Falls is the hub. They're good spenders—and always have been—simply because they have the wherewithal to spend (way above the national average). They like better things . . . and they look and listen to KELO (TV and Radio) to tell them what those better things are. Want to meet these brand-buying folks over a store counter? KELO will introduce you to them—convincingly!

*Husky sections of South Dakota, Minnesota, Iowa, Nebraska

KELO TV and Radio

Channel 11 – Sioux Falls, S.D.

JOE FLOYD, *President*

NBC (TV) PRIMARY

ABC • CBS • DUMONT

NBC (Radio) Affiliate

ship of the *Dragnet* reruns, *Badge 714*, in 31 markets that extend from Duluth in the upper Midwest to Miami. The show is syndicated by NBC TV Film. On the West Coast, Signal Oil will sponsor a new CBS TV-syndicated property, *The Whistler*, in some 10 markets throughout its area starting in September. Signal, incidentally, has sponsored the radio version of the show on a Pacific Coast web for some 14 years.

Some others:

Bowman Biscuit Co. (a division of United Biscuit) has Guild Films' *Liberace* in 13 markets and Ohio Oil Co. sponsors same syndicator's *Life With Elizabeth* in 10 cities. Ethyl Corp. airs Screen Gems' *The Big Playback* in 45 markets. Liebemann Breweries (Rheingold Beer) has signed for Official Films' *Star and the Story*, a big-budget package by Four-Star Productions, for a dozen outlets in California and New York State. Pure Oil (see above) also sponsors ABC TV's syndicated *Racket Squad* in a dozen markets; Heileman Brewing has the same show in 14 markets. (This is just a sampling of the many multi-market buys.)

Fee tv

Q. Is subscription tv coming?

A. The answer is "yes" if you ask the pay-as-you-see people. Three companies which have proposed fee tv systems—Phonevision, Skiatron and Telemeter—have petitioned for an FCC hearing. Dr. Millard Faught, a leading exponent of fee tv and Zenith Radio Corp. economic consultant, feels FCC's decision may be forthcoming before the end of 1954.

Q. Is fee tv the answer to tv's cost problems?

A. Dr. Faught points to the spiraling costs of tv—costs he feels cannot be paid for by sponsorship only. Says he: "About half of tv's total income comes from less than a score of national advertisers."

In terms of fee tv's potential revenue the proponents of subscription tv cite the hypothetical example of a tv run of *Gone with the Wind*. Released on tv via a fee system at $1 per set, *GWTW* would gross $10 million even if only one-third of the U.S. tv sets tuned in.

Prior to lifting of the FCC freeze in 1949, Dr. Faught projected a tv cost estimate into the future. His conclusion at that time still serves as gospel for fee tv proponents today: ". . . The cost of providing 'national television service' from a theoretical future system of 1,000 stations, arranged in four networks and programing only 70 hours per week, half network and half local programs, would cost $1,740,252,500 per year." He pointed out that tv advertisers would have to sell better than $80 billion worth of merchandise and services annually to afford this large aggregate annual television budget.

Q. Has fee tv been tested?

1. *Phonevision*, owned by Zenith Radio Corp., completed its latest tests in New York in spring 1954. The firm had applied to FCC for permission to test in New York over a three-month period. Here's how Zenith public relations V. P. Ted Leitzell described the results to SPONSOR:

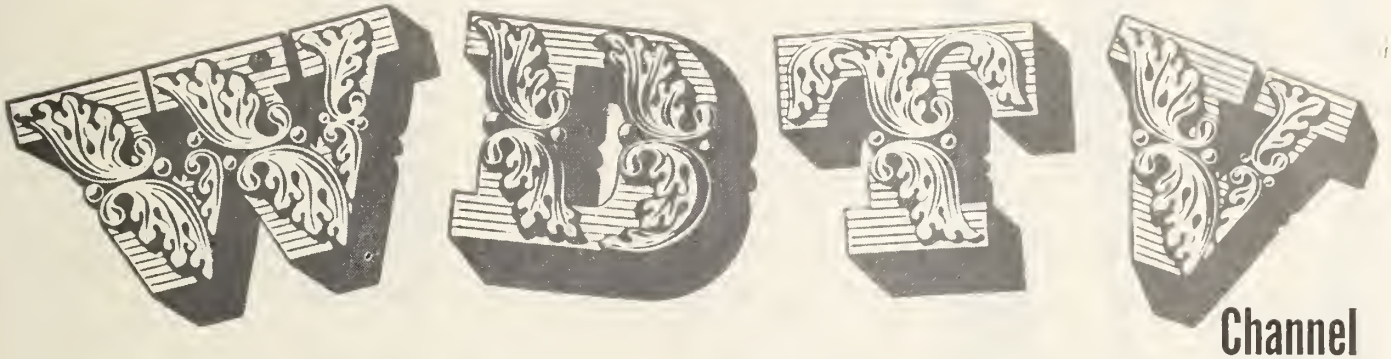
"Dr. Ellett and his crew were able to wind up the whole thing in just one week. This was primarily an engineering test performed in connection with WOR-TV and gave us the opportunity of trying out one of our airborne Phonevision systems—a method that carries the decoding key right along with the picture transmission.

"The test radiated outward from the Empire State Building up to 100 land miles away from the transmitter, and we now know that if Phonevision is authorized by the FCC and put into commercial operation, its program features will be available to people in every area where it's possible to get satisfactory reception of regular television."

2. *International Telemeter Corp.* of Los Angeles, owned by Paramount Pictures, ran a test operation in Palm Springs, Cal., in October 1952. A community antenna was set up in Palm Springs, where there was one local radio and no tv station at the time. By means of this mountain-top antenna, Telemeter piped programs to tv set owners in the Palm Springs area direct from seven Los Angeles tv stations.

3. *Skiatron* as well has conducted tests using facilities of WOR-TV.

In PITTSBURGH



Channel 2

spells

"SALES"—

When you sell to Pittsburgh you sell to the nation's sixth largest metropolitan market. An industrial area whose manufactures top those of 37 states.

When you sell to Pittsburgh, you tap the retail buying power of 6¼ million people.

And you will sell to Pittsburgh, day or night, on Pittsburgh's first television station—Du Mont's WDTV!

Watching WDTV is a daily pleasure in more than a million Pittsburgh District homes.

WDTV programs are geared to Pittsburgh people, Pittsburgh habits, Pittsburgh tastes.

So beam your Pittsburgh sales efforts straight to success—on Channel 2—WDTV! First and salesmost in Pittsburgh!

Pittsburgh's *first* Television Station

GATEWAY CENTER, PITTSBURGH 22, PA.

Owned and Operated by **ALLEN B. DU MONT LABORATORIES, INC.**

HAROLD C. LUND, *General Manager*



Q. How does fee tv work?

A. You transmit a "scrambled" signal that can be enjoyed only by viewers who pay a fee to get a clear picture. Several subscription tv systems exist. Zenith alone has submitted five systems to FCC for approval.

Q. What type of programing do the fee tv people plan to offer?

A. A variety of programs that are currently either too specialized or too expensive to be offered on either a sustaining or on a commercial basis. Included among these are major sports events, film premieres, Broadway shows and possibly such cultural fare as special religious services or college lectures.

Says Dr. Faught: "The FCC has set aside 250 of its allocations for educational television stations. . . . If an educational station could collect tuition via subscription tv for a few outstanding programs, it would have the funds to operate many more hours per week on a free public-service basis."

Q. How would fee tv affect tv stations?

A. The fee tv people consider the system an added source of revenue for tv stations—comparable to the revenue publishers get from selling copies of their newspapers and magazines. They feel it will help all stations now caught in the squeeze between high operating costs and insufficient revenue. They have in mind both vhf and uhf stations.

Q. How would advertisers be affected?

A. Fee tv would help advertisers if it kept smaller tv stations healthy; the stations would be there for campaigns when needed—even though the national advertiser was not regularly "supporting" them. It might be a competitor of the national advertiser as well, however, vying with him for some of the big special events and sports attractions tv has been carrying.

Proponents of fee tv contend, however, that the advertiser has in many cases already lost the opportunity to buy major sports attractions. Reason: Sports promoters fear loss of attendance and demand such high prices that only those who actually charge for admission (theatres equipped for tv) can afford to buy rights to televise them.

Farm tv

Q. Is there any difference in the time buying pattern between farm radio and farm tv?

A. The heaviest farm radio users, in the past, have used early morning and noontime (Class B or C times). But the trend in tv is to use Class A evening time—to reach the farmer when he's done with the chores, relaxing at the end of the day. This is particularly true of local and regional farm tv advertisers.

Q. Are there any special techniques for farm commercials?

A. What works for urban commercials holds true for farm commercials. Most important point: Demonstration. William L. Hurley, general manager of KXJB-TV, Valley City-Fargo, N. D., says sponsors "have to show how: How to kill a bug, how to cure a sick cow, how to make corn grow better. We have a rule for our tv sponsors," says Hurley. "If it doesn't wiggle—put it back in radio." Hurley, like other tv station managers serving farm viewers, says television is a natural for many farm products "because so many of them depend upon demonstration for their effectiveness. It used to be that when a dealer got, say, 100 farmers to attend a demonstration of a new implement, he'd call it a great success. Now the dealer can give the same demonstration to thousands of farmers—and the dealers are delighted."

Q. What types of sponsors use farm television?

A. Feed companies are among the heavy users of farm tv (like food companies, the product of feed companies is consumed every day so there is a vast market to tap). Implement companies also use tv. Seasonal farm tv advertisers include hatcheries, seeds, agricultural chemicals and antibiotics. Clients with more general products as well have turned to farm tv.

Q. What other specialties are part of tv programing?

A. Some tv stations in big cities are adding foreign-language shows and shows designed for Negro audiences. (See SPONSOR's *Program Guide*.)

What do you want of a television station?

COVERAGE?



Operating on the low channel 2 dial spot with, 100,000 watts boomed out from a 1062-ft. tower, WSB-TV gives you merchandisable coverage in Georgia, Alabama, Tennessee, North Carolina and South Carolina. (1) High Tower, (2) maximum power, and (3) low channel are the three ingredients that add up to tops in coverage effectivity.

AUDIENCE?



WSB-TV delivers* listeners in 18% more counties than Atlanta station B; in 106% more counties than station C. In the outlying 25-74% effective coverage area, WSB-TV delivers 63,235 more families than station B, and 137,782 more families than station C. We or Petry will be happy to show you supporting statistical evidence in full.

PRESTIGE?



WSB-TV was the first television station in the South, and richly shares the prestige of its affiliate, WSB Radio, Dixie's pioneer broadcaster with a record of 32 years service in the public interest. These stations are affiliated with The Atlanta Journal and The Atlanta Constitution. Get more for your money . . . *Get on WSB-TV*. Ask Petry for availabilities.

The great AREA station of the Southeast

wsb-tv
Atlanta, Georgia

*ARB Reception Index Study, February 1954

Get in the

Largest average audience, day and night

Most quarter-hour wins, day and night

6 of the top 10 nighttime shows



picture!

For the best exposure in the nation's number one market, get on the number one station:

WCBS-TV

New York

CHANNEL 2

CBS Owned...

Represented by

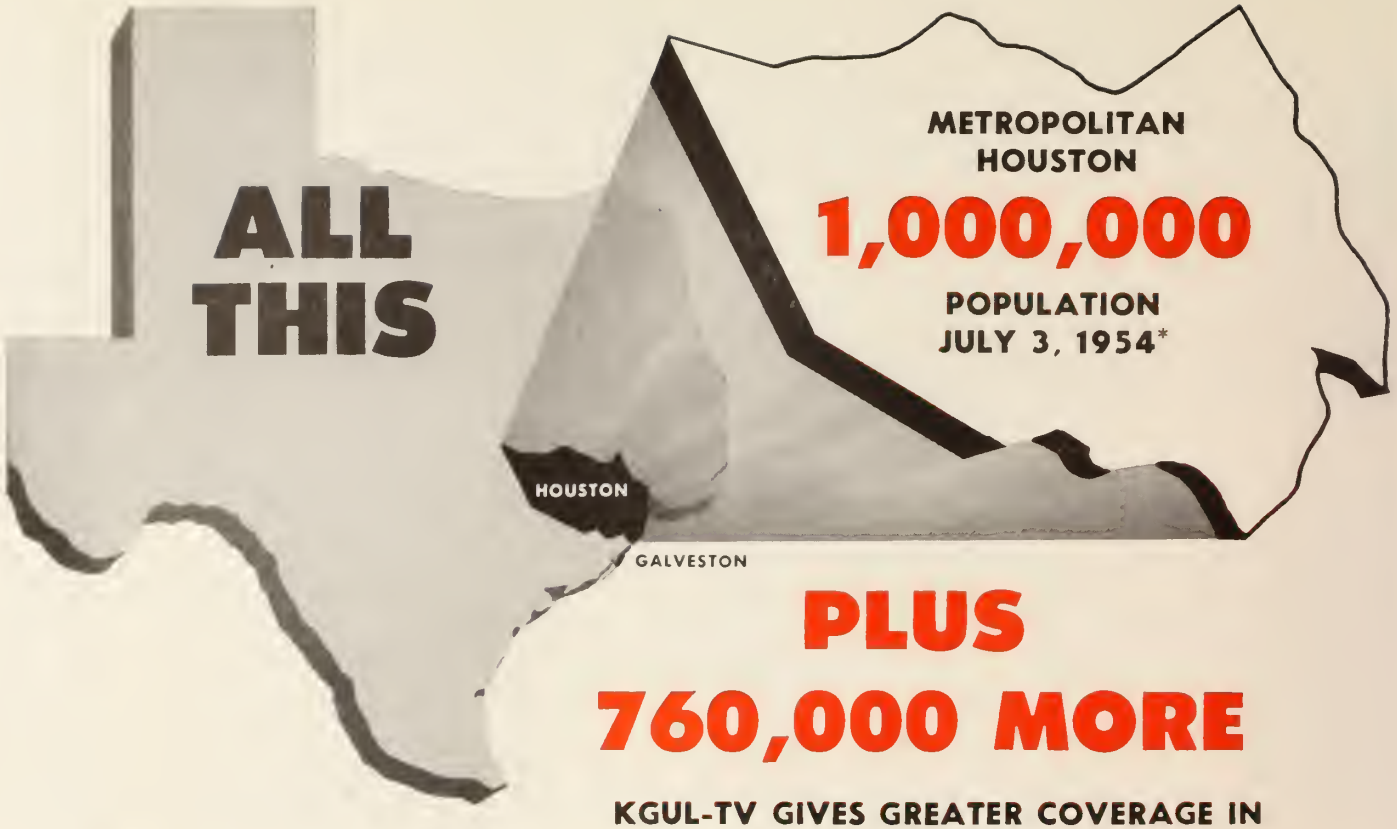
CBS Television Spot Sales

7 of the top 10 weekday daytime shows

Most of the top 10 daily local shows

Source: ARB, May '54





PLUS 760,000 MORE

KGUL-TV GIVES GREATER COVERAGE IN THE GREAT GULF COAST MARKET.



*Someone will enter Houston on July 3rd to become the millionth resident. It's with pride that we mark this day, for these million people make up a major part of the 1,760,000 persons living in KGUL-TV's coverage area. The rich Gulf Coast market is not just Houston but the **entire area** . . . best covered . . . most economically by KGUL-TV, the CBS basic affiliate for the Gulf Coast.

So remember the million — Plus!

LOOK AT THE FACTS

Cumulative Totals	Population	Food Sales	Auto Sales	Drug Sales
Greater Houston	1,000,000	282,642,000	263,296,000	35,947,000
KGUL-TV Primary	1,310,200	363,764,000	340,465,000	46,363,000
KGUL-TV Secondary	1,760,100	474,640,000	442,737,000	59,641,000

Source: Sales Management 1954 and Houston Chamber of Commerce

Your Best Television Buy in Texas

KGUL-TV

CBS TELEVISION NETWORK

The Southwestern TV Station with the Most Consistent Growth
Represented Nationally by CBS Television Spot Sales

This Comparagraph appears regularly in alternate issues. It will appear next 26 July 1954

NOTE: This data last brought up to date for 24 June issue

TV COMPARAGRAPH OF NETWORK PROGRAMS

Nighttime 12 July 1954

SUNDAY

Time	ABC	CBS	DuMont	NBC
6 pm	No network programing Jane Pickens Hy L $4700 No network service	The American Week (Eric Sevareid) Wash L You Are There Alt wk sponsors: Electric Cos Adv Ayer (see bel) Prudential Ins 95NY L C&H $20,500	No network programing Night Editor co-op NY L Meet Your Congress Benrus Watch 11Wash L C&P $4000	Meet the Press Pan Amer World Airways JWT alt wks Revere Copper: 22Wash 10L St Georges & Keyes $3500 Roy Rogers Gen Fds: grape nuts, post toasties 52Hy F B&B $22,000
7	You Asked For It Rosefield Pkg: skippy peanut btr 41Hy L&F GB&B $11,300 Pepsi-Cola Playhouse 47NY F Pepsi Cola Co Biow $23,500	Earn Your Vacation Hy L Your Playtime American Tob: lucky strikes 91NY F BBDO	Author Meets the Critics NY L No network programing	College of Musical Knowledge Toni Co Hy L Burnett Mr Peepers Reynolds Metals 63NY L Seeds $10,000
8	On the Boardwalk (Paul Whiteman variety show) Atlantic City L	Toast of the Town Lincoln-Mercury Dealers 123NY L 8-9 K&E $30,000	No network programing	Colgate Summer Comedy Hour Colgate: ajax, palmolive, halo, colgate (thpst) 74NY 57L 8-9 Bates $70,000
9	Walter Winchell Carter Prods SSCB alt wks ASR: BBDO Gruen Watch Co 36NY simul L MrE r&ir $17,500 Martha Wright Packard Mtr Car 35NY 9:15-30 L Maxon $8000 Dr I. Q. 61NY L $4000	Fred Waring all Irrog with GE Theatre General Elec 85NY L BBDO $22,500 Man Behind the Badge Bristol-Myers: sal hepatica, ipana, bufferin 66Hy,NY L DCSS $14,000	Rocky King, Det Am Chicle: clorets DFS (see bel) Pharmaceuticals: RDX, geritol 68NY L Kletter $9800 Plainclothesman 25NY L $8000	Goodyear TV Playhouse 9-10 Goodyear Tire & Rubber 68NY 41L alt wks Y&R $78,000 Philco TV Plyhs Philco Corp radio, TV sets, refrig 81NY 04L all wks Hutchins $32,000
10	Break the Bank Dodge Div, Chrysler Corp 155NY L Grant $12,300 No network programing	The Web P Lorillard: kent cigs 09NY L Y&R $11,000 What's My Line? Remington-Rand Y&R alt wks Jules Montenier: stopette, poof 45NY L Earle Ludgin $9,500	No network programing Better Living Tv Theatre NY F	Loretta Young Show P&G: tide, lilt 138NY F B&B: Biow $30,000 Man Ag'st Crime R J Reynolds: camel cigs 40NY F (also on Du M) Esty $28,000
11	No network programing	Sun News Spec'l Norwich: pepto bismol, unguentine 50NY L B&B $1730 No network programing m-sun	No network programing	No network programing

MONDAY

Time	ABC	CBS	DuMont	NBC
6 pm	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f
7	No network programing m-f John Daly News tue, m,w,f 33NY L C/wk $13,000 Flight No. 7 NY F	No network programing m-f D Edwards News GM: oldsmobile 70NY m,w,f L DPB shr $13,000 Tv Top Tunes L&M: chesterfields 73NY m,w,f L C&W $15,000	Captain Video NY m-f L co-op Marge & Jeff NY m-f L co-op No network programing	No network programing m-th Tony Martin Show Toni: bobbi home perm, white rain 125Hy m only L T-L $12,000 Camel Nws Carvn R J Reynolds Tob 70NY m-f L&F Esty $17,500
8	Sky King Derby Fds: peter pan peanut btr 27NY F MrE $19,000 Voice of Firestone Firestone Tire & Rubber NY L simul S&J $18,000	Burns & Allen Carnation Co 88Hy alt m F E. W. (see bel) Goodrich: tires 82Hy alt m F BBDO $23,000 Talent Scouts Thos J Lipton: tea, soup mixes; frostee dessert 78NY L Y&R $20,000	No network programing	Droodles Roger Price NY L Comment Wash L&F
9	Junior Press Conference Phila L Boxing from Eastern Parkway NY 9:30-11 L	I Love Lucy Philip Morris phil morris cigs 160Hy F Biow $33,000 Masquerade Party Gen Fds: inst maxwell hs coff; gaines dog fd 157NY L thru 9/13 B&B $10,000	Professional Boxing co-op 58NY L	RCA Victor Show starring Dennis Day RCA prods & services 71Hy L JWT $28,000 R Montgomery Presents 9:30-10:30 S C Johnson wax 92NY alt m 45L NL&B (see bel)
10	Boxing from Eastern Parkway (cont'd)	Westinghouse Westinghouse Summer Theatre appliances, TV, radio sets, turbo plane mtrs 88NY L MeE $30,000	Professional Boxing (cont'd) At Ringside NY co-op L	Amer Tob: lucky strikes 92NY alt m 45L BBDO $35,000 Who Said That? Panel quiz with Walter Kiernan co-op NY L
11	No network programing m,t,th,f	Chronoscope Longines-Wittnauer Watch Co 81NY m,w,f L Bennett $4,000 No network programing m-f	No network programing m-f	No network programing all wk

TUESDAY

Time	ABC	CBS	DuMont	NBC
6 pm	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f
7	No network programing m-f John Daly News Realemon-Puritan 33NY tu,th L R&L shr $15,000 Documentary Film NY F	No network programing m-f D Edwards News Am Tob: pall mall 71NY tu, th L SSCB sh $13,000 Jo Stafford Gold Seal Co 70Hy L C-M $10,000	Captain Video NY m-f L co-op Marge & Jeff NY m-f L co-op No network programing	No network programing The World of Mr. Sweeney NY tu-f L Camel Nws Carvn R J Reynolds m-f (see mon) Esty
8	No network programing Twenty Questions Florida Citrus Commission NY L at 7/6 JWT $10,800	Gene Autry Wrigley: doublemint gum 11NY F R&R $28,000 Juvenile Jury Pharmaceuticals, Inc: geritol 66Hy L Edward Kletter $6000	The Goldbergs Vitamin Corp: rybutol 167NY L BBDO $10,500 Love Story NY L	Midwestern Hayride Cinci L Arthur Murray Assoc Prods 5-day deod pads 80NY L Grey $20,000
9	Danny Thomas All wk sponsors: American Tob: lucky strikes BBDO (see bel) Dodge, Chrysler: 130NY L Grant $24,750 U.S. Steel Theatre US Steel Corp 99NY L 9:30-10:30 all wks BBDO $35,000	Meet Millie O'Cedar Corp 103NY L Turner Carter Prods 114NY L SSCB $20,000 Suspense Elec Auto-Lite: spark plugs, batteries 51NY L C&P $13,500	No network programing	Fireside Theatre P&G prell, gleem, ivory soap 90Hy F Compton $20,000 Top Plays of 1954 Helene Curtis: spray net 65NY F thru 8/24 Earle Ludgin
10	Center Stage (drama series) 9:30-10:30 all wks NY L Name's the Same Swanson: pies 67NY alt tu L Ludgin (see bel) Van Camp 67NY alt tu L BW&S $7500	Danger Nash-Kelvinator 57NY L Geyer all wk Block Drug: amm-i-dent 72NY alt wk L C&P $10,000 The Blue Angel (Orson Bean) NY L at 7/6	No network programing	Truth or Consequences P. Lorillard: old golds 96Hy L L&N Mr & Mrs North Revlon Prods Weintraub Congoleum-Nairn 10NY F McE $28,000
11	No network programing m,t,th,f	TBA No network programing m-f	No network programing m-f	No network programing all wk

WEDNESDAY

Time	ABC	CBS	DuMont	NBC
6 pm	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f
7	No network programing m-f John Daly News NY L tue m,w,f Mark Saber Sterling Drug 32NY F DFS $9000	No network programing m-f D Edwards News GM: oldsmobile m,w,f (see mon) D P Brother Tv Top Tunes L&M: chesterfields m,w,f (see mon) Cngh'm & Walsh	Captain Video NY m-f L co-op Marge & Jeff NY m-f L co-op No network programing	No network programing m-th The World of Mr. Sweeney NY tu-f L Camel Nws Carvn R J Reynolds m-f (see mon) Esty
8	No network programing	Godfrey's Friends CBS-Columbia: tv, radio sets Bates all wks Toni: home perm 135NY L W&G (see bel) all wks 8-8:30 Pillsbury Mills LB all wks General Motors: frigidaire 96NY L all wks 8:30-9 FC&B shr $45,000	No network programing	I Married Joan General Elec appliances 75NY,Hy F Y&R $23,000 My Little Margie Scott Paper 62Hy F JWT $22,500
9	The Big Picture NY F Wrestling Ch L	Strike It Rich Colgate: lustre crm, palmolive shv crm, veto 53NY L Esty $8500 I've Got a Secret R J Reynolds: cavalier cigs 109NY F Esty $9,000	Summer in the Park NY L	Kraft TV Theatre Kraft Foods: velveeta, kraft deluxe slices 40NY 43L JWT $20,000
10	Wrestling from Rainbo co-op & sus 10-12 m Ch L	Blue Ribbon Bouts Pabst Brewing: blue ribbon beer 79Var L 10 pm to concl Warwick & Legler $17,000 Sports Spot General Cigar: white owl 64NY 10:45-11 L Y&R $1500	The Music Show Ch L Stars on Parade NY L	This Is Your Life Hazel Bishop: cosmetics 45Hy L Raymond Spector $12,000 No network programing
11	Wrestling from Rainbo (cont'd)	Chronoscope Longines m,w,f (see mon) V A Bennett No network programing m-f	No network programing m-f	No network programing all wk

THURSDAY

Time	ABC	CBS	DuMont	NBC
6 pm	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f
7	No network programing m-f John Daly News tu,th (see tu) Real Lemon Schwm'r & Scott Lone Ranger General Mills: wheaties 51NY F DFS $15,000	No network programing m-f D Edwards News Am Tob: pall mall tu,th (see tu) SSCB Song Snapshots on a Summer Holiday GE Lamp Div 70NY L BBDO $8500	Captain Video NY m-f L co-op Marge & Jeff NY co-op L No network programing	No network programing The World of Mr. Sweeney NY tu-f L Camel Nws Carvn R J Reynolds m-f (see mon) Esty
8	Talent Patrol NY L TBA	Meet Mr. McNulley Gen Electric 80NY L Maxon $29,500 Four Star Plyhs Parker Pen JWT all wks Singer Sewing Machine Co 104NY F Y&R $25,000	What's the Story? Allen B Du Mont Labs: du mont tv sets NY L Direct $3000 Broadway to Hollywood Tide Water Assoc Oil Co: tydol 13NY L L&N $2950	The Best of Groucho DeSoto Mtr Div of Chrysler 137NY F BBDO $13,300 Justice Borden Co: all products 43NY L Y&R $17,500
9	Open Hearing NY L Kraft TV Theatre Kraft Foods: cheese, food prs 49NY L 9:30-10:30 JWT $10,000	Lux Video Theatre Lever Bros: lux soap, lux flakes 83Hy L JWT $20,000 Big Town Lever: rinso, shadow wave, chlorodent 81NY F McE $21,000	Johns Hopkins Science Review Ball L No network programing	Dragnet Liggett & Myers: chesterfields 89NY F Cung'hm & Walsh $25,000 Ford Theatre Ford Motor Co: autos, trucks 53NY F JWT $23,000
10	Kraft Theatre (cont'd) No network programing	Public Defender Philip Morris cigarettes 38Hy L Biow Place the Face Carter: arrid 82Hy alt th L SSCB (see bel) Toni, prom, wh rn 95Hy alt th L T-L, LB $11,000	No network programing	Martin Kane—Private Eye US Tobacco Co: encore, sano cigs 84NY 45L Kudner $14,000 No network programing w,th
11	No network programing m,t,th,f	TBA TBA	No network programing m-f	No network programing all wk

FRIDAY

Time	ABC	CBS	DuMont	NBC
6 pm	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f
7	No network programing m-f John Daly News NY L Stu Erwin Show Gen Mls: cheerios DFS Paper-Mate Pen 38NY alt 5/14 F FCB alr $13,500	No network programing m-f D Edwards News GM oldsmobile m,w,f (see mon) D P Brother Tv Top Tunes L&M: chesterfields m,w,f (see mon) Cngh'm & Walsh	Captain Video NY m-f L co-op Marge & Jeff NY m-f L co-op No network programing	No network programing The World of Mr. Sweeney NY tu-f L Camel Nws Carvn R J Reynolds m-f (see mon) Esty
8	Ozzie & Harriet Lambert Pharm Lambert&Feasley Hotpoint: appliances 67NY alt wks F Maxon $30,000 Ray Bolger all wk sponsors: Amer Tob: pall mall cigs SSCB (see bel) Sherwin-Williams Hy alt 7/9 F FSR $28,000	Pantomime Quiz Gen Fds Walter Baker Choc & Cocoa Div 37NY L B&B $7000 Topper R J Reynolds camel cigs 96NY L Esty $27,000	No network programing	The Duke Hy L Life of Riley Gulf Oil 04NY L Y&R $22,500
9	Pride of Family all wk sponsors: Armour: dial soap, other prs FC&B (see bel) Bristol-Myers: ipana, vitalis 84Hy L Y&R $17,000 Who's the Boss? (Walter Kiernan, emcee) NY L	Schlitz Playhouse of Stars Schlitz Brewing 59NY F L&N $28,000 Our Miss Brooks Gen Fds inst sanka, inst jell-o, birdseye froz fds 73Hy L Y&R $26,000	The Stronger Serutan Co: serutan, geritol 51NY L Edward Kletter $10,000 No network programing	Best in Mystery Amer Tob Co pall mall SSCB (see bel) Simoniz Co: wax 51NY alt f L&F thru 9/3 SSCB $16,000 Campbell TV Soundstage Campbell Soup 41NY 31L BBDO $11,000
10	Focus NY F No network programing	Viceroy Star Theatre Brown & Wmsn: Viceroy cigs 86Hy L Bates $28,000 Person to Person Amer Oil, Katz 45NY L Hamm Br C-M 11NY L Noxzema Chem N all wk L SSCB $20,000	Chance of a Lifetime P Lorillard: old golds 20NY L L&N $9500 Col. Humphrey Flack Amer Chicle 51NY L co-sponsor: Du Mont Labs DFS $14,000	Sports Film (Title TBA) Gillette Safety Razor Co 61NY F 10 pm to concl Maxon $24,000 Greatest Fights Chesebrough Mfg: vaseline hr tonic 26NY F Cayton $3000
11	No network programing all wk	Chronoscope Longines m,w,f (see mon) V A Bennett No network programing m-f	No network programing m-f	It Happened in Sports (Bud Palmer) NY L No network programing all wk

SATURDAY

Time	ABC	CBS	DuMont	NBC
6 pm	No network programing	No network programing	No network programing	No network programing
7	No network programing Betty Mack Show Cinci L	TBA Beat the Clock Sylvania Electric Prods 52NY L C&P $9000	No network programing	Mr Wizard Science prog Ch L Tv Recital Hall NY L
8	Enterprise USA NY F Greatest Sports Thrills NY F	Stage Show (top-star variety) Co-sponsors Nestle: nescafe Bryan Houston Schick elec shavr Kudner Sheaffer Pen Seeds 107NY L per spon: $10,000 total: $30,000	No network programing	Bank on the Stars Hy L Ted Mack's Original Amateur Hour Pet Milk Co: evap milk 65NY 58L Gardner $11,000
9	Saturday Night Fights (Boxing) Bayuk Cigar Co: phillies 18NY L 9pm to concl Ellington $14,000 Fight Talk 14Var L co-op	Two for the Money P Lorillard: old gold cigs 03NY L L&N $12,000 My Favorite Husband Int'l Silver Y&R (see bel) Simmons: beauty rest, hide-a-bed 35Hy alt wks L Y&R $20,000	No network programing	Saturday Night Revue 9-10:30 Dow Chemical MrJ&A alt wks 9-9:30 Armour FC&B alt wks 9-9:30 Doublemint 9:30-10 Griffin BC&P Am Chicle DFS Lemon Prods McCann-Erikson 76Hy L 10 min $5500 ½ hr: $15,000
10	On Guard NY F No network programing	That's My Boy (Eddie Mayehoff) Plymouth Div, Chrysler Corp 121Hy L Ayer $26,200 Two in Love Pharmaceuticals: geritol NY L Edward Kletter $12,500	Wrestling from Chicago 61Ch L co-op Wrestling from Chicago 61Ch co-op L	Saturday Night Revue (cont'd) 10 min segs: General Elec Y&R Cudahy Packing Y&R 76Hy L (see above) Private Sec'y Amer Tobacco: lucky strike 136NY F BBDO $21,000
11	No network programing	No network programing	Wrestling from Chicago Ch co-op L Sports Showcase Amer Home Prs: 36Ch L 15 min Geyer $1773 Wrestling (resumes 11:20)	No network programing

Notes and explanations to help you use this chart

COSTS: cost talent and production only, do not include commercials or time charges. They are gross (include the 15% agency commission) to the client. Some film shows are contracted for on the basis of so many originals and so many reruns. In such cases, the figures represent the average cost per show over the full season. When a price for an across-the-board show is listed on Monday only, that covers the show for the week.
TIME: is Eastern Daylight Time.
ABBREVIATIONS: Balt, Baltimore; Ch, Chicago; Hy, Hollywood; NY, New York; Var, various; alt, alternate; pr, products; r&tv, radio and TV; simul, simulcast; shr, sh, share; L, live, F, film; TBA, to be announced. 75NY means show is carried on 75 stations, originates in NYC; 50L means 50 of those stations telecast show live, the rest carry it via kine. (Other products in addition to those mentioned in chart are plugged on this program.
ABC TV: Breakfast Club, simulcast M-F 9-10 am on 68 ABC TV stations, from Chicago, live. Simulcast sponsors: Philco, Hutchins Adv; Quaker Oats, Wherry, Baker & Tilden.
***CBS TV: Arthur Godfrey,** M, W 10-11:30 am; T, Th 10-11:15 am; sold as simulcast, time plus talent, $1,400,000 annually for two TV quarter hours and 3½ radio quarter hours per week per advertiser. Telecast on 30-55 stations; originates live from NYC, other points.
The Morning Show, new M-F 7-9 am news-variety show. Sells in 5-min. segments, with 1-min commercial time in each, at cost of $2500 to $3000 for time (about 40 stations) and $550 gross for talent per segment.
TODAY, NBC TV, 7-9 am (not on chart) is sold to advertisers in segments of about six minutes each at a gross cost (time and talent) of $3,333 per segment. Segments are available to advertisers on a widely flexible basis: a client can purchase anything from a one-shot to an intensive announcement campaign. Due to Today's commercial flexibility the status of its advertisers is constantly in a state of flux. Today has carried over 100 clients to date; among those currently or recently using the program are listed with agencies: General Electric, Maxon; Houbigant, FC&B; Maytag Co, McCann-Erickson; Bissell Carpet Sweeper, Ayer; American Maize Prods., K&E; Mutual of Omaha, Bozell & Jacobs. Commercials are seen on from 33-45 stations in the East, Southeast and Midwest. The show is actually telecast for three hours, 7-10 am, EST; the first hour is seen only in the East, the second hour in both the East and Central zones, and the third hour in the Central zone. Commercials in the first hour are repeated in the third in order to cover both sections.

Sponsors listed alphabetically with agency and time on air

Admiral, Erwin, Wasey: DTN, Tu 8-8:30 pm
Alcoa, F&S&R: CBS, Tu 10:30-11 pm
Amer. Chicle, D-F-S: DTN, Sun 9-9:30 pm; DTN, F 10-10:30 pm; NBC, Sat 9:30-10 pm
Amer. Dairy Assn., C-M: CBS, Tu, Th 3:15-4 pm
Amer. Home Pr., Biow: CBS, M-F 12:15-30 pm; Geyer: DTN, Sat 11:05-20 pm
Amer. Oil Co., Joseph Katz: CBS, F 10:30-11 pm; NBC, alt M 9:30-10:30 pm; Sat 10:30-11 pm; ABC, alt Tu 9-9:30 pm
Amer. Safety Razor, D-F-S: ABC, alt Sun 9-9:15 pm
Amer. Tob., SSCB: CBS, Tu, Th 7:30-45 pm; NBC, alt F 9-9:30 pm; ABC, alt F 8:30-9 pm; BBDO: CBS, Sun 7:30-8 pm; NBC, alt M 9:30-10:30 pm; alt Sat 10:30-11 pm; ABC, alt Tu 9-9:30 pm
Armour & Co., FC&B: ABC, alt F 9-9:30 pm; NBC, alt Sat 9-9:30 pm
Associated Prods., Grey: NBC, M 7:30-45 pm
Bauer & Black, Burnett: CBS, F 2:45-3 pm
Bayuk Cigar, Ellington: ABC, Sat 9-9:45 pm
Benrus, C&P: DTN, Sun 6:30-7 pm
Best Foods, Earle Ludgin: CBS, W 1:45-2 pm; W 1:45-5 pm
Hazel Bishop, Spector: NBC, W 10-10:30 pm
Block Drug, Cecil & Presbrey: CBS, Tu 10-10:30 pm
Borden Co., DCSS: NBC, Th 9:30-9 pm
Bristol-Myers, DCSS; Y&R: CBS, Sun 9:30-10 pm; Tu, Th 10-10:15 am; Tu 2-2:15 pm; ABC, alt F 9-9:30 pm
Brown & Williamson, Bates: CBS, F 10-10:30 pm
Campana, Wallace-Ferry-Hanly: CBS, M, W 10-10:15 am
Campbell Soup, BBDO: CBS, M, W, F, 2-2:30 pm, NBC F 9:30-10 pm
Carnation, Erwin, Wasey: CBS, M 8-8:30 pm
Carter Prods., SSCB: CBS, alt Tu 9-9:30 pm;
Chesebrough, Cayton: NBC, F 10:30-45 pm
Chevrolet, C-E: NBC, Tu, Th 7:30-45 pm
Chrysler, BBDO: CBS, Sat 10-10:30 pm
Coca-Cola, D'Arcy: NBC, W, F 7:30-45 pm
Colgate, Esty: CBS, M, W, F 11:30-12 noon; W 9-9:30 pm, M, W, F 3-3:30 pm; NBC, Sun 8-9 pm; Bates: NBC, Tu 3:45-4 pm
Comstock Fds., Burnett: CBS, alt M 1:15-2 pm
Congoleum, McCann-Erickson: NBC, Tu 10:30-11 pm
Continental Bkg., Bates: NBC, W 9:30-6 pm
Converted Rice, Leo Burnett: CBS, F 1:30-45 pm
Cudahy Packing, Y&R: NBC, Sat 10-10:30 pm (10 min seg)
Helene Curtis, Ludgin: NBC, Tu 9:30-10 pm
Derby Foods, McCann-Erickson: ABC, alt M 8-8:30 pm
DeSoto Motor, BBDO: NBC, Th 8-8:30 pm
Dodge, Grant: ABC, Tu 9-9:30, Sun 10-10:30 pm
Dow Chemical, MacManus, John & Adams: NBC, alt Sat 9-9:30 pm
DuMont Labs., direct: DTN, Th 8-8:30 pm
Electric Auto-Lite, C&P: CBS, Tu 9:30-10 pm
Electric Cos., Ayer: CBS, alt Sun 6:30-7 pm
Faith for Today, Rockhill: ABC, Sun 12:30-1 pm
Falstaff Brewing, DFS: ABC, Sat 2-5 pm
Firestone, Sweeney & James: ABC, M 8:30-9 pm
Florida Citrus, JWT: ABC, Tu 8:30-9 pm
Ford Motor, JWT: NBC, Th 9:30-10 pm
General Cigar, Y&R: CBS, W 10:45-11 pm
General Electric, BBDO: CBS, Sun 9-9:30 pm; Th 7:45-8 pm; Y&R: NBC, W 8-8:30 pm; Sat 10-10:30 pm (10 min seg)
General Foods, Y&R: CBS, F 9:30-10 pm; B&B: CBS, F 8-8:30 pm; M 9:30-10 pm; NBC, Sun 6:30-7 pm; Tu 8-9 pm (every 3 wks)
General Mills, D-F-S, Knox-Reeves, Tatham-Laird: ABC, Th 7:30-8 pm; F 7:30-8 pm; CBS, M-F 12-12:15 pm; CBS, W, F 5-5:15 pm; M, W, F 3:15-4 pm
General Motors, Oldsmobile, D. P. Brother: CBS, M, W, F 7:45-8 pm; Frigidaire, FC&B: CBS, Tu, Th, 10:30-45 am, alt W 8:30-9 pm
Gerber Prods., D'Arcy: NBC, Th 10:15-30 am
Gillette, Maxon: NBC, F 10 pm to concl
Gold Seal, Campbell-Mithun: CBS, Tu 7:40-8 pm
B. F. Goodrich, BBDO: CBS, alt M 8-8:30 pm
Goodyear, Y&B: NBC, alt Sun 9-10 pm
Green Giant, Leo Burnett: CBS, F 2:45-3 pm
Griffin Mfg., BC&P: NBC, Sat 9:30-10 pm
Gruen, McCann-Erickson: ABC, Sun 9-9:15 pm
Hall Bros., FC&B: NBC, Sun 5-6 pm
Hamm Brewing, C-M: CBS, F 10:30-11 pm
Hoover Co., Leo Burnett: CBS, M 1:45-2 pm
Hotpoint, Inc., Maxon: ABC, alt F 8-8:30 pm
Int'l Cellucotton, FC&B: CBS, M, W 10:30-45 am
Int'l Shoe, D'Arcy: DTN, Sat 11:30-12 n; NBC, alt F 5:45-6 pm
Int'l Silver, Y&R: CBS, alt Sat 9:30-10 pm
Jergens, Robt W. Orr: NBC, M, W, F 12-12:15 pm
S. C. Johnson, NL&B: NBC, alt M 9:30-10:30 pm
Kellogg, Burnett: CBS, Tu, Th 2:30-45 pm; 10:15-30 am; NBC, Tu, Th 5:30-45 pm
Kraft Foods, JWT: NBC, W 9-10 pm; ABC, Th 9:30-10:30 pm
Lambert Pharm., Lambert & Feasley: ABC, alt F 8-8:30 pm
Lemon Products, McCann-Erickson: NBC, Sat 9:30-10 pm
Lever Bros., JWT: CBS, Th 9-9:30 pm; McCann-Erickson: CBS, Th 9:30-10 pm; M, W 11-11:15 am; Ayer: CBS, M, W, F 2:30-45 pm
Liggett & Myers, Cunningham & Walsh: CBS, M, W, F 7:45-8 pm; NBC, Th 9-9:30 pm; Sat 8-8:30 pm
Lincoln-Mercury, K&E: CBS, Sun 8-9 pm
Thomas J. Lipton, Y&R: CBS, M 8:30-9 pm
Longines, Bennett: CBS, M, W, F 11-11:15 pm
P. Lorillard, Y&R: CBS, Sun 10-10:30 pm; L&N: ABC, Th 8:30-9 pm
Luden's, Inc., J. M. Mathes: NBC, F 5:30-45 pm
Mars, Inc., Leo Burnett: ABC, alt Sun 5:30-6 pm
Masland, Anderson & Cairns: CBS, M 1:30-45 pm
Minnesota Mining, C&P: CBS, M, W 10:15-30 am
Minute Maid, Ted Bates: ABC, alt Sun 5:30-6 pm
J. Montenier, Ludgin: CBS, Sun 10:30-11 pm
Philip Morris, Biow: CBS, M 9-9:30 pm; alt Th 10-10:30 pm
Motor Prods., Deepfreeze Appliance, Roche, Williams & Cleary: CBS, Th 1:30-45 pm
Mystik Tape, Hartman: CBS, F 1:45-2 pm
Nash-Kelvinator, Geyer: CBS, alt Tu 10-10:30 pm
Nat'l Biscuit, McC-E: CBS, Tu, Th 11-11:15 am
Nat'l Dairy Prods., Ayer: CBS, Sat 12-1 pm
Nestle, Bryan Houston: CBS, Sat 8-9 pm; C&W: ABC, alt Sat 11-11:30 am
Norge, J. Walter Thompson: CBS, Th 1:45-2 pm
Norwich Pharm., B&B: CBS, Sun 11-11:15 pm
Noxzema, SSCB: CBS, alt F 10:30-11 pm
O'Cedar, Turner: CBS, alt T 9-9:30 pm
Owens-Corning, FSR: CBS, M-Th 10:15-30
Pabst, Warwick & Legler: CBS, W 10 pm to concl
Packard Motor, Maxon: ABC, Sun 9:15-30 pm
Pan-Am. Airways, JWT: NBC, alt Sun 6-6:30 pm
Paper-Mate Pen, FC&B: ABC, F 7:30-8 pm
Parker Pen, JWT: CBS, alt Th 8:30-9 pm
Pepsi-Cola Co., Biow: ABC, Sun 7:30-8 pm
Pharmaceuticals, Inc., Kletter: CBS, Tu 8:30-9 pm; Sat 10:30-11 pm
Pet Milk, Gardner: NBC, Sat 8:30-9 pm
Philco, Hutchins: NBC, alt Sun 9-10 pm
Pillsbury Mills, Burnett: CBS, alt W 8:30-9 pm; M-Th 11:15-30 am; M, Tu, W, F 2:40-3 pm
Pontiac Motors, MacM,J&A: NBC, F 8-8:30 pm
Procter & Gamble, D-F-S, B&B, Biow, Compton: CBS, M-F 12:30-1:15 pm; M-F 4:30-6 pm; NBC, Tu 9-9:30 pm, M-F 3:15-4 pm, M-F 4-4:30 pm; Sun 10-10:30 pm; 7-7:30 pm
RealLemon-Puritan, Rutledge & Lilienfeld: ABC, Tu, Th 7:15-30 pm
Prudential Ins., Calkins & Holden, Carlock, McClinton & Smith: CBS, alt Sun 6:30-7 pm
Quaker Oats, Wherry, Baker & Tilden: CBS, Sun 12:30-1 pm
Ralston-Purina, Gardner: ABC, Sat 11-11:30 am
RCA, JWT: NBC, M 9-9:30 pm
RealLemon-Puritan, Rutledge & Lilienfeld: ABC, Tu, Th 7:15-30 pm
Remington Rand, Y&R: CBS, alt Sun 10:30-11 pm; NBC, M 9-9:30 pm
Revere, St. Georges & Keyes: NBC, Sun 6-6:30 pm
Revlon, Weintraub: NBC, Tu 10:30-11 pm
R. J. Reynolds, Esty: CBS, W 9:30-10 pm, F 8:30-9 pm; CBS, M-F 7:15-8 pm; NBC, Sun 10:30-11 pm
Reynolds Metals, Seeds: NBC, Sun 7:30-8 pm
Rosefield Packing, Guild, Bascom & Bonfigli: ABC, Sun 7-7:30 pm
Schick, Kudner: CBS, Sat 8-9 pm
Schlitz Brewing, L&N: CBS, F 9-9:30 pm
Scott Paper, JWT: NBC, W 8:30-9 pm
Serutan Co., Edward Kletter: DTN, F 9-9:30 pm
Seaman Bros., Weintraub: CBS, Th 3-3:15 pm
Sheaffer Pen, Seeds: NBC, Sat 9-10:30 pm
Sherwin-Williams, F&S&R: ABC, alt Th 8:30-9 pm
Simmons, Y&R: CBS, alt Sat 9:30-10 pm
Simoniz Co., SSCB, Tatham Laird: NBC, alt F 9-9:30 pm; CBS, Tu 2:15-30 pm
Singer Sewing, Y&R: CBS, Th 8:30-9 pm
S.O.S., McCann-Erickson: CBS, alt Th 3:30-45 pm
Standard Brands, Bates: NBC, M 5:30-6 pm
Star-Kist Tuna, Rhoades & Davis: CBS, M-Th 10:15-30 am (alt day)
Stokeley, Calkins & Holden: CBS, Th 1:45-2 pm
Sunbeam Corp., Perrin-Paus: NBC, Sat 7:30-8 pm
Swanson, Ludgin: ABC, alt Tu 10:30-11 pm
Swift, JWT: CBS, W, Th, 1:30-45 pm; Tu 1:15-2 pm
Sylvania, Cecil & Presbrey: CBS, Sat 7:30-8 pm
Tide Water Oil, L & N: DTN, Th 8:30-9 pm
Toni Co., Weiss & Geller: CBS, W 8-8:30 pm; Tu, Th 10:15-11 am; Leo Burnett: CBS, alt Th 10:30-11 pm; Tu, Th 12-12:15 pm; Th 3:30-45 pm, Tatham-Laird: NBC, M 7:30-45 pm; Sun 7-7:30 pm
U.S. Steel, BBDO: ABC, alt Tu 9:30-10:30 pm
U.S. Tobacco, Kudner: NBC, Th 10-10:30 pm
Van Camp Sea Fd., Brisacher, Wheeler & Staff: ABC, alt Tu 10:30-11 pm
Vitamin Corp., KFC&C: DTN, Tu 8-8:30 pm
Welch Grape Juice, DCSS: NBC, alt F 5:45-6 pm
Wesson Oil, Fitzgerald: NBC, W, F 12:15-30 pm
Westinghouse, McCann-Erickson: CBS, M 10-11 pm
Wine Corp., W&G: DTN, Sun 10-10:30 pm
Wrigley, R&R: CBS, Tu 8-8:30 pm
Yardley, Ayer: CBS, Tu 1:30-45 pm
Zippo, Ayer: NBC, Sat 9:30-10 pm

THE MOST POWERFUL PRINCIPAL CITY TV COVERAGE IN THE MARKET!

IN THE DETROIT AREA

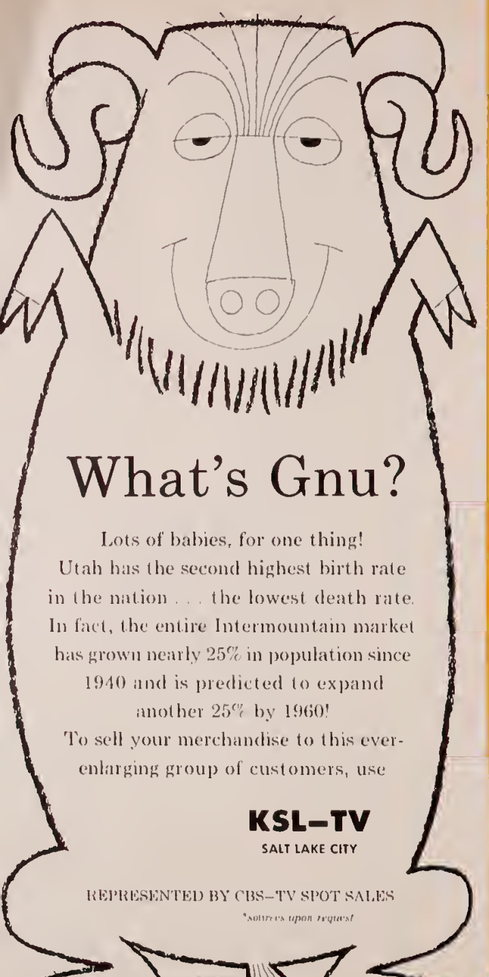
CKLW-TV CHANNEL 9 325,000 WATTS

In the Detroit Area, CKLW-TV with its 325,000 watt power penetrates a population grand total area of 5,416,375 in which 82.7% of all families own TV sets. Of these 1,305,520 TV families 88.2% are covered by CKLW-TV channel 9, or a grand total coverage of 1,151,554 TV families.

CKLW-TV

Guardian Bldg • Detroit

Adam J. Young, Jr., Inc. National Rep ★ J. E. Campeau President



What's Gnu?

Lots of babies, for one thing!
Utah has the second highest birth rate in the nation . . . the lowest death rate.
In fact, the entire Intermountain market has grown nearly 25% in population since 1940 and is predicted to expand another 25% by 1960!
To sell your merchandise to this ever-enlarging group of customers, use

KSL–TV
SALT LAKE CITY

REPRESENTED BY CBS–TV SPOT SALES
Soldiers upon request

SPONSOR

This Comparagraph appears regularly in alternate issues. It will appear next 26 July 1954

NOTE: This data last brought up to date for 26 June 1954

TV COMPARAGRAPH OF NETWORK PROGRAMS

Daytime 12 July 1954

SPONSOR

SUNDAY

	ABC	CBS	DuMont	NBC
10 AM				
10:15	No network programing	Lamp Unto My Feet NT L	No network programing	No network programing
10:30		Look Up and Live NT L		
10:45				
11				
11:15	No network programing	No network programing	No network programing	No network programing
11:30				
11:45				
12				
12:15	No network programing	No network programing	No network programing	No network programing
12:30	Faith for Today Faith for Today Inc 21NT L Reichhill $2000	Contest Carnival Quaker Oats Co: puffed wheat, rice 31Atlantic City, NJ L Bryan Hanson $5500		
12:45				
1				
1:15	No network programing	No network programing	No network programing	Youth Wants to Know Wash L Frontiers of Faith Religious prog; in co-op with Nat Council of Chs of Christ NT L&W
1:30				
1:45				
2				
2:15	No network programing	No network programing TBA	No network programing	No network programing
2:30				
2:45				
3				
3:15	No network programing	No network programing	No network programing	No network programing
3:30				
3:45				
4				
4:15	No network programing	Man of the Week Wash L Youth Takes a Stand NY L	No network programing	American Forum of the Air Warfr L Zoo Parade Ch L $3000
4:30				
4:45				
5				
5:15	Super Circus Kellogg Co corn flakes 47NY L 5-5:30 LB ¼hr $5000	Adventure NY L	No network programing	Hallmark Hall of Fame Hall Bros: frall; mark cards 17Hy,NY L 45 hr ea 6th sun 6 C&D for $25,000 TBA
5:30	Mars Bar milky way Burnett 52NY alt wk L 5:30-6 Bates ¼hr $5000			
5:45	Milkmaid Gerald: frozen lemonade 51NY alt wk L 5:30-6 Bates ¼hr $5000			
6				

MONDAY

	ABC	CBS	DuMont	NBC
10 AM				
10:15	No network programing m-f	Arthur Godfrey* Campana Wal-lace-Ferry-Hanly m,w 10-10:15 Mine Mining BBDO m-w 10:15-30 Intl Cellucotton FC&B m-w 10:30-45 Star-Kist Tuna m,w 10:45-11 Rhodes & Davis	No network programing all wk	Ding Dong School Ch m-f L ¼ hr $745 ¼ hr $1100 A Time to Live Ch m-f L 3 Steps to Heaven P&G ivory, duz m-f Compton $9000
10:30				
10:45				
11				
11:15	No network programing m-f	Arthur Godfrey* Letter perfect(sett m,w 11-11:15 McCann-Erickson Pillsbury Mills m-th 11:15-30 Leo Burnett Strike It Rich Colgate m-f (see mon) Esty $6000	No network programing all wk	Home m-f 11-12 NY L&P (see mon & tue) Women's service program For partic sponsorl, there are right 1 min commer-cials an hour available, plus six 20 sec product news announcements 1-min partic $5400 (see tu tor sponsor list)
11:30				
11:45				
12				
12:15	No network programing m-f	Valiant Lady Gen Mls trnsfr 52NY m-f 12 DFS sbt 11:30 Love of Life Amer Home Pr 52NY m-f 1 Blow $8500 Search for Tom'w P&G 3oyt 52NY m-f 1 Blow $8500 Guiding Light P&G ivory, duz 52NY m-f Comat $10,000	No network programing all wk	Bride & Groom Jergens Co 52NY m,w-f Dry $7500 Hawkins Falls m-f 26Ch ¼ hr $3500 Betty White Show Hy m-f
12:30				
12:45				
1				
1:15	No network programing m-f	Brighter Day P&G 70NY m-f Y&R $5000 Portia Faces Life Gen Fds: reveals m-f Y&R $10,000 Garry Moore Masland A&C Par Mlle 1WT alt 1:30-45 Overlook Foods Flower Co tea 56NY 1:45-2 LB ¼ hr $2018	No network programing m-f	Youth Wants to Know Wash L Frontiers of Faith Religious prog; in co-op with Nat Council of Chs of Christ NT L&W
1:30				
1:45				
2				
2:15	No network programing m-f	Double or Nothing Campbell Soup 45NY T m-w-f Art Linkletter Kerr: surf 30Hy m-f T Aver 1wn hrly Pillsbury Mills flour mixes 20Hy m-f L LB ¼hr $4000	No network programing m-f	No network programing m-f
2:30				
2:45				
3				
3:15	No network programing m-f	Big Payoff Colgate' fab whitecrokvill tilt, Bob Crosby rgabout 67NY m-w-f L Tatu 1h 15m Erty $8500 Bob Crosby Show General Mills 17Hy m-f L Knox 1h Reeves $3100	Paul Dixon Show m-f 3-4 (Participating segments available; see cost below) 10min $400	One Man's Family Hy m-f L Golden Windows P&G: chest all day Y&R First Love Phila m-f L Concerning Miss Marlowe P&G 11de NY all day L B&B
3:30				
3:45				
4				
4:15	No network programing m-f	Woman With A Past NY m-f L The Secret Storm Am Home Prods 35Mids-ell Boyle-Midway dirs 35NY m-w-f L Blow: Geyer $10,000 On Your Account 4Wm Elliott P&G 11de, prell NY m-f L B&B $11,500	No network programing m-f	Welcome Travelers P&G: prell, ivory snowf 61Ch ¼ hr all m-f 45-30 DFS ¼hr $1200 TBA
4:30				
4:45				
5				
5:15	No network programing m-f	Pinky Lee Show Hy m-f L 1 min partic $6000 Howdy Doody Standard Brands: royal puddings, gelatin 68NY 48L Bates ¼hr $1000	No network programing m-f	
5:30				
5:45				
6				

TUESDAY

	ABC	CBS	DuMont	NBC
10 AM				
10:15	No network programing m-f	Arthur Godfrey* Pillsbury Mills m-th 11:15-30 Leo Burnett Strike It Rich Colgate m-f (see mon) Esty	No network programing all wk	Ding Dong School Ch m-f L ¼ hr $745 ¼ hr $1100 A Time to Live Ch m-f L 3 Steps to Heaven P&G ivory, duz m-f Compton $8500
10:30				
10:45				
11				
11:15	No network programing m-f	Arthur Godfrey* National Biscuit m-th 11:15-30 McCann-Erickson Pillsbury Mills m-th 11:15-30 Leo Burnett Strike It Rich Colgate m-f (see mon) Esty	No network programing all wk	Home m-f 11-12 NY L&P (see mon & tue) Women's service program For partic sponsorl, there are right 1 min commer-cials an hour available, plus six 20 sec product news announcements 1-min partic $5400 (see tu tor sponsor list)
11:30				
11:45				
12				
12:15	No network programing m-f	Valiant Lady Post Co 47NY tu,th L LB sbt 11:30 $10,000 Love of Life Amer Home Pr 52NY m-f 1 Blow $8500 Search for Tom'w P&G 3oyt 52NY m-f 1 Blow $8500 Guiding Light P&G ivory, duz 55NY m-f L Comat $10,000	No network programing all wk	Bride & Groom NY sus tu,th L Jergens m,w-f Hawkins Falls Ch m-f ¼ hr $3500 Betty White Show Hy m-f L
12:30				
12:45				
1				
1:15	No network programing m-f	Brighter Day P&G m-f (see mon) Y&R $5000 Portia Faces Life Gen Fds m-f Y&R Garry Moore Textile & Co 52NY L Ayer 1wn hrly Swift & Co 48NY 1 1WT ¼hr $2038	No network programing all wk	All-Star Baseball Game Gillette Safety Razor Co Chgo 1:15 to concl 13 Jul only Mason
1:30				
1:45				
2				
2:15	No network programing m-f	Garry Moore Bristol Myers summers Inana OCSS 2-2:15 Memorie Co 52NY 1 T L ¼hr $2038 Art Linkletter Kellogg all or 48Hy 1 LB 1h,th 2:30-45 Pillsbury Mills m-th 3:45-3 LB ¼hr $4000	No network programing m-f	No network programing m-f
2:30				
2:45				
3				
3:15	No network programing m-f	Big Payoff Colgate' fab whitecrokvill tilt, Bob Crosby rgabout 67NY m-w-f L Tatu 1h 15m Erty $8500 Bob Crosby Show General Mills 17Hy m-f L Knox 1h Reeves $3100	Paul Dixon Show m-f 3-4 (Participating segments available) For 10min $400	One Man's Family Hy m-f L NY 1 alt day L Golden Windows P&G: chest all day Y&R First Love Phila m-f L Concerning Miss Marlowe P&G 11de NY all day L B&B
3:30				
3:45				
4				
4:15	No network programing m-f	Woman With A Past NY m-f L The Secret Storm NY sus tu,th L On Your Account 4Wm Elliott P&G 11de, prell m-f L B&B	No network programing m-f	Welcome Travelers P&G: prell, ivory snowf (see mon) DFS TBA
4:30				
4:45				
5				
5:15	No network programing m-f	Pinky Lee Show Hy m-f L Partic: Gen Fds: treat tie-in Y&R tu,w,f Howdy Doody Kellogg Co rice krispies 48NY (4L) LB (see bolt tu,th 5:30-45 Colgate: tlbpst 51NY 6:45-6 (4L) Bates ¼hr $1000	No network programing m-f	
5:30				
5:45				
6				

WEDNESDAY

	ABC	CBS	DuMont	NBC
10 AM				
10:15	No network programing m-f	Arthur Godfrey* Campana Wal-lace-Ferry-Hanly m,w 10-10:15 Mine Mining BBDO m-w 10:15-30 Intl Cellucotton FC&B m-w 10:30-45 Star-Kist Tuna m,w 10:45-11 Rhodes & Davis	No network programing all wk	Ding Dong School Ch m-f L ¼ hr $745 ¼ hr $1100 A Time to Live Ch m-f L 3 Steps to Heaven P&G ivory, duz m-f Compton
10:30				
10:45				
11				
11:15	No network programing m-f	Arthur Godfrey* Letter perfect(sett m,w 11-11:15 McCann-Erickson Pillsbury Mills m-th 11:15-30 Leo Burnett Strike It Rich Colgate m-f (see mon) Esty	No network programing all wk	Home m-f 11-12 NY L&P (see mon & tue) 1 min partic $5400
11:30				
11:45				
12				
12:15	No network programing m-f	Valiant Lady General Mills m-w-f (see mon) DFS, K-R Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom'w P&G: toyt m-f (see mon) Blow Guiding Light P&G: ivory, duz m-f (see mon) Comalen	No network programing all wk	Bride & Groom Jergens Co m,w-f (see mon) Robt W. Orr Hawkins Falls Western Oil 101Th m-f L Fitzgld $6000 Betty White Show Hy m-f L
12:30				
12:45				
1				
1:15	No network programing m-f	Brighter Day P&G m-f (see mon) Y&R Portia Faces Life Gen Fds m-f Y&R Garry Moore Swift & Co 59NY m-f L JWT Nonge Div, Borg-Warner 60NY th-not L JWT ¼hr $2038	No network programing all wk	No network programing m-f
1:30				
1:45				
2				
2:15	No network programing m-f	Double or Nothing Campbell Soup m-w-f Love mont BBDO Art Linkletter Lever: surf Ayer m-w-f Benay A Disek 32Hy 2:40-3 L Pillsbury Mills LB ¼hr $4000	No network programing m-f	No network programing m-f
2:30				
2:45				
3				
3:15	No network programing m-f	Big Payoff Colgate m-f (see mon) Erty Bob Crosby Prelander Co Durkett 3:30-45 General Mills 11Hy 3:45-4 L Mom Rogers $3100	Paul Dixon Show m-f 3-4 (Participating segments available)	One Man's Family Hy m-f L Golden Windows P&G: chest all day Y&R First Love Phila m-f L Concerning Miss Marlowe P&G 11de NY all day L B&B
3:30				
3:45				
4				
4:15	No network programing m-f	Woman With A Past NY m-f L The Secret Storm Am Home Prods 45th Whitehall, Boyle-Midway dirs m-w-f (see mon) Blow: Geyer On Your Account 4Wm Elliott P&G 11de, prell m-f L Benton & Bowles	No network programing m-f	Welcome Travelers P&G: prell, ivory snowf (see mon) DFS TBA
4:30				
4:45				
5				
5:15	No network programing m-f	Barker Billy Cartoons 5-5:15 Gen Mls: sug jets 45NY m-w-f Erty ¼hr $4000 No network programing m-f	No network programing m-f	Pinky Lee Show Hy m-f L Partic: Gen Fds: treat Jell-o Y&R tu,w,f Howdy Doody Continental Bag sander bread, hosiery cakes 35NY 38L ¼hr Bates $1800
5:30				
5:45				
6				

THURSDAY

	ABC	CBS	DuMont	NBC
10 AM				
10:15	No network programing m-f	Arthur Godfrey* Pillsbury Mills m-th 11:15-30 Leo Burnett Strike It Rich Colgate m-f (see mon) Esty	No network programing all wk	Ding Dong School Ch m-f L ¼ hr $745 ¼ hr $1100 A Time to Live Ch m-f L 3 Steps to Heaven P&G ivory, duz m-f Compton
10:30				
10:45				
11				
11:15	No network programing m-f	Arthur Godfrey* Nall Biscuit m-th 11:15-30 McCann-Erickson Pillsbury Mills m-th 11:15-30 Leo Burnett Strike It Rich Colgate m-f (see mon) Esty	No network programing all wk	Home m-f 11-12 NY L&P (see mon & tue) 1 min partic $5400
11:30				
11:45				
12				
12:15	No network programing m-f	Valiant Lady General Mills m-w-f (see mon) DFS, K-R Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom'w P&G: toyt m-f (see mon) Blow Guiding Light P&G: ivory, duz m-f (see mon) Comalen	No network programing all wk	Bride & Groom NY sus tu,th L Jergens m,w-f Hawkins Falls Ch m-f Betty White Show Hy m-f L
12:30				
12:45				
1				
1:15	No network programing m-f	Brighter Day P&G m-f (see mon) Y&R Portia Faces Life Gen Fds m-f Y&R Garry Moore Swift & Co 59NY m-f L JWT Nonge Div, Borg-Warner 60NY th-not L JWT ¼hr $2038	No network programing m-f	No network programing m-f
1:30				
1:45				
2				
2:15	No network programing m-f	Garry Moore (cont'd) Keenan Bros: almonds 3-3:15 Weintraub Kellogg 2:15-30 Leo Burnett Art Linkletter Kellogg all or 48Hy 1 LB 1h,th 2:30-45 Pillsbury Mills m-th 3:45-3 LB ¼hr $4000	No network programing m-f	No network programing m-f
2:30				
2:45				
3				
3:15	No network programing m-f	Big Payoff Colgate m-f (see mon) Erty Bob Crosby SOS Cleaner Hy all wk L McE all Thu Admr Dairy 1h,th 3:45-4 Hy m-f L Campbell-Mithun	Paul Dixon Show m-f 3-4 (Participating segments available) For 10min $400	One Man's Family Hy m-f L Golden Windows P&G: chest all day Y&R First Love Phila m-f L Concerning Miss Marlowe P&G 11de NY all day L B&B
3:30				
3:45				
4				
4:15	No network programing m-f	Woman With A Past NY m-f L The Secret Storm 45th NY th,fh L On Your Account 4Wm Elliott P&G 11de, prell m-f L Benton & Bowles	No network programing m-f	Welcome Travelers P&G: prell, ivory snowf (see mon) DFS TBA
4:30				
4:45				
5				
5:15	No network programing m-f	No network programing	No network programing m-f	Pinky Lee Show Hy m-f L Howdy Doody Kellogg Co 1h,th (see bot) Lee Burnett Standard Brands Gates ¼hr $1800
5:30				
5:45				
6				

FRIDAY

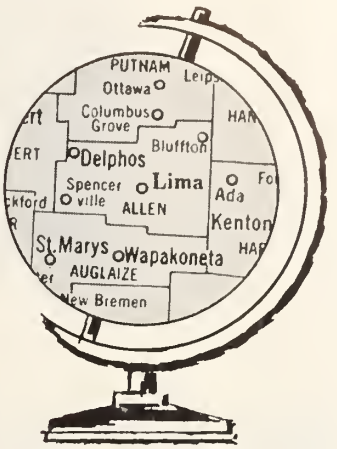
	ABC	CBS	DuMont	NBC
10 AM				
10:15	No network programing m-f	Jack Paar T L	No network programing all wk	Ding Dong School General Mills: cereals, mixes SICh 10:15-30 sod ¼hr Latham-Laird $1100 A Time to Live Ch m-f L 3 Steps to Heaven P&G: ivory, duz m-f Compton
10:30				
10:45				
11				
11:15	No network programing m-f	I'll Buy That NY L Strike It Rich Colgate m-f (see mon) Esty	No network programing all wk	Home m-f 11-12 NY L&P (see mon & tue) 1-min partic $5400
11:30				
11:45				
12				
12:15	No network programing m-f	Valiant Lady General Mills m-w-f (see mon) DFS, K-R Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom'w P&G: toyt m-f (see mon) Blow Guiding Light P&G: ivory, duz m-f (see mon) Compton	No network programing all wk	Bride & Groom NY sus tu,th L Jergens m,w-f Hawkins Falls Ch m-f Betty White Show Hy m-f L
12:30				
12:45				
1				
1:15	No network programing m-f	Brighter Day P&G m-f (see mon) Y&R Portia Faces Life Gen Fds m-f Y&R Garry Moore Centerfold Rlns 54NT L LB (see bolt Mystik Tape 1 1:45-3 only 41NY L Gen Hartman	No network programing m-f	No network programing m-f
1:30				
1:45				
2				
2:15	No network programing m-f	Double or Nothing Campbell Soup m-w-f Love mont BBDO Art Linkletter Lever: surf Ayer m-w-f Benay A Disek 32Hy 2:40-3 L Burnett ¼hr $4000	No network programing m-f	No network programing m-f
2:30				
2:45				
3				
3:15	No network programing m-f	Big Payoff Colgate m-f (see mon) Erty Bob Crosby Prelander Co Durkett 3:30-45 General Mills 11Hy 3:45-4 L Mom Rogers $3100	Paul Dixon Show m-f 3-4 (Participating segments available) For 10min $400	One Man's Family Hy m-f L Golden Windows P&G: chest all day Y&R First Love Phila m-f L Concerning Miss Marlowe P&G: 11de NY all day L B&B
3:30				
3:45				
4				
4:15	No network programing m-f	Woman With A Peri NY m-f L The Secret Storm Am Home Prods Whitehall, Boyle-Midway dirs m-w-f (see mon) Blow: Geyer On Your Account 4Wm Elliott P&G: 11de, prell m-f L Benton & Bowles	No network programing m-f	Welcome Travelers P&G: prell, ivory snowf (see mon) DFS TBA
4:30				
4:45				
5				
5:15	No network programing m-f	Barker Bill's Cartoons 5-5:15 Gen Mls: sug jets 45NY m-w-f Erty ¼hr $4000 The New Revue (reforcast) NY L	No network programing m-f	Pinky Lee Show Hy m-f L Partic: Grey Pike's Y&R tu,w,f Howdy Doody Luden's Mathes 5:30-45 Intl Shoe O'Arey alt-f 5:15-6 Walch Grp Juice OCSS alt-f 5:45-6 48NY 48L ¼hr $1800
5:30				
5:45				
6				

SATURDAY

	ABC	CBS	DuMont	NBC
10 AM				
10:15	No network programing	No network programing	No network programing all wk	No network programing
10:30	Trefoil Time Ch F			
10:45				
11				
11:15	Space Patrol Nestle choc prods Cecil & Presbrey Halston-Purina cereal, rice chex 53Hy alt wks L Gardner $6500	Wicky Dink and You (Jack Barry) NY L Abbott & Costello Campbell Soup 43NY L Burnett	No network programing	No network programing
11:30	No network programing			
11:45	Homo m-f 11-12 NT L&P (see mon & tue) 1-min partic $5400			
12				
12:15	Bride & Groom Jergens Co m,w-f (see mon) Robt W. Orr Hawkins Falls 101Th m-f L Fitzgerald Betty White Show Hy m-f L Ayer $14,000	The Big Toy National Dairy Prods: assttnal ice cream, assttnal dairy prods 62Phila L	No network programing	No network programing
12:30				
12:45				
1				
1:15	No network programing	Lone Ranger General Mills: wheaties Mls 51NY F DFS $13,000 What is the Word? Phila L	No network programing	No network programing
1:30	Dizzy Dean Show Ver co-op L			
1:45				
2				
2:15	Baseball Game of the Week sponsr 2-5 pm Falstaff Brewing 89Mw DFS (25 what also co-op	No network programing	No network programing	No network programing
2:30				
2:45				
3				
3:15	Baseball Game of the Week (cont'd) Falstaff Brewing also co-op less about	No network programing	No network programing	No network programing
3:30		Racing at Belmont NY L		
3:45				
4				
4:15	Baseball Game of the Week (cont'd) Falstaff Brewing also co-op less above	Racing at Belmont (cont'd) No network programing	No network programing	No network programing
4:30				
4:45				
5				
5:15	No network programing	Pinky Lee Hy m-f L Partic: Grey Pike's Y&R tu,w,f Howdy Doody Luden's Mathes 5:30-45 Intl Shoe O'Arey alt-f 5:15-6 Walch Grp Juice OCSS alt-f 5:45-6 48NY 48L ¼hr $1800	No network programing	No network programing
5:30				
5:45				
6				

THIS WORLD'S YOUR APPLE!

Just *one* from the *bushel* of bonus areas you blanket with WHIO-TV. All in addition to the 415,355 TV families in the primary coverage area, dominated by the World's Tallest TV Tower—1104 feet, delivering the equivalent of 316,000 watts at 1,000 feet above average terrain.

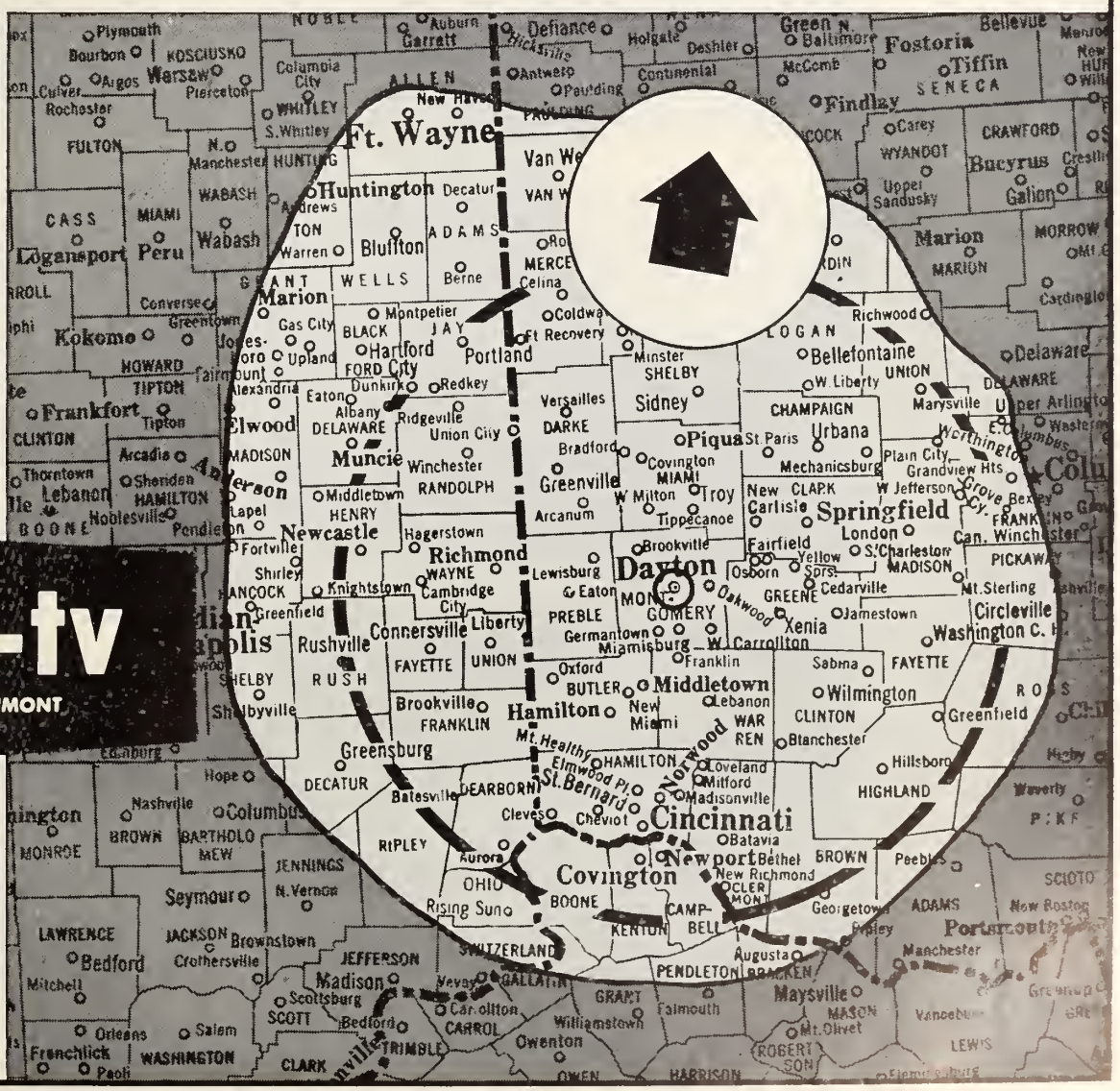


SHARE OF LIMA AUDIENCE—
EVENINGS—SUNDAY THROUGH SATURDAY, FEB. 14-27, 1954.

Time	WHIO-TV	Station B (UHF)	Station C	Station D
7-8	59.99	32.3	4.6	3.2
8-9	64.8	25.2	8.5	1.3
9-10	61.3	24.2	12.2	2.3

This powerful testimony proves that WHIO-TV's new tower reaches out—over 80 miles from Dayton—to grasp this ripe, rich market! A bread sponsor "discovered the new world" the easy way . . . opened up the Lima Territory using Kenny Roberts, made a big hit with only 3 spots per week! These many bonus markets *plus* WHIO-TV's big, regular service area add up to *plus* reasons why you should buy WHIO-TV! For more facts, contact George C. Hollingbery representatives today.

ONE OF AMERICA'S GREATEST AREA STATIONS



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CBS • ABC • DUMONT

Channel **7**

DAYTON, OHIO





REPRINTS NOV



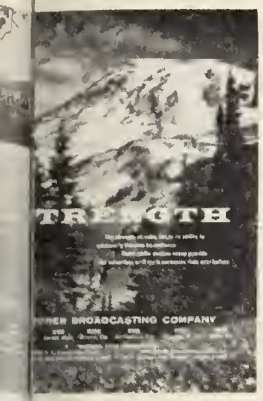












AVAILABLE

Because of the unprecedented interest in the Storer "Americana" ads and the requests for reprints both from within the industry and without, we have ordered a limited quantity and will be happy to fill further requests. Tell us if you'd like to receive copies of future ads, too, as they are published. Write or call Tom Harker.





STORER BROADCASTING COMPANY

WSPD • WSPD-TV Toledo, Ohio
WJBK • WJBK-TV Detroit, Mich.
WAGA • WAGA-TV Atlanta, Ga.
KGBS • KGBS-TV San Antonio, Texas
WBRC • WBRC-TV Birmingham, Ala.
WWVA Wheeling, W. Va.
WGBS Miami, Fla.

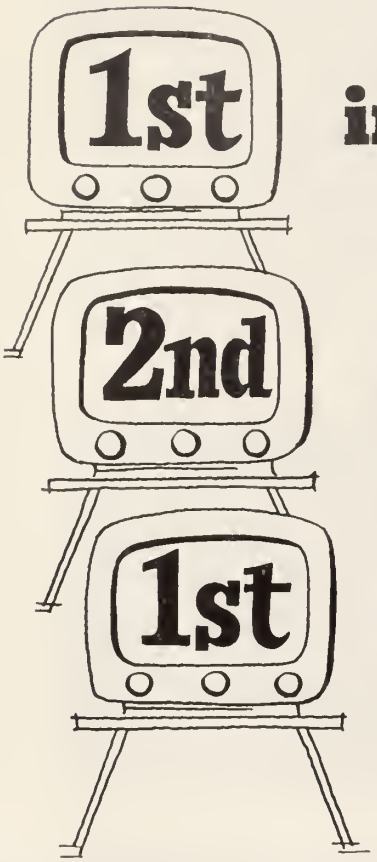
NATIONAL SALES HEADQUARTERS:

TOM HARKER, V. P., National Sales Director
118 E. 57th St., New York 22, ELdorado 5-7690 •
BOB WOOD, Midwest National Sales Mgr.
230 N. Michigan Ave., Chicago 1, Franklin 2-6498

If you have a sales story to tell

Southwestern Pennsylvania

. . . take a look at the WJAC-TV picture—a mighty impressive panorama of extra coverage at no extra cost! The latest Hoopers again bear out the budget-stretching facts —WJAC-TV is



1st in Johnstown

A 2-Station Market . . . and WJAC-TV is 'way out front in viewer-popularity!

2nd in Pittsburgh

A 4-Station Market . . . and WJAC-TV gives advertisers a real bonus audience.

1st in Altoona

A 2-Station Market . . . and WJAC-TV stands out as a solid favorite.

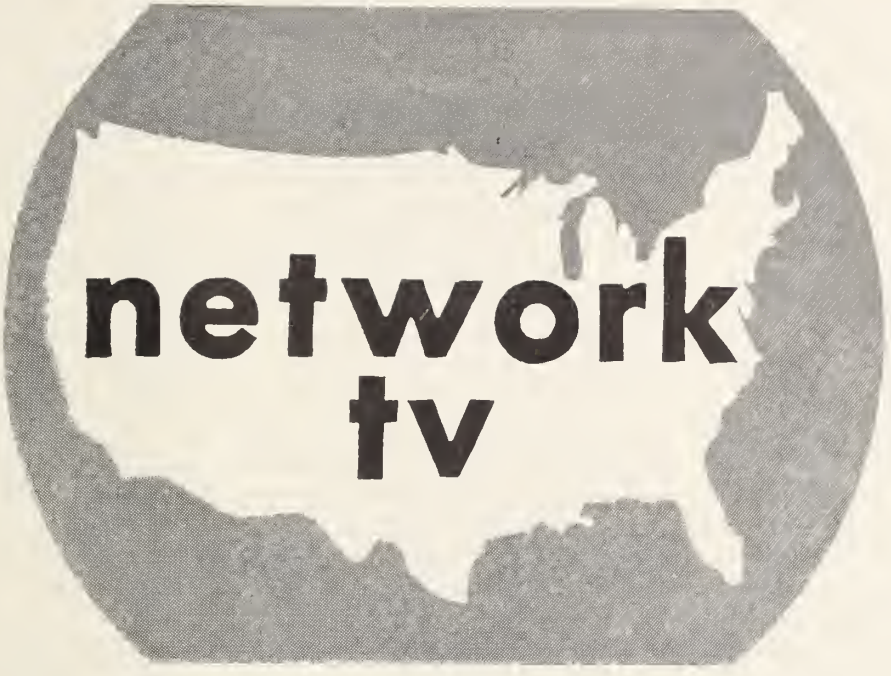
Buy the 1 that covers 3

SERVING MILLIONS FROM ATOP THE ALLEGHENIES

WJAC-TV

JOHNSTOWN · CHANNEL 6

Call your KATZ man  **for full information**



THE SRO SIGNS ARE HANGING OUT EARLIER THAN USUAL

Here are some of the important questions you will find answered in the pages of this report

Q. ***How can an advertiser buy into nighttime network tv?*** ..... ***page 118***

Q. ***What daytime periods are available?*** ..... ***page 119***

Q. ***Will station clearances be any easier this fall?*** ..... ***page 120***

Q. ***Will network tv costs be higher this fall?*** ..... ***page 124***

Q. ***The uhf dilemma: Is it the advertiser's worry?*** ..... ***page 144***

Q. ***What uhf proposals will the FCC adopt?*** ..... ***page 146***

Q. ***What markets will be able to telecast network color?*** ..... ***page 148***

Q. ***Should an advertiser buy color tv this fall?*** ..... ***page 148***

Q. ***What are network policies on time franchises?*** ..... ***page 152***

Availabilities

Q. How hard will it be to find an availability on network tv this fall?

A. The SRO signs are hanging out a little earlier than usual this year. So far as nighttime availabilities on NBC or CBS is concerned, forget about it. There just aren't any. You can stand in line and hope that maybe one of the shows will find the going rocky and be junked but even if that is the case it is unlikely that the sponsor will give up his valuable time period. If you stand in line you can be sure that, at this stage, there are already plenty of guys ahead of you.

Q. Does that mean there's no chance of getting into network tv this season?

A. Not at all. ABC and Du Mont will have availabilities, though the former has been sewing up sales at night nicely and will probably have a fuller sponsored lineup this fall than last. Both of these networks generally attract fall clients later in the summer than CBS or NBC. This is because sponsors not able to get into NBC or CBS or who don't want to pay the program costs at those two networks or who don't want the lineups sometimes required with CBS and NBC shows will gravitate to ABC and Du Mont.

Q. What are some of the available periods at night on ABC and Du Mont?

A. The latest information indicates there will be at least one period available on ABC every night in the week except Tuesday and Wednesday. Taking one day at a time, here's the picture:

Sunday: The 8:00-9:00 period opposite *Colgate Comedy Hour* and *Toast of the Town* will be occupied by a mystery show, *The Mask*, which was formerly on ABC three nights a week. It will be berthed in between *Pepsi-Cola Playhouse* and Walter Winchell. The show is available in the full hour, by the half hour and by the quarter hour. You can also buy *Dr. I.Q.* at 9:30.

Monday: The 9:00-9:30 slot following *Voice of Firestone* is open. You can also buy the Eastern Parkway Arena boxing matches, starting at 9:30. They will be available in November, provided you notify the net by the beginning of September. Otherwise, the boxing show will be offered to ABC affiliates on a co-op basis.

Thursday: A one-hour live dramatic show from Hollywood is a possibility for the 8:00-9:00 period. Program plans are not definite but thinking is along the lines of the erstwhile *ABC Album* with some prestige shows to give the program weight. Cost? In the neighborhood of $35,000.

Friday: The network is mulling over an audience participation show for the 9:30-10:00 slot. It's tentatively titled *Take My Word* and will feature Jimmy Nelson and his puppets. The cost will be in the budget bracket, possibly about $12,500.

Saturday: Except for *Saturday Night Fights* sponsored by Bayuk Cigar, Saturday is wide open. This includes *Fight Talk*, following the Bayuk program. Although the fights vary in length, the web guarantees 130 minutes

"*Voice of Firestone*" shift from NBC Radio-TV to ABC Radio-TV points up two trends: (1) increasing vulnerability of tv franchises as network competition reaches new heights and (2) the growing importance of ABC TV as a contender in the network battle

Moving of Garry Moore show from afternoon to morning on CBS TV emphasizes the web's crowded daytime lineup. Moore was moved to make room for one of two half-hour P&G shows acquired by CBS from NBC. Show is half hour except Friday when it's 1½ hrs.





for every 13-week cycle. You can get it for the low, low price of $2,000 per show. *Stork Club*, which follows, will be available in segments. In the 8:00-9:00 period the likelihood is a music show featuring a different name band each week.

There are a wealth of availabilities at night on Du Mont. Time clearance is better in some periods than others. But with the right show you can do pretty well with clearances, as witness the Bishop Sheen show and *The Goldbergs*, both of which have been locked in combat with Milton Berle on NBC. The Bishop has been seen on what is believed to have been the largest lineup for any network tv show, 169 stations. At latest count, *The Goldbergs* were on 167 stations.

In addition to the unsold time on Du Mont, there is always the possibility of a sponsorship cancellation at the end of the 13-week summer cycle. Best bet: check the network.

Q. What about daytime availabilities?

A. Daytime doesn't present nearly the availabilities problem of nighttime. One possible exception is CBS. With two new P&G half-hour shows won over from NBC the CBS TV weekday daytime client lineup is definitely crowded, more crowded than it has ever been. It doesn't look like there will be any openings for advertisers to sponsor their own strips on the web unless CBS decides to open the 5:00-6:00 p.m. slot opposite *Pinky Lee* and *Howdy Doody* on NBC.

However, advertisers will find participation availabilities on CBS during the day. The *Morning Show* (7:00 to 9:00 a.m.) is expected to have plenty of openings. There should be a choice of announcement slots on the *Bob Crosby Show* and *Robert Q. Lewis*, both of which fall in the 2:00-4:00 p.m. period.

NBC's lineup will change considerably during the summer and fall and a good part of it is available for sponsorship. It should be pointed out that NBC is not planning to program between noon and 3:00 p.m. This does not mean NBC will not sell this time to a client who wants it. It means that the network would prefer to sell the periods already programed.

Here is a sampling of what's available on NBC during the day:

10:30-10:45: *A Time to Live*, a new soap strip, which started 5 July. The plot revolves around a young widow whose husband was killed in Korea and who goes back to newspaper reporting. It originates in Chicago. The program price is not yet set but if other NBC prices are any indication it will fall between $2,000 and $2,500 per program. The 15-minute time cost on NBC's 51 basic stations during the day is $11,395 gross.

11-12:00: *Home*, the "women's magazine of the air," is available in two ways: one-minute participations (eight to an hour) and 20-second product news mentions. Items proposed for the 20-second mentions must be genuinely newsworthy. Total gross cost of the one-minute announcement is $6,202, that of the 20-second mentions is $3,101 gross. At present the lineup consists of 42 stations covering about 86% of all U.S. tv homes.

3:00-3:15: *One Man's Family*, the tv version of the 22-year-old radio se-

Opening of Du Mont Tele-Centre was occasion for attack by Dr. Alen B. Du Mont on tv "monopoly," which, he said, grew out of existing FCC allocation plan. (See story for Du Mont proposals on uhf.) At Dr. Du Mont's right is Ted Bergmann, DTN manager

Max Liebman, shown here with Betty Hutton, will produce two of the three once-a-month color spectaculars on NBC TV this fall. The one-and a-half hour shows on Saturday, Sunday and Monday are partly NBC TV bid for dominance, partly to spark color set sales





Network tv Comparagraph appears this issue page 107

Color: What's outlook for set growth?

	RCA ESTIMATES OF YEARLY PRODUCTION*	FORTUNE ESTIMATES OF YEARLY PRODUCTION**
1954	50,000	200,000
1955	250,000	1,000,000
1956	1,750,000	2,500,000
1957	3,000,000	4,000,000
1958	5,000,000	5,300,000
1959	6,000,000	5,000,000
Total	16,050,000	17,800,000

*RCA estimates, based on private survey of leading U.S. manufacturers of tv receivers, are for entire industry.

**FORTUNE magazine study was made early this year by Boni, Watkins, Mounteer & Co., economic consultants.

rial. Moved from NBC TV's morning lineup, *One Man's Family* now leads off a block of five soapers. Gross program cost is $3,447 per day.

5:00-5:30: The half-hour strip, *The Pinky Lee Show*, leads into *Howdy Doody*. It has no network competition except for CBS TV's *Barker Bill's Cartoons*, a 15-minute show on twice a week. It is a music-plus-comedy show aimed at both children and adults. Commercial format: one-minute participations, gross price, $1,882. For the 70-station lineup covering 80% of all tv homes the gross time cost is about $4,640.

These are by no means the only availabilities on NBC TV daytime. Besides a number of other soap operas there are the popular opening and closing shows on NBC's daytime lineup, *Today* and *Howdy Doody*, respectively.

ABC's daytime program efforts are concentrated in the morning. It is the only tv network programing for the 9:00-10:00 a.m. slot and it looks like it will have no competition except from final hour of *Today* in Midwest. ABC's show in that period is *Breakfast Club*, which started as a simulcast this past season after a long history on radio. The network had been selling the show on a simulcast-only basis but that policy was recently dropped and the tv show can now be bought separately. Other plans call for two soapers following the *Breakfast Club* and it is possible they will be sold on a participation basis. There is also some thinking about programing in the 7:00-9:00 or 8:00-9:00 periods.

Du Mont is seeking to arouse client interest in its only daytimer, the *Paul Dixon Show*, by expanding the station lineup, changing the format and selling smaller participation periods. Formerly the show was sold by 10-minute segments.

Clearances

Q. Will clearances be any easier this coming fall than last fall?

A. Yes. The number of important markets with one or two stations has dwindled from last year. However, clearance problems are still around. It is hard to generalize on the subject, which is made complicated by the fact that clearances differ by hours of the day and by networks. It is further complicated by the varying status of uhf stations, since the percent of uhf conversions differs so much. There are still important markets which involve clearance problems and many agencies still have men traveling around the country trying to clear time for their clients' shows.

Q. Why do agency men have to travel around to clear time? Can't they pick up a telephone?

A. They certainly can and many of them do. The reason for traveling around is simply that in a face-to-face discussion with the station operator on time clearances the agency men can be more persuasive than over the telephone. When you get right down to it, it's just a matter of psychology. And it must work or else agency people wouldn't do it.

Q. If an agency has a show on network "A" can it clear time in a problem market on network "B"?

A. Yes. In his testimony before the Senate Subcommittee on Interstate and Foreign Commerce, holding hear-

Percent of uhf sets in markets where there are:

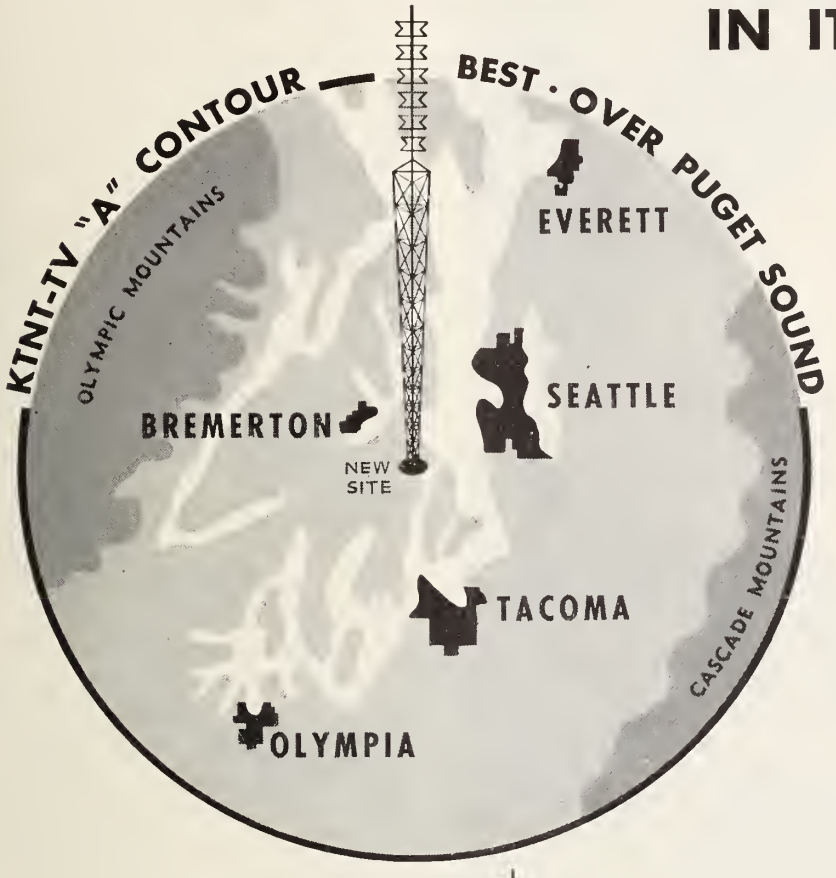
	NO VHF STATIONS	1 VHF	2 VHF	3 OR MORE VHF
WITHIN 1-6 MONTHS	79.0	45.6	36.2	28.2
AFTER 6 MONTHS	89.8	65.4	40.4	27.5*

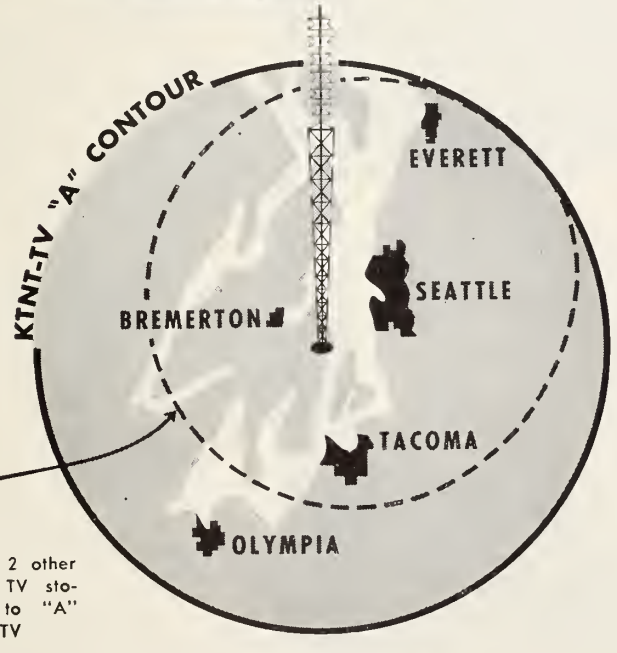
SOURCE: ARB. *Variation occurs because ARB does not always measure the same cities in reports and above figures are averages taken from last four vhf-uhf studies.

only KTNT-TV covers ALL FIVE

IN ITS "A" CONTOUR

OVER PUGET SOUND





"A" coveroge of 2 other maximum power TV stotions compored to "A" Contour of KTNT-TV

SEATTLE: Now the 17th city in the United States and is the largest city in Washington State. It is located 7 miles across Puget Sound to the east and north of KTNT-TV's new 316,000 watt transmitter site. Seattle residents constitute approximately one-third of KTNT-TV's market population.

TACOMA: Home city of license of KTNT-TV, Tacoma is located 12 miles south and east of KTNT-TV's new transmitter. It is the dominant industrial area of Pierce County which is the second most populous county in the state.

BREMERTON: Famous naval base of the Pacific Northwest, lies west of Seattle across Puget Sound. It is located in Kitsap County, the same county in which the new KTNT-TV transmitter site is located.

OLYMPIA: Capital of the state, this famous early Washington settlement lies at the southern end of Puget Sound. Its beautiful government buildings are a tourist attraction for the thousands who visit the Puget Sound country each year.

EVERETT: The northernmost city of "Middle Puget Sound", Everett is one of the centers of pulp and paper production in the Pacific Northwest. It has steady industrial payrolls for its people.

KTNT-TV

CHANNEL 11

NOW 316,000 WATTS

Antenna Height, 1000 ft. obove seo level

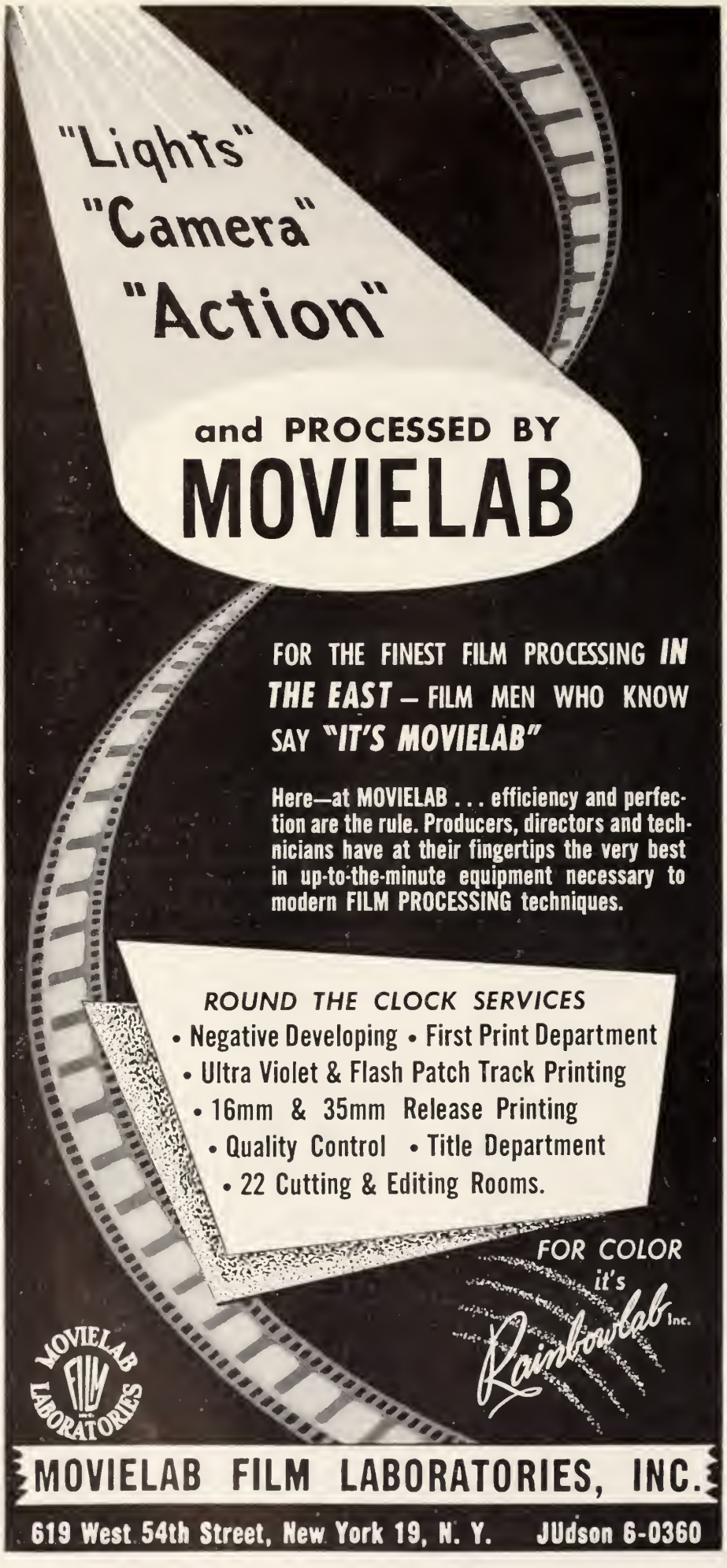
CONTACT WEED TELEVISION

CBS

For the SEATTLE — TACOMA — PUGET SOUND AREA

"A" Contour Population Over 1,200,000

DUMONT TELEVISION NETWORK



ings on the uhf question, Acting FCC Chairman Rosel H. Hyde offered some interesting evidence on the degree to which the tv networks spread their programs around, even where a market is covered by four stations. (The figures are only from markets in which both uhf and vhf stations are on the air and are based on the week of 14-20 March.)

For example: In the Norfolk-Portsmouth-Newport News area ABC had 8½ hours of programing on a vhf station (a CBS affiliate), more than five hours on one uhf station and a half hour on another uhf station.

Another example: In Pittsburgh the sole vhf station carried 32 hours of NBC programing, 30¾ hours of CBS programing, three hours of ABC programing and 11 hours of Du Mont programing.

Q. How are network interconnections progressing?

A. Nicely. At the beginning of summer there were 298 stations in 190 cities interconnected. Last June at the same time the figure was 137 stations in 91 cities. By the end of this year, it is estimated by AT&T, orders for interconnection indicate that nearly 350 stations in about 215 cities will be linked together by coaxial and micro-wave relay facilities. These figures include private interconnections. At present there are 31 stations in 24 cities tied into network lines by private facilities, usually micro-wave.

Q. What are the problem markets for clearances?

A. A lot depends on what network you are talking about. It also depends on your program. A highly rated show gets into the problem markets more easily than one not so highly rated. It should also be pointed out that with more and more stations on the air the possibility of getting into market "A" from a station in market "B" is greater, though overlap varies from market to market. Some problem markets mentioned by admen are Toledo, Richmond, Binghamton, New Haven, Baton Rouge, Pittsburgh, Charlotte, N. C., Wilmington, Del., Tampa-St. Petersburg. This is by no means a complete list of problem markets but it gives some indication what the situation is like.

Q. What is the outlook for opening up important markets to all four networks?

A. In some of the problem markets there is no relief in sight in the near future. A number of the important station grants are still before the FCC. In its speed-up policy on granting construction permits during the past 12 months, the FCC has concentrated on markets which had no television stations at all and on channels for which there was no contest. Now stations are not only coming on at a slower rate but the net gain in tv stations is cut down by the growing number of stations, especially uhf outlets, throwing in the towel. Last year at this time new stations were coming on the air at the rate of practically one a day. During April and May of this year about 20 made their debut. However, during the same period about 15 went off the air, all but one of them uhf stations.

Q. Are some broadcast periods more difficult to clear than others?

A. Yes. The clamoring for advertisers to get into network has, among other things, opened up the 10:30-11:00 p.m. period at night, which is station option time. CBS got an early foothold in these periods during the week and does not have too much trouble in clearing time for its clients, although during two nights of the week lineups total less than 35 stations. NBC, a latecomer in late evening programing, is now in the process of lining up stations for that period Monday through Friday. While the network is confident it can corral satisfactory lineups, it is no secret it is having one helluva time. Among the clients affected are Lever Bros., whose one-hour *Lux Video Theatre* on Thursday runs into station option time. The show is new to NBC, having been on CBS previously. Also brought over to NBC from CBS and also scheduled for the 10:30-11:00 period is Lever's *Big Town* on Wednesday night.

This points up the difficulty of clearing stations following programing changes. One of the reasons tv network clients go through the summer is to make sure they can hold on to their lineups. The problem is especially critical with a program that is not among the top-rated shows. If a client has Lucille Ball on his side he doesn't

FIRST
IN RADIO!



FIRST
IN TV!



KWFT-TV
CHANNEL 6
in Wichita Falls
Texas!

CBS AND DuMONT
TELEVISION NETWORKS

Wichita Falls Television, Inc.

COVER

NORTH CAROLINA'S

RICH, GROWING*

"GOLDEN TRIANGLE"

WINSTON-SALEM
GREENSBORO
HIGH POINT

WITH

WSJS

TELEVISION

CHANNEL 12

* A 24 COUNTY MARKET WITH A POPULATION OF 1,303,700

(Sales Management 1954 Survey of Buying Power)

NBC

Interconnected Television Affiliate

National Representative:
The Headley-Reed Company

have to worry too much about getting his lineup back after a hiatus (Philip Morris, however, keeps a replacement for *Lucy* all summer).

Also affected by the clearance problem on NBC during the 10:30-11:00 p.m. slot are Chrysler, which has bought Tuesday night, and Mutual of Omaha, which has bought Friday night. NBC's programing plans on Monday after 10:30 depend on the station clearance situation.

There are two reasons why stations are reluctant to carry network programing during the 10:30-11:00 p.m. period. One is that they prefer selling the time locally and keeping all the money rather than having the network sell it to a network advertiser and give them only part. The other reason, which reinforces the first, is that the time period is the last half-hour of Class "A" time. It is one of the few Class "A" periods in which the station can keep all the revenue.

Despite this reluctance, advertisers can often clear good-sized networks after 10:30. CBS has cleared nearly 100 stations on Thursday night for Carter's and Toni's *Place the Face*. NBC has cleared nearly 100 stations for *Your Hit Parade* on Saturday night. These lineups, of course, are not all live. The situation is further complicated by the fact that a 10:30 p.m. show, which goes on in station option time in New York, goes on in network option time in the Midwest where the time zone is one hour behind Eastern time.

The post-11:00 p.m. period has been inhabited, so far as networks are concerned, only by the Longines *Chronoscope*, which has been clearing about 50 stations. However, there is a good possibility that NBC will put its show *Tonight* on the air before the end of the year. It will probably start at 11:30. NBC does not anticipate much trouble clearing the time because, for the Eastern time zone, to start with, the time is Class "C" and the question of station remuneration is not as serious as for the 10:30-11:00 period.

Costs

Q. Will network tv costs be higher this fall?

A. Talking about black-and-white only—the color cost situation will be covered later—the answer is yes. Program costs will be up, though not substantially. It must be remembered, however, that with greater audiences the program cost per home will not change and may even go down. The average nighttime network show in May, according to Nielsen, reached about a million more homes than May in 1953. Time costs are naturally up with more homes being covered by tv stations. There has been little change in the required network buys but advertisers have been expanding their optional lineups. In addition to reaching more homes by adding stations, advertisers spread their program costs over a larger audience.

When it comes to a participation show, the advertiser has no control over the time costs but this is no source of complaint. If the advertiser sees the lineup doesn't tie in with his sales pattern, he simply doesn't buy the participation. Actually, the problem is usually one of getting as many stations as possible, not one of dropping stations.

Q. Will rising costs be a serious problem this fall?

A. Despite all complaints about the cost of television, the evidence appears to be that sponsors are prepared to lay gobs of money on the line to come out in front in the tv network and sales sweepstakes. The NBC color spectaculars are a case in point. Even if they were not color, the spectaculars would be expensive.

To a certain degree, the network tv advertiser is caught in a cost whirlpool not of his own making. By that we mean network competition. NBC and CBS, and to a lesser extent, ABC, have apparently come to the conclusion that program dominance, whether in the over-all picture or in specific time slots, means inevitably spending lots of money. If anyone has any ideas about how to get ratings of 50 and above with low-cost shows, the advertising world is sure to beat a path to his door.

Q. How can the advertiser with a small budget get into network tv?

A. There are still low-cost shows on

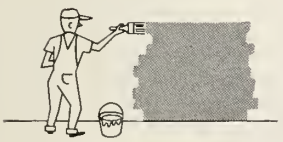
(*Please turn to page* 142)

Bonus from Mt. Washington TV

$2,600 *TWA* Trip Around The World



Use America's only "3-state one-station TV network" and — in just 8 weeks of a one hour weekly program — you can save the cost of a 3 weeks trip (all expenses paid) around the world with TWA.



IT COVERS

Mt. Washington's more-than-a-mile high TV station covers most of the three states of Maine, New Hampshire, and Vermont like a coat of paint. On the air in August.



IT UNCOVERS

Reaches virtually all the families local TV stations do and thousands of families they cannot reach. Yet average time costs run 54% less than the combined cost of the three TV stations giving next best coverage.

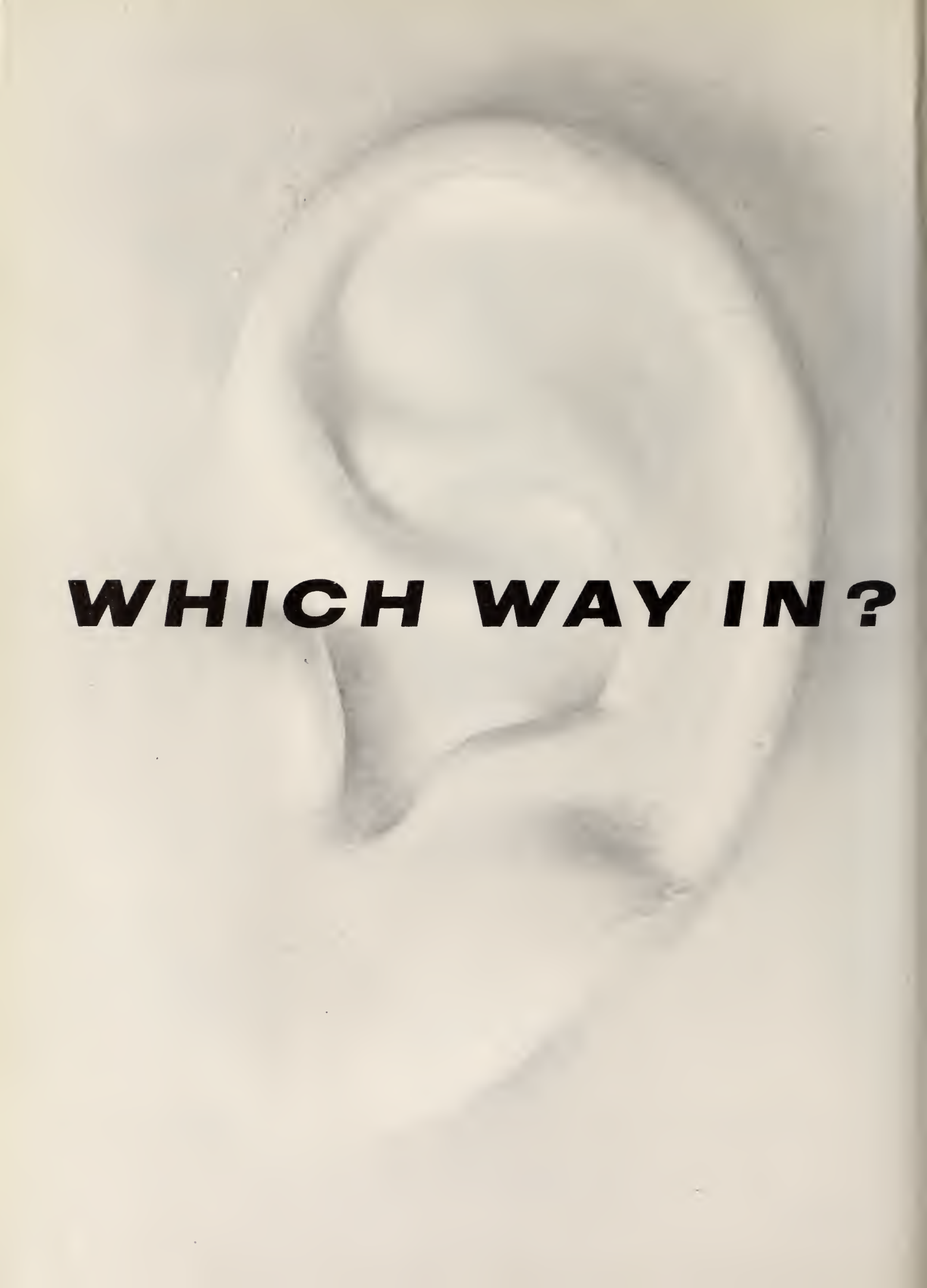


CBS — ABC **Mt. Washington TV Inc.** **Channel 8**

WMTW

Represented nationally by

HARRINGTON, RIGHTER & PARSONS, Inc.


WHICH WAY IN?

How to make the most memorable impression on the human mind is the subject of a now classic debate among the advocates of mass advertising media.

It started with the advent of radio and the thesis that the living voice best moved men to action because it could tell your story with human persuasiveness, give it the precise emphasis your message required, and make every line a headline.

The partisans of the printed page have cited arguments as old as Confucius and held that in addition to the authority of the printed word, the use of pictures could arrest, clarify, evoke a mood and a desire to buy that the spoken word alone could never achieve.

Since the appearance of television, the debate seems somewhat academic. We'd like to participate in it, but nobody wants to listen. For we've never found anyone who doubted television's impact... even before it began.

It was obvious at once that television makes the strongest impression. But it was not so certain to make it with comparable economy.

Yet television already wins larger audiences than any other mass medium. And it already reaches more people per dollar than printed media. To deliver the same total circulation today, television costs half as much as a group of magazines and a quarter as much as a group of newspapers.

And in all television, the network with the lowest cost per thousand is CBS Television —20% lower than the second network.

Advertisers, convinced that the eye and ear work best together, seem to have settled the debate with some finality. In the first four months of 1954, they made a greater investment in the facilities of CBS Television than in any broadcasting network or national magazine.

CBS TELEVISION

Now

North Carolina's Most Powerful Station

WNAO-TV

RALEIGH, NORTH CAROLINA

operating on

182,000 WATTS

affiliated and interconnected with

CBS • NBC • ABC • DuMont

and

WNAO AM* & FM

***850 KC — 5,000 WATTS — 10,000 WATTS**

Represented Nationally by

AVERY-KNODEL, INC.

Sir Walter Television Company

Licensee WNAO-AM-FM-TV

WHDH

50,000 WATTS · BOSTON · 850 KC



2 SURVEY

THE SURVEY WITH THE FRINGE INCLUDED

PLUS NEW AUDIENCE COMPOSITION FIGURES

PLUS NEW CUMULATIVE (UNDUPLICATED) WEEKLY RATINGS

Herewith is the second Area Survey made by Pulse, Inc. for WHDH. Conducted just 12 months after the first survey, it verifies the dominant position WHDH holds in the New England market and brings to 16,400 the number of personal interviews made during the months of January 1953 and 1954.

Substantial sampling is a basic requirement of sound research. Too much of today's information on radio and tv is derived from an inadequate base, and upon these questionable data, decisions are made disposing of millions of dollars in advertising revenue.

WHDH believes the industry should take stock of the careless manner in which its great force for reaching people is being reported. While the over-all audience increases, research companies confine their principal effort to an area that fails to reflect this expansion—listeners in the home; and with the advent of multiple-set listening beyond the living room, there are few organizations who can accurately report the true dimensions of *this* audience. No other medium is so penalized. Newspapers and magazines sell their *total* circulation. Radio seldom gets credit for more than a fraction of its true worth. Why not measure the *total* audience at *all* times?

We do not contend that the following measures the total listening in the area covered—but we feel it is a step in the right direction. All facts and figures are derived from listening both *in* and *out* of the home. It is our opinion that presently Pulse, Inc. is the only organization whose methods of research accommodate this type of reporting—and we have earnestly solicited their consideration of extending the method to their regular reporting in all cities.

Valued opinions have estimated that in the near future up to 50% of radio's listening will be done outside the home. Since these are the same people who a few years ago were listening in the living room, we ought to vote them back into the club. After all, they're still being motivated by radio's great advertising force.

The answers to certain major questions were discovered in the first survey of the 25-county WHDH coverage area made in January 1953. It was the first true, total area survey ever made and included both at-home and out-of-home ratings. The survey showed that the listening habits of people in the 20-counties outside the city area differed from those of the 5-county city area. It showed that listeners-per-hundred sets differed in the two areas; that WHDH's city ratings were projectable to the total area whereas those of network affiliates were not projectable.

This report for January 1954 has verified those 1953 conclusions.

In addition to this verification, certain other information has been derived which should be of interest to anyone concerned with the medium of AM radio. Among these are:

1. Difference in audience composition between at-home and out-of-home listening.
2. How audience composition varies when the total audience is counted.
3. Facts about the cumulative unduplicated weekly audience of WHDH and local programs of network affiliates.
4. The continually-growing importance of out-of-home listening.

COUNTY	% OF INTERVIEWS & POPULATION
MAINE	
Cumberland	3
Knox	½
Lincoln	½
Sagadahoc	½
York	2
MASSACHUSETTS	
Barnstable	1
Bristol	8
Dukes	½
*Essex	10
*Middlesex	21
Nantucket	½
*Norfolk	8
*Plymouth	4
*Suffolk	18
Worcester	2
NEW HAMPSHIRE	
Belknap	½
Hillsboro	3
Merrimack	1
Rockingham	1
Strafford	1
RHODE ISLAND	
Bristol	½
Kent	1
Newport	1
Providence	11
Washington	½
TOTAL	100

The list of counties to the left are those in the WHDH coverage area. Those which are asterisked are in the Boston City area which is part of the total area. The total area encloses 1,440,080 radio homes.

This total 25-county area is the most important area of the four New England states of Maine, New Hampshire, Massachusetts and Rhode Island. It represents 71% of the population of the four states, according to the 1950 U. S. Census. It represents 81% of the retail sales of those four states, according to Standard Rate and Data Consumer Markets, 1954. (This represents an increase over the figure of 73% in last year's report.) The people in this area, according to Consumer Markets, bought six and a third billion dollars worth of retail goods in 1953. (An increase of 1 billion dollars over the figure of five and a third billion dollars in last year's report.)

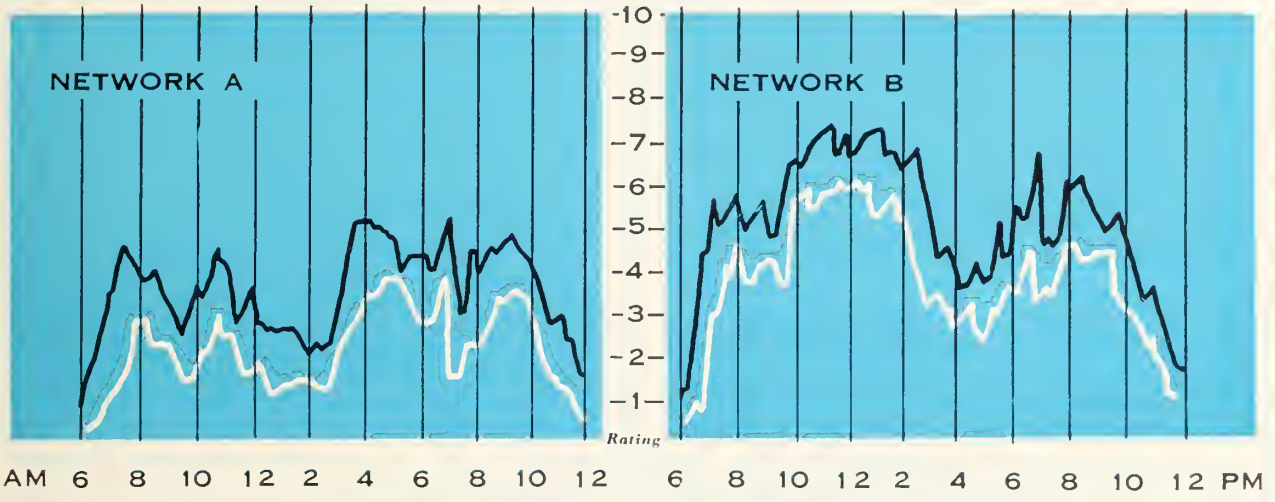
Therefore we believe that the following comparisons between radio stations in this area is of importance to all buyers of radio time.

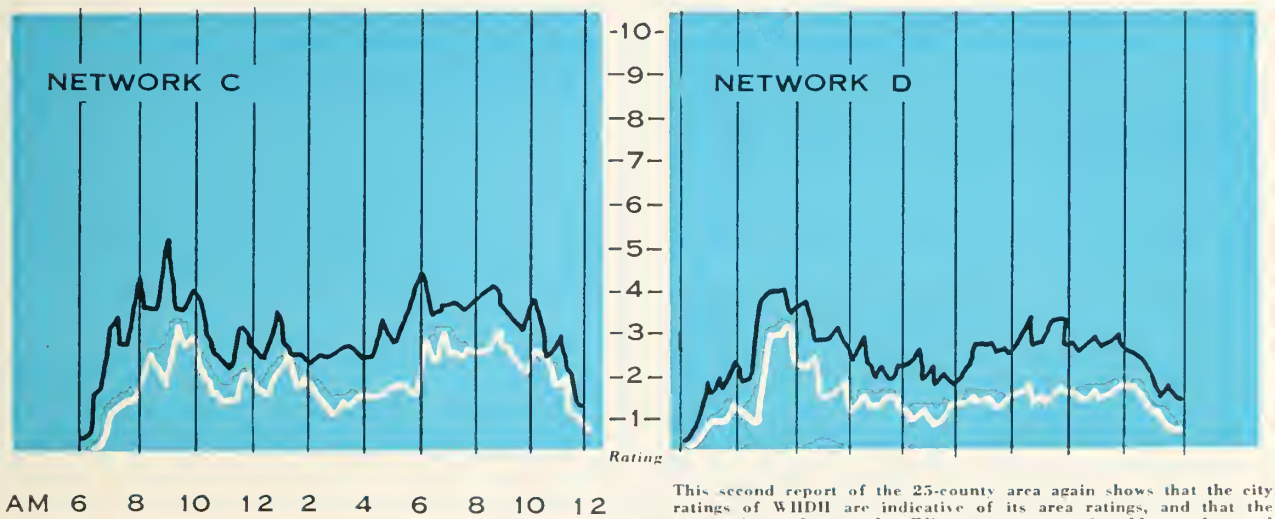
RATINGS OF MAJOR BOSTON STATIONS

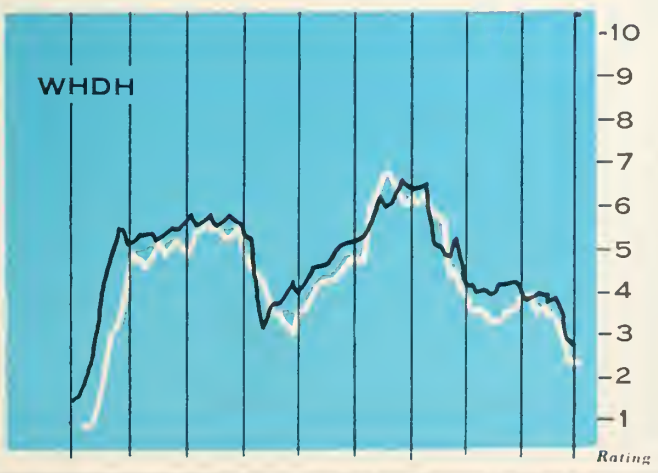
PULSE OF TOTAL AREA *Jan. 1954* VS. PULSE CITY AREA *Jan.-Feb. 1954*

MONDAY-SATURDAY • AT HOME ONLY • 6:00 AM-12:00 MIDNIGHT

CITY AREA — TOTAL AREA







This second report of the 25-county area again shows that the city ratings of WHDH are indicative of its area ratings, and that the city ratings of network affiliates are not projectable to the total area. Again the unduplicated programming of WHDH provides it with a dominant position, while the encroachment of other network affiliates reduces the effectiveness of the Boston stations in the total area.

In this survey, listening was reported to 51 radio stations. 24 of these are independent stations and 27 are network affiliates. Following is a list of network stations—outside of Boston—to which listening was reported in the area:

ABC

Maine
WLAM-Lewiston

New Hampshire
WMUR-Manchester
WTSV-Claremont

Massachusetts
WORC-Worcester
WSAR-Fall River

Rhode Island
WPJB-Providence

NBC

WCSH-Portland, Me.
WJAR-Providence, R. I.

CBS

Maine
WGAN-Portland

New Hampshire
WFEA-Manchester
WKXL-Concord

Massachusetts
WTAG-Worcester

Rhode Island
WPRO-Providence

YANKEE—MBS

Maine
WIDE-Biddeford
WPOR-Portland

New Hampshire
WHEB-Portsmouth

Massachusetts
WAAB-Worcester
WALE-Fall River
WLLH-Lowell
WNBH-New Bedford
WOCB-West Yarmouth

Rhode Island
WEAN-Providence
WWON-Woonsocket

SURVEY 2

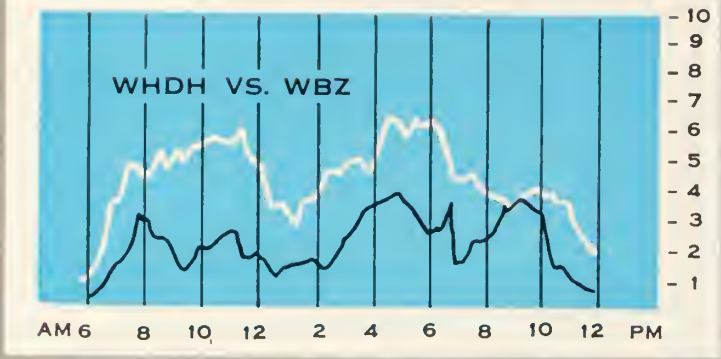
WHDH VS 4 NETWORK STATIONS

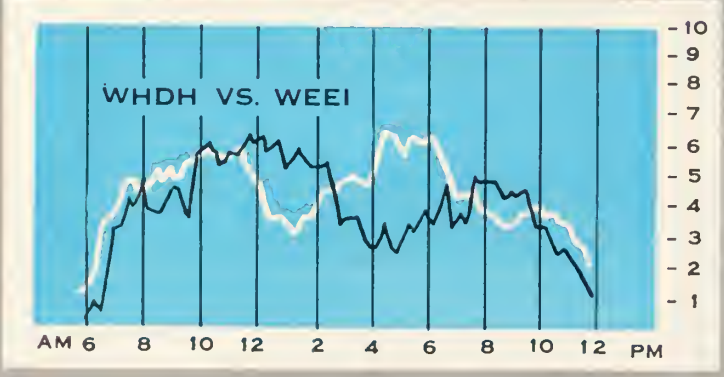
PULSE OF AREA—MONDAY THRU SATURDAY

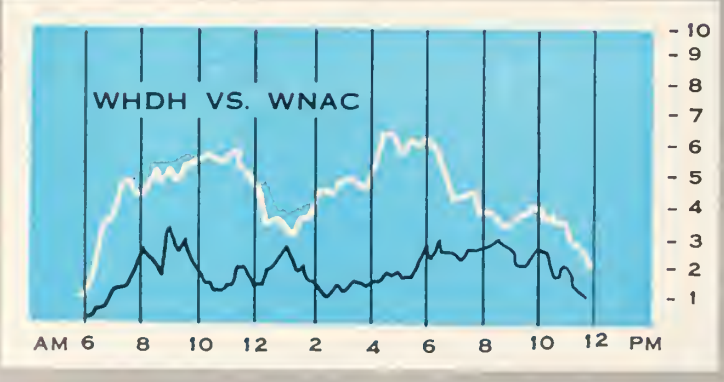
6:00 AM–12:00 Midnight • Jan. 1954

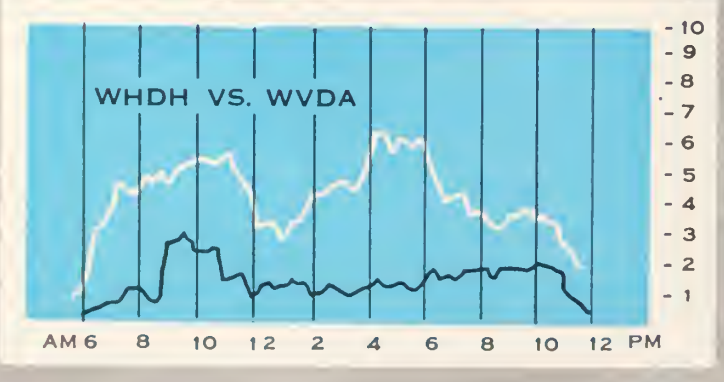
By Quarter Hour Total Ratings

WHDH ——— NETWORK STATIONS









TIME	WHDH	WBZ	WEEI	WNAC	WVDA
6:00 AM	.9	.4	.6	.3	.1
6:15	1.0	.5	1.0	.4	.2
6:30	1.1	.8	.9	.8	.3
6:45	1.9	1.0	1.7	.9	.5
7:00	3.4	1.6	3.1	1.2	.7
7:15	3.8	2.0	3.3	1.4	.7
7:30	4.8	3.1	4.1	1.4	.7
7:45	4.8	3.0	3.9	1.7	1.2
8:00	4.7	3.0	4.7	2.7	1.1
8:15	4.5	2.4	3.7	2.4	1.0
8:30	4.9	2.4	3.7	2.2	.9
8:45	5.1	2.4	3.9	1.7	.9
9:00	4.8	2.0	4.2	3.2	2.9
9:15	5.2	1.8	4.1	2.7	2.9
9:30	4.8	1.4	3.7	3.0	2.9
9:45	5.0	1.5	3.6	2.9	3.0
10:00	5.3	2.1	5.8	2.3	2.3
10:15	5.4	2.1	6.0	1.7	2.2
10:30	5.4	3.0	5.3	1.7	2.3
10:45	5.5	2.6	5.5	1.4	2.3
11:00	5.3	2.7	5.6	1.5	1.5
11:15	5.1	2.4	5.9	1.5	1.6
11:30	5.6	1.8	5.9	2.0	1.6
11:45	5.2	1.8	6.1	2.0	1.7
12:00	4.6	2.0	5.9	1.7	1.0
12:15	4.5	1.6	6.1	1.6	1.2
12:30	3.8	1.2	5.7	1.6	1.3
12:45	3.2	1.3	6.0	2.2	1.1
1:00 PM	3.2	1.4	5.2	2.8	1.1
1:15	2.9	1.4	5.5	2.3	1.1
1:30	3.4	1.5	5.9	1.9	1.2
1:45	3.4	1.6	5.7	2.0	1.2
2:00	3.5	1.6	5.2	1.6	1.0
2:15	3.9	1.5	5.2	1.5	1.0
2:30	4.3	1.5	4.6	1.1	.9
2:45	4.3	1.7	4.0	1.0	1.1
3:00	4.3	2.5	3.2	1.3	.9
3:15	4.5	2.9	3.3	1.1	.8
3:30	4.8	3.3	3.0	1.3	1.0
3:45	4.9	3.6	3.0	1.4	1.1
4:00	4.7	3.7	2.6	1.3	1.1
4:15	5.5	3.7	2.7	1.4	1.1
4:30	5.9	3.7	3.1	1.6	1.3
4:45	6.4	3.9	3.3	1.6	1.2
5:00	6.1	4.0	2.5	1.8	1.2
5:15	5.9	3.7	2.4	1.8	1.3
5:30	6.3	3.5	3.3	1.7	1.2
5:45	6.2	3.3	3.1	1.7	1.0
6:00	6.0	2.8	3.7	2.8	1.4
6:15	6.1	2.9	3.5	2.3	1.4
6:30	5.9	2.9	3.3	3.0	1.6
6:45	5.6	3.7	4.6	2.7	1.3
7:00	4.3	1.8	3.2	2.6	1.4
7:15	4.2	1.8	3.6	2.5	1.3
7:30	4.3	2.5	3.4	2.7	1.7
7:45	4.1	2.5	4.8	2.6	1.7
8:00	3.7	2.5	4.7	2.6	1.6
8:15	3.7	2.7	4.7	2.6	1.5
8:30	3.7	3.5	4.6	2.8	1.5
8:45	3.6	3.3	4.3	3.0	1.3
9:00	3.4	3.6	4.3	2.6	1.7
9:15	3.7	3.7	4.5	2.4	1.6
9:30	3.7	3.5	4.4	2.1	1.5
9:45	3.9	3.5	4.4	2.0	1.5
10:00	3.9	3.3	3.4	2.5	1.7
10:15	3.6	2.3	3.1	2.3	1.7
10:30	3.7	1.8	2.6	2.1	1.4
10:45	3.4	1.5	2.4	1.7	1.2
11:00	3.4	1.5	2.5	2.0	1.0
11:15	2.9	1.2	2.1	1.1	.9
11:30	2.7	.9	1.6	1.0	.6
11:45	2.3	.7	1.1	.8	.5

In this second area report, the dominant stations continue to maintain their relative positions. Here is the comparison of average quarter-hour ratings, 6 a.m. midnight, Monday through Saturday, 1953 vs. 1954:

Station	*1953*	*1954*
WBZ	2.53	2.32
WEEI	3.99	3.91
WHDH	4.23	4.30
WNAC	1.60	1.90
WVDA (WLAW)	1.57	1.29

The physical properties of two stations were altered between survey periods—WNAC acquired WLAW's frequency and power (with WLAW call letters leaving the air)—and WVDA acquired the programming of WLAW (ABC) and WNAC's former frequency. The improved coverage of WNAC is reflected in the above comparisons.

TIME	WHDH	WBZ	WEEI	WNAC	WVDA
7:00 AM	....	.3	.	.	.
7:15	.	.3	.	.	.
7:30	.3	.8	.5	.	.
7:45	.5	1.1	.5	.	.
8:00	1.0	.8	1.3	.8	.3
8:15	1.5	.8	1.0	.8	.3
8:30	2.1	.5	1.1	.8	.3
8:45	2.5	.5	1.0	1.1	.3
9:00	3.6	2.5	.8	.5	.5
9:15	3.8	1.8	2.5	.5	.3
9:30	4.1	.8	2.1	.8	.3
9:45	4.8	1.0	1.3	.5	.8
10:00	5.3	1.0	1.3	.5	
10:15	5.0	.8	1.0	.5	
10:30	5.3	1.1	1.0	.5	.5
10:45	5.3	1.1	.8	.3	.3
11:00	5.5	.6	1.8	.5	
11:15	5.6	.3	1.8	.3	
11:30	5.6	.5	1.8	.3	
11:45	5.3	.5	1.6	.5	
12:00	4.3	1.8	1.8	.8	1.1
12:15	4.5	1.3	1.8	.8	1.3
12:30	4.8	.8	2.0	1.1	1.1
12:45	4.8	.8	1.3	.5	1.0
1:00 PM	4.6	1.1	1.0	1.5	.5
1:15	4.3	1.1	1.3	1.3	.8
1:30	4.0	1.3	1.3	1.3	1.1
1:45	3.8	1.3	1.3	.8	1.3
2:00	4.0	.5	1.6	1.3	.8
2:15	3.8	.8	1.8	1.3	.5
2:30	4.3	1.3	1.8	1.3	.5
2:45	4.0	1.8	2.5	1.0	.5
3:00	3.3	1.0	2.5	1.3	.3
3:15	3.0	1.3	2.3	1.3	.3
3:30	2.8	1.0	2.5	1.6	.3
3:45	2.3	1.0	2.5	1.8	.5
4:00	3.3	1.8	2.0	2.8	.5
4:15	4.0	1.8	2.3	3.0	.5
4:30	4.6	1.8	2.1	3.8	.3
4:45	5.1	2.3	2.1	3.8	.3
5:00	4.8	2.3	3.0	4.3	.5
5:15	4.3	1.8	3.3	4.6	.5
5:30	5.0	1.8	3.3	4.5	1.0
5:45	4.8	1.3	3.5	4.6	1.0
6:00	4.8	2.3	3.5	4.5	1.0
6:15	4.5	2.6	4.3	4.6	1.3
6:30	4.1	2.3	4.6	4.0	1.3
6:45	3.8	1.8	4.6	3.8	1.1
7:00	1.8	1.5	7.8	1.8	1.3
7:15	1.3	1.5	8.8	2.1	1.3
7:30	.8	2.3	8.0	1.3	1.1
7:45	.5	2.6	7.8	1.0	1.3
8:00	.5	3.8	7.8	1.6	1.0
8:15	.5	3.8	7.5	1.8	1.0
8:30	.5	3.8	7.1	2.3	1.0
8:45	.8	4.1	6.0	2.3	.8
9:00	1.3	3.8	5.3	1.8	2.6
9:15	1.6	3.5	5.5	2.0	2.0
9:30	2.3	3.5	6.5	2.3	1.6
9:45	3.1	3.1	7.0	2.1	1.3
10:00	3.8	1.3	3.5	1.0	1.8
10:15	3.6	1.0	2.8	1.3	1.6
10:30	2.8	1.0	2.3	1.0	1.0
10:45	2.3	.8	2.0	1.0	.5
11:00	2.3	1.6	2.6	1.3	.5
11:15	1.8	1.3	1.8	.8	.3
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11:45	1.0	.8	1.0	.5	.3

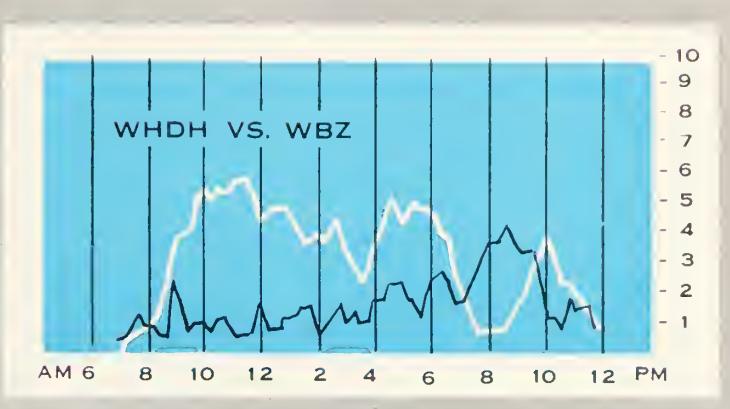
WHDH VS 4 NETWORK STATIONS

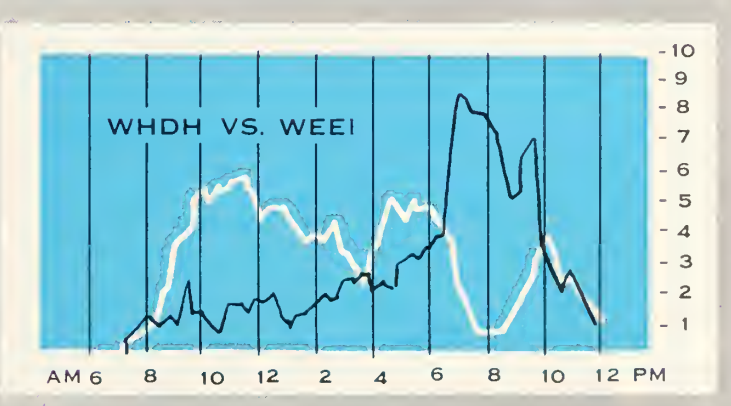
PULSE OF AREA—SUNDAY

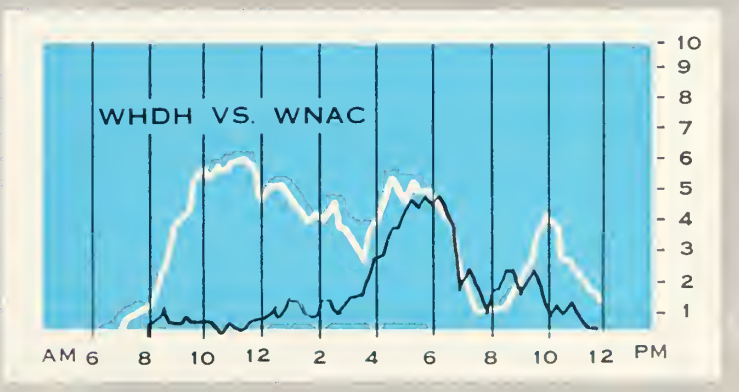
7:00 A.M.—12:00 Midnight • Jan. 1954

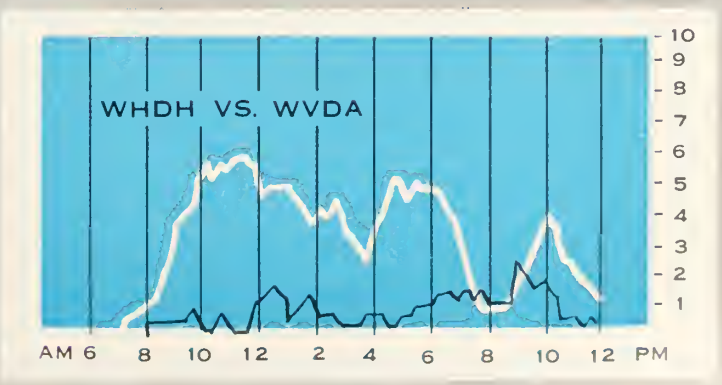
By Quarter Hour Total Ratings

WHDH —— NETWORK STATIONS









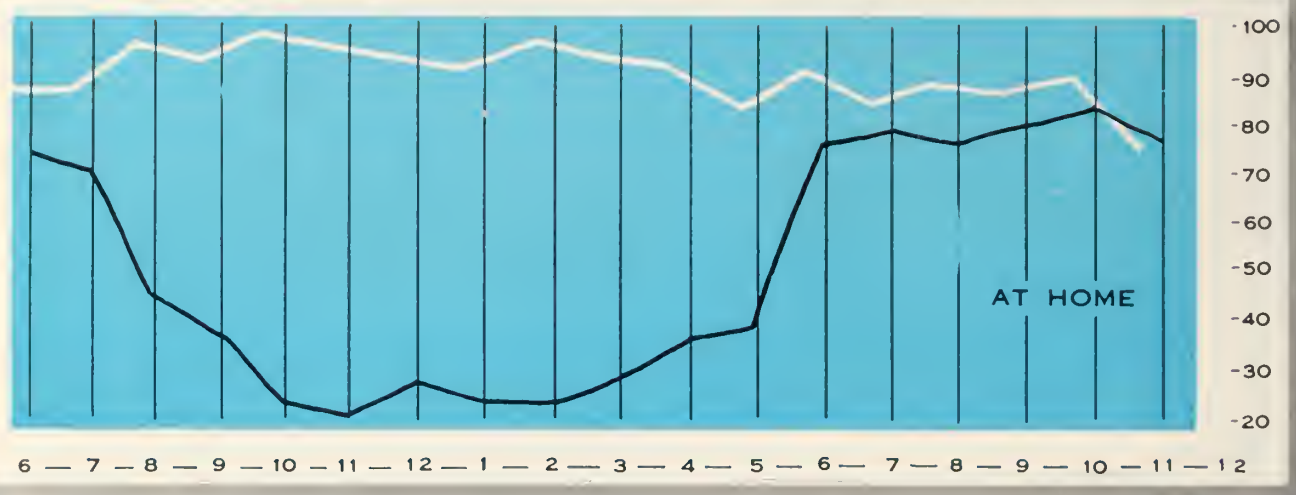
AUDIENCE COMPOSITION

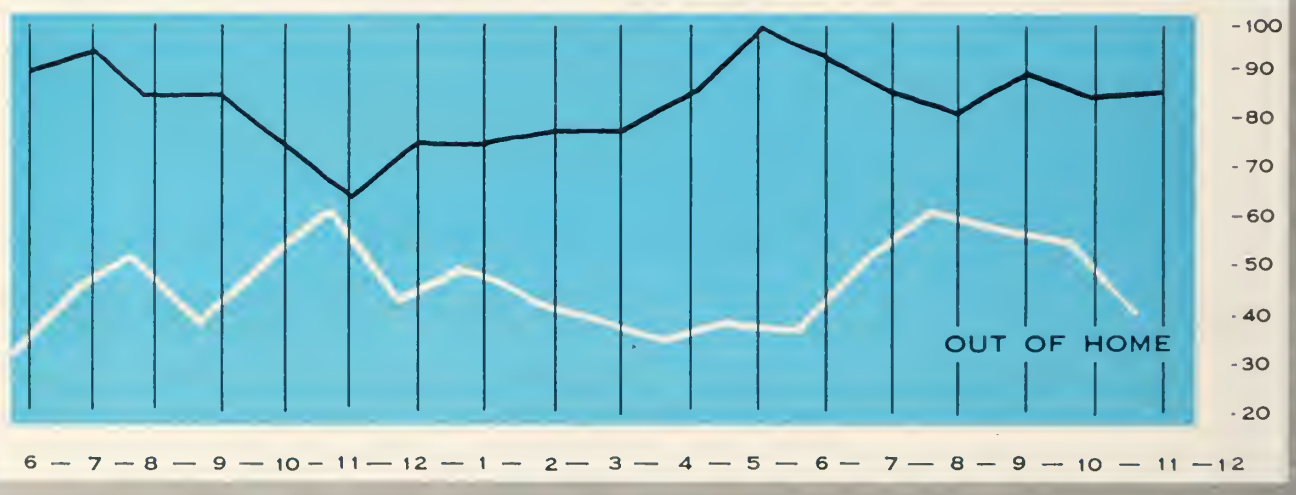
MEN LISTENERS VS. WOMEN LISTENERS

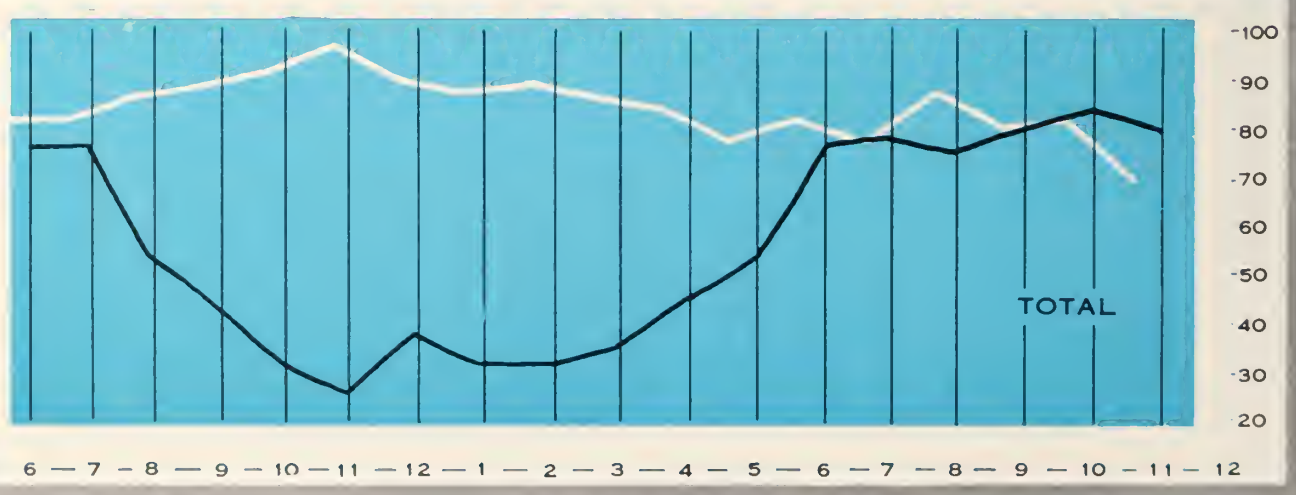
At-Home • Out-of-Home • Total Audience

6:00 AM-12:00 MIDNIGHT • MONDAY-SATURDAY

MEN LISTENERS — WOMEN LISTENERS







HOW AUDIENCE COMPOSITION VARIES WHEN THE TOTAL AUDIENCE IS COUNTED

In order to analyze the audience composition fully, Pulse broke the survey down into 3 parts . . . at-home, out-of-home, and total audience. The total audience was broken down further into two parts, the WHDH total audience composition and the total audience composition of all other stations. First, here is the three-way breakdown of all stations at-home, out-of-home, and total audience.

AUDIENCE COMPOSITION

TOTAL AREA

Comparison Between At-Home, Out-Of-Home and Total Audience Composition

6:00 AM-12:00 MIDNIGHT • MONDAY THROUGH FRIDAY



	AT-HOME					OUT-OF-HOME					TOTAL AUDIENCE				
TIME	MEN	WOM	TEEN	CHILD	TOT	MEN	WOM	TEEN	CHILD	TOT	MEN	WOM	TEEN	CHILD	TOT
6 AM	73	86	9	5	173	91	33	5	..	129	76.5	77.5	7.5	3.5	165.0
7	71	86	16	9	182	94	42	11	3	150	75.0	78.5	15.5	8.0	177.0
8	45	93	11	14	163	87	49	9	7	152	53.0	83.0	10.5	12.5	159.0
9	34	92	9	10	145	84	39	6	5	134	42.0	83.5	8.5	9.0	143.0
10	24	96	7	11	138	74	48	4	9	135	31.0	88.5	6.5	10.0	136.0
11	22	95	7	11	135	64	58	6	10	138	27.5	91.0	7.0	9.5	135.0
12 N	28	93	11	15	147	74	41	11	13	139	38.5	86.0	10.0	15.0	149.5
1 PM	25	91	6	14	136	74	44	4	9	131	31.5	85.0	5.5	13.0	135.0
2	24	93	12	12	141	76	40	7	11	134	31.5	85.0	11.0	12.0	139.5
3	27	91	10	14	142	76	38	9	9	132	34.5	82.0	9.5	13.0	139.0
4	34	90	15	11	150	83	35	11	8	137	43.5	80.0	13.5	10.5	147.5
5	39	84	16	16	155	98	36	13	4	151	51.0	74.0	15.0	13.5	153.5
6	74	89	14	16	193	91	34	11	6	142	78.5	78.5	14.0	14.0	185.0
7	78	84	12	11	185	87	49	11	8	155	79.0	77.5	11.5	10.5	178.5
8	77	86	12	9	184	81	57	13	6	157	77.0	81.0	12.0	8.5	178.5
9	80	85	11	6	182	89	56	9	3	157	80.0	79.5	11.0	5.5	176.0
10	81	86	10	5	182	86	51	7	2	146	81.5	79.5	9.5	4.5	175.0
11	79	74	5	....	158	86	39	8	1	134	80.0	68.0	5.0	0.5	153.5

It must be remembered that altough the total audience composition is numerically less than that of the at-home audience composition, the greater number of homes using radio—20%—increases the total number of listeners.

Here is how the out-of-home audience tends to balance the at-home audience. In the period 6-7 AM. Monday through Friday, the audience composition is as follows in all three categories:

LISTENERS PER 100 SETS	MEN	WOMEN	TEEN	CHILDREN	TOTAL
At-Home	73	86	9	5	173
Out-of-Home	91	33	5	..	129
Total Audience	76	77	8	4	165

The period from 7-8 AM is about the same. After eight in the morning the male at-home audience decreases considerably. However, the male out-of-home listening is fairly high. This out-of-home listening increases the number of men by 20% in the total audience composition. The fewer number of women listening out-of-home decreases the number of women listeners per hundred sets in total audience composition.

For example, here is the audience composition from 10-11 AM. It will be noted that the out-of-home listening is responsible for a 29% increase in men, and an 8⅓% decrease in women listeners per hundred sets in the total audience.

LISTENERS PER 100 SETS	MEN	WOMEN	TEEN	CHILDREN	TOTAL
At-Home	24	96	7	11	138
Out-of-Home	74	48	4	9	135
Total Audience	31	88	7	10	136

At six o'clock at night the audience composition again tends to balance out in total audience, due to the out-of-home listeners. After 6 PM the number of men listeners is dominant with the highest male audience from 10-12 midnight. The 6-7 PM audience composition is as follows:

LISTENERS PER 100 SETS	MEN	WOMEN	TEEN	CHILDREN	TOTAL
At-Home	74	89	14	16	193
Out-of-Home	91	34	11	6	142
Total Audience	78.5	78.5	14	14	185

From this information, the influence of the out-of-home listening on the total audience composition can be easily seen.

AUDIENCE COMPOSITION

WHDH VS. ALL OTHER STATIONS

SURVEY 2

MONDAY-FRIDAY

by ½ hour periods

Number of persons per 100 homes listening

TOTAL AUDIENCE

At-home and out-of-home

WHDH

TIME	MEN	WOM	TEEN	CHILD	TOT
6:00 AM	74	74	5	...	153
6:30	79	90	7	3	179
7:00	79	77	19	6	181
7:30	80	83	19	5	187
8:00	61	81	17	10	169
8:30	59	84	12	10	165
9:00	49	80	10	8	147
9:30	39	90	6	6	141
10:00	36	91	7	9	143
10:30	35	90	9	9	143
11:00	34	93	9	9	145
11:30	32	92	9	9	142
12 NOON	35	88	10	10	143
12:30 PM	40	86	6	8	140
1:00	34	89	5	9	137
1:30	33	85	8	11	137
2:00	32	91	14	9	146
2:30	35	86	14	9	144
3:00	35	87	13	8	143
3:30	40	86	14	10	150
4:00	48	80	17	8	153
4:30	54	82	14	7	157
5:00	59	80	15	9	163
5:30	59	81	18	10	168
6:00	81	77	16	13	187
6:30	82	82	17	12	193
7:00	83	75	18	9	185
7:30	81	80	13	8	182
8:00	80	84	11	7	182
8:30	82	84	11	7	184
9:00	83	83	14	4	184
9:30	83	82	12	3	180
10:00	85	80	9	3	177
10:30	85	82	9	2	178
11:00	83	67	7	...	157
11:30	83	69	5	...	157

ALL OTHER STATIONS

TIME	MEN	WOM	TEEN	CHILD	TOT
6:00 AM	81	73	4	2	160
6:30	72	81	11	6	170
7:00	74	76	14	8	172
7:30	73	79	15	9	176
8:00	56	82	11	14	163
8:30	49	87	8	13	157
9:00	44	81	9	9	143
9:30	40	85	9	10	144
10:00	31	89	7	10	137
10:30	30	88	6	11	135
11:00	26	91	7	9	133
11:30	28	89	7	10	134
12 NOON	36	82	12	17	147
12:30 PM	42	90	10	15	157
1:00	32	85	5	14	136
1:30	30	85	6	14	135
2:00	30	86	11	12	139
2:30	32	84	11	13	140
3:00	34	82	8	13	137
3:30	35	81	10	15	141
4:00	39	82	14	11	146
4:30	44	77	14	12	147
5:00	46	73	15	14	148
5:30	51	71	15	16	153
6:00	74	79	13	14	180
6:30	83	78	13	14	188
7:00	80	78	11	11	180
7:30	78	77	11	10	176
8:00	76	82	14	9	181
8:30	77	80	11	9	177
9:00	78	81	12	7	178
9:30	83	78	10	5	176
10:00	79	80	10	5	174
10:30	83	78	9	4	174
11:00	78	71	6	1	156
11:30	81	66	4	...	151

SATURDAY

by ½ hour periods

Number of persons per 100 homes listening

TOTAL AUDIENCE

At-home and out-of-home

WHDH

TIME	MEN	WOM	TEEN	CHILD	TOT
6:00 AM	89	56	...	...	145
6:30	85	69	8	8	170
7:00	83	78	11	6	178
7:30	83	79	13	4	179
8:00	73	76	15	6	170
8:30	68	84	13	5	170
9:00	61	83	10	12	166
9:30	57	87	13	9	166
10:00	48	82	17	13	160
10:30	44	81	18	10	153
11:00	45	82	21	8	156
11:30	45	81	19	8	153
12 NOON	52	86	18	10	166
12:30 PM	54	80	12	12	158
1:00	57	83	17	9	166
1:30	52	87	16	6	161
2:00	70	87	17	7	181
2:30	77	83	19	4	183
3:00	80	85	18	5	188
3:30	83	85	15	7	190
4:00	73	78	11	7	169
4:30	74	76	15	7	172
5:00	75	75	15	6	171
5:30	75	75	16	5	171
6:00	77	83	13	6	179
6:30	73	87	13	7	180
7:00	81	90	7	7	185
7:30	78	88	10	7	183
8:00	76	87	16	5	184
8:30	81	84	19	3	187
9:00	75	89	11	4	179
9:30	88	74	9	3	174
10:00	92	79	8	3	182
10:30	92	75	8	3	178
11:00	89	75	7	...	171
11:30	91	64	5	...	160

ALL OTHER STATIONS

TIME	MEN	WOM	TEEN	CHILD	TOT
6:00 AM	80	69	3	...	152
6:30	71	74	2	2	149
7:00	88	70	4	1	163
7:30	79	73	5	3	160
8:00	62	76	10	7	155
8:30	59	80	9	9	157
9:00	53	80	10	17	160
9:30	55	81	8	15	159
10:00	42	74	17	17	150
10:30	38	75	16	17	146
11:00	41	81	15	11	148
11:30	38	82	15	12	147
12 NOON	48	88	16	10	162
12:30 PM	48	81	17	13	159
1:00	53	91	15	9	168
1:30	52	80	15	11	158
2:00	77	81	16	9	183
2:30	78	78	14	10	180
3:00	86	77	12	13	188
3:30	76	76	11	15	178
4:00	63	73	9	9	154
4:30	69	73	11	10	163
5:00	66	79	11	8	164
5:30	70	72	11	8	161
6:00	68	80	11	9	168
6:30	72	80	10	8	170
7:00	83	90	8	7	188
7:30	73	84	11	6	174
8:00	78	86	14	7	185
8:30	87	78	16	4	185
9:00	79	83	11	6	179
9:30	88	79	11	3	181
10:00	76	85	10	4	175
10:30	86	78	7	3	174
11:00	80	72	9	1	162
11:30	91	58	8	...	157

SUNDAY

by ½ hour periods

Number of persons per 100 homes listening

TOTAL AUDIENCE

At-home and out-of-home

WHDH

TIME	MEN	WOM	TEEN	CHILD	TOT
7:00 AM	...	...	...	...	...
7:30	67	67	...	...	134
8:00	30	50	10	50	140
8:30	39	50	6	50	145
9:00	72	76	14	17	179
9:30	74	80	17	14	185
10:00	80	80	17	7	184
10:30	81	88	17	7	193
11:00	82	84	14	7	187
11:30	81	81	12	9	183
12 NOON	80	77	12	9	178
12:30 PM	79	84	11	5	179
1:00	74	83	11	6	174
1:30	71	87	10	6	174
2:00	74	81	13	6	174
2:30	74	82	12	6	174
3:00	76	84	8	4	172
3:30	81	76	10	5	172
4:00	76	90	17	10	193
4:30	71	86	14	6	177
5:00	72	83	14	6	175
5:30	72	85	15	5	177
6:00	70	84	19	5	178
6:30	71	77	16	6	170
7:00	83	67	8	8	166
7:30	60	60	20	...	140
8:00	75	75	25	25	200
8:30	80	80	20	..	180
9:00	73	82	18	9	182
9:30	81	67	10	5	163
10:00	86	66	7	...	159
10:30	90	70	5	...	165
11:00	88	69	6	...	163
11:30	89	67	...	...	156

ALL OTHER STATIONS

TIME	MEN	WOM	TEEN	CHILD	TOT
7:00 AM	90	70	...	...	160
7:30	61	74	4	4	143
8:00	75	66	5	...	146
8:30	66	81	5	3	155
9:00	78	68	10	21	177
9:30	68	73	7	18	166
10:00	76	70	10	9	165
10:30	87	83	8	13	191
11:00	70	79	6	10	165
11:30	73	79	8	17	177
12 NOON	70	76	9	13	168
12:30 PM	70	79	8	10	167
1:00	67	78	10	9	164
1:30	66	82	11	9	168
2:00	71	69	17	8	165
2:30	76	72	13	8	169
3:00	76	81	14	11	182
3:30	81	77	15	10	183
4:00	69	84	11	12	176
4:30	76	74	10	12	172
5:00	74	78	11	9	172
5:30	82	80	10	11	183
6:00	75	80	15	10	180
6:30	73	81	12	10	176
7:00	79	83	12	10	184
7:30	78	88	12	6	184
8:00	73	86	8	4	171
8:30	72	86	8	6	172
9:00	75	73	8	3	159
9:30	75	67	7	1	150
10:00	76	78	4	...	158
10:30	82	69	3	...	154
11:00	79	73	2	...	154
11:30	87	60	4	...	151

Cumulative ratings for network programs generally have been available for some time. For the interest of the local and spot advertiser, similar information now has been derived with respect to *local* programming.

Because local programs vary so greatly in length (from 15 minutes to 3 hours daily), "cumulative" rating comparisons should be confined to programs within the same time category i.e., two hour programs, with 2 hour programs, etc. There appears to be one exception to this rule. From the figures compiled in this survey on local programming. there seems to be little difference in the turn-over factor between 15-minute programs and 30-minute programs.

CUMULATIVE WEEKLY AUDIENCE

WHDH AREA SURVEY

At-Home and Out-of-Home

MONDAY THROUGH FRIDAY • JANUARY, 1954

WHDH PROGRAM	TIME	AVG. ¼ HR.	LOW	HIGH	WEEKLY
Ray Dorey Show	6:00- 9:00 AM	3.6	.9	5.2	29.4
Ken & Bill	9:00- 9:30 AM	5.0	4.8	5.2	12.9
Christine Evans	9:30-10:00 AM	4.8	4.7	4.8	8.8
Carnival of Music	10:00-12:00 Noon	4.9	4.6	5.1	19.9
Bing Crosby	12:00-12:30 PM	4.2	4.1	4.3	11.7
Farm and Food	12:30- 1:00 PM	3.2	2.9	3.4	8.2
Ken and Caroline	1:00- 1:30 PM	2.8	2.7	2.9	7.5
Stumpus	1:30- 2:00 PM	3.3	3.3	3.3	8.8
2 & 8 Date	2:00- 4:00 PM	4.2	3.5	4.7	18.7
Boston Ballroom	4:00- 6:00 PM	5.8	4.5	6.5	27.2
News and Sports	6:00- 6:15 PM	5.9	....	....	14.7
Bing Crosby	6:15- 6:30 PM	6.1	....	....	15.8
Sports—Curt Gowdy	6:30- 6:45 PM	5.9	....	....	14.2
Hour of Stars	6:45- 8:00 PM	4.3	3.9	5.6	17.7
2 & 8 Date	8:00-10:00 PM	3.6	3.5	3.8	17.6
Guy Lombardo	10:15-10:30 PM	3.5	....	....	7.1
Cloud Club	10:30-Midnight	3.0	2.4	3.6	16.9
News, Weather, Sports	11:00-11:15 PM	3.3	....	....	9.4

OTHER PROGRAMS	TIME	AVG. ¼ HR.	LOW	HIGH	WEEKLY
Carl de Suze WBZ	6:30- 9:30 AM	2.1	.8	3.1	14.6
Beantown Var. WEEI	8:30- 9:30 AM	4.1	3.8	4.3	12.7
Mother Parker WEEI	9:30- 9:45 AM	3.9	....	....	10.9
Nancy Dixon WEEI	9:45-10:00 AM	3.8	....	....	10.7
Home Forum WBZ	9:30-10:00 AM	1.4	1.3	1.5	5.9
News, G. Howard WHZ	6:00- 6:15 PM	3.0	....	....	8.1
News, A. Jackson WEEI	6:00- 6:15 PM	4.1	....	....	10.3
News WNAC	6:00- 6:15 PM	2.9	....	....	6.8
Sports, Leo Egan WHZ	6:15- 6:30 PM	3.0	....	....	6.7
Sports Roundup WNAC	6:15- 6:30 PM	2.4	....	....	5.9
Sports, F. Cusick WEEI	6:30- 6:45 PM	3.4	....	....	8.2

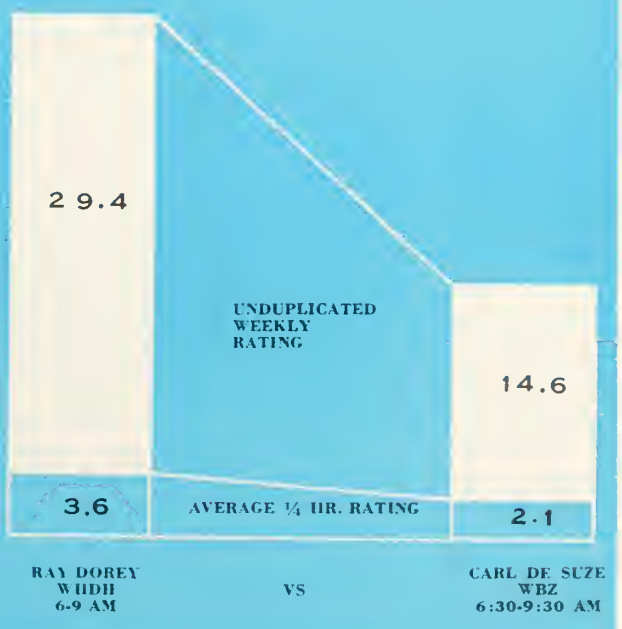
THE UNDUPLICATED AUDIENCE OF BLOCK PROGRAMMING

From the above tabulation it is evident that WHDH's block programming reaches a sizable portion of the radio audience. Taking the 1.440.080 radio homes in the WHDH area, and projecting the cumulative unduplicated weekly ratings of block programs of over one hour in length. we find the number of radio homes which listen one or more times a week to WHDH programs.

TIME	PROGRAM	UNDUPLICATED WEEKLY RATING	NO. RADIO HOMES PER WEEK
6-9 AM	Ray Dorey Show	29.4	423,383
10-12 Noon	Carnival of Music	19.9	286,575
2-4 PM	2 & 8 Date	18.7	269,294
4-6 PM	Boston Ballroom	27.2	391,701
6:45-8 PM	Hour of Stars	17.7	254,894
8-10 PM	2 & 8 Date	17.6	253,454
10:30-12 Mid	Cloud Club	16.9	243,373

From the above figures, it is evident that one WHDH program is heard one or more times a week. Monday through Friday, by 423.383 radio homes in the area. We believe we could arrive at a much higher number of the radio homes that listen to WHDH one or more times a week if we had designed the survey as a popularity contest. However, such was not our purpose. We wished to discover facts about radio listening that would be important to the medium as a whole as well as to ourselves.

The accompanying graph shows the comparison between the Ray Dorey Show over WHDH from 6:00 to 9:00 AM and the Carl deSuze show over WBZ from 6:30 to 9:30 AM. These two programs are both three hours in length and both are disc jockey programs.



THE UNDUPLICATED AUDIENCE OF NEWS AND SPORTS PROGRAMS

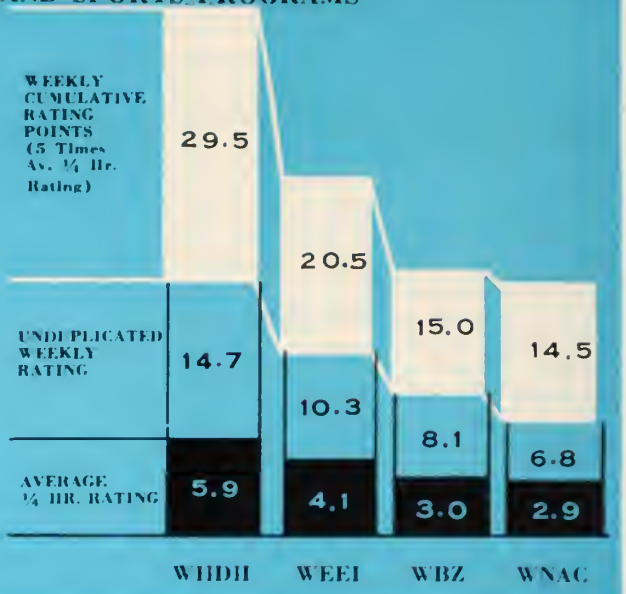
News and sports programs of WHDH and the network affiliates are comparable. We have compared the 6 o'clock news, and the sports programs which are of fifteen minutes duration and run either from 6:15 to 6:30 PM or from between 6:30 and 6:45 PM.

STATION	AV. ¼ HR. RATING	UNDUPLICATED WEEKLY RATING	TOTAL RADIO HOMES PER WEEK
WHDH	5.9	14.7	211,771
WEEI	4.1	10.3	148,328
WBZ	3.0	8.1	116,646
WNAC	2.9	6.8	97,925

The accompanying bar-graph shows the comparison between news programs on the four stations.

WHDH (6:35-45)	5.9	14.2	204,491
WEEI (6:30-45)	3.4	8.2	118,086
WBZ (6:15-30)	3.0	6.7	96,485
WNAC (6:15-30)	2.4	5.9	84,964

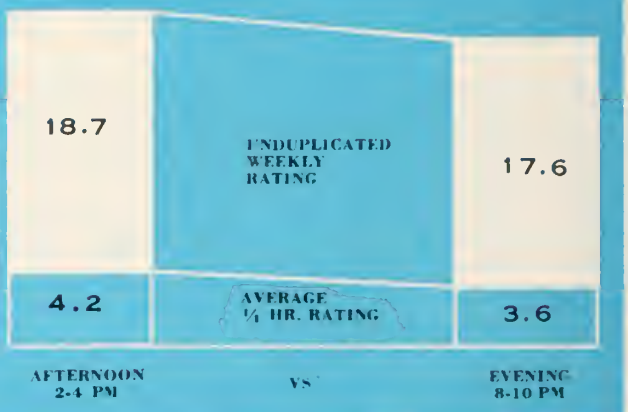
The graph of sports programs would approximate that of the news programs.



We should like to make a comparison of the "2 & 8 Date". This is a four-hour program, divided into two parts: one part in the afternoon from 2-4 PM, the other part in the evening from 8-10 PM. The program shows up as follows:

	AV. ¼ HR. RATING	UNDUPLICATED WEEKLY RATING	TOTAL RADIO HOMES PER WEEK
Afternoon 2-4 PM	4.2	18.7	269,294
Evening 8-10 PM	3.6	17.6	253,454

It can be seen from this that the program reaches almost as many unduplicated listeners in the evening hours as it does in the afternoon hours. And in the evening time from eight to ten, "2 to 8 Date" is faced with the toughest network and television competition in the area. There follows a graph illustrating the comparison:



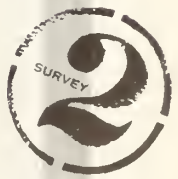
THE CONTINUALLY-GROWING IMPORTANCE OF THE OUT-OF-HOME AUDIENCE

Back in January 1948, little importance was attached to the out-of-home audience. It was not until the summer of 1948 that WHDH did its first out-of-home survey. The Pulse of Boston Average ¼ Hour Homes Using Radio figure in January-February 1948 was 23.0 for the entire week. The January 1954 WHDH Area Survey shows a total average sets in use seven days a week to be 23.76. If the out-of-home audience were to be discounted, the Homes Using Radio figure would be only 19.47, or 18% of the total audience would be discounted. Or, as is shown on the following table, many thousands of listeners would not be counted. The tabulation for Sunday through Saturday is broken down into three periods—6 AM-12 Noon, 12 Noon-6 PM, 6 PM-12 Midnight.

AT-HOME				OUT-OF-HOME		
Av. homes using radio	Listeners per 100 sets	Total listeners	Time	Total listeners	Listeners per 100 sets	Av. homes using radio
18.54	158	421,844	6 AM-12 N	79,273	139	3.91
21.14	154	468,725	12 N-6 PM	91,329	140	4.53
19.19	180	495,099	6 PM-12 M	86,257	149	4.02

RATING POINTS—PROJECTED TO RADIO HOMES
BASED ON 1,440,080 IN WHDH AREA
AND COST PER THOUSAND PER SPOT ANNOUNCEMENTS AS INDICATED

RATING POINTS	PROJECTED TO RADIO HOMES	$15	$20	$22	$26	$30	$45	$50
1 0	14,400	1.04	1.38	1 52	1.80	2.08	3.12	3.47
1.1	15,840	.94	1.26	1.39	1.64	1.98	2.82	3.15
1.2	17,280	.87	1.15	1.27	1.50	1.74	2 61	2.89
1.3	18,720	.80	1.06	1.17	1.38	1.60	2.40	2.67
1.4	20,160	.74	.99	1.09	1.28	1.48	2.22	2.48
1.5	21,600	.69	.92	1.01	1.20	1.38	2.07	2.31
1.6	23,040	.65	.87	.95	1.12	1.30	1.95	2.17
1.7	24,480	.61	.81	.89	1.06	1.22	1.83	2.04
1.8	25,920	.57	.77	.84	1.00	1.14	1.71	1.95
1.9	27,360	.54	.73	80	.95	1.08	1.62	1.82
2.0	28,800	.52	.69	.76	.90	1.04	1.56	1.73
2.1	30,240	.49	.66	.72	.85	.98	1.47	1.65
2.2	31,680	.47	.63	.69	.82	.94	1.41	1.58
2.3	33,120	.45	.60	.66	.78	.90	1.35	1.50
2.4	34,560	.43	.58	.63	.75	.86	1.29	1.44
2.5	36,000	.41	.55	.60	.72	.82	1.23	1.38
2.6	37,440	.40	.53	58	69	.80	1.20	1.33
2.7	38,880	.38	.51	.56	.66	.76	1.14	1.28
2.8	40,320	.37	.49	.54	.64	.74	1.11	1.24
2.9	41,760	.35	.47	.52	.62	70	1.07	1.19
3.0	43,200	.34	.46	.50	.60	.69	1.04	1.15
3.1	44,640	.33	.44	.49	.58	.66	.99	1.12
3.2	46,080	.33	.43	.47	.56	65	.97	1 08
3.3	47,520	.31	.42	.46	.54	.62	.94	1.05
3.4	48,960	.30	.42	.44	.53	.61	.91	1.02
3 5	50,400	.29	.39	.43	.51	.58	.87	.99
3.6	51,840	.28	.38	.42	.50	.57	.85	.96
3.7	53,280	.28	.37	.41	.48	.56	.84	.93
3.8	54,720	.27	.36	.40	.47	.54	.81	.91
3.9	56,160	.26	.35	.39	.46	.53	.80	.89
4.0	57,600	.26	.34	.38	.45	.52	.78	.86
4.1	59,040	.25	.33	.37	.44	.50	.75	.84
4.2	60,480	.24	.33	.36	.43	.49	.73	.82
4.3	61,920	.24	.32	.35	.42	.48	.72	.80
4.4	63,360	.23	.31	.34	.41	.47	.70	.79
4.5	64,800	.23	.30	.33	.40	.46	.69	.77
4.6	66,240	.22	.30	.33	.39	.45	.67	.75
4.7	67,680	.22	.29	.32	.38	44	.66	.73
4.8	69,120	.21	.29	.31	.37	43	.64	.72
4.9	70,560	.21	28	.31	.36	.42	.63	.70
5.0	72,000	.20	.27	.30	.36	.41	.62	.69
5.1	73,440	.20	.27	.29	.35	.40	.61	.68
5.2	74,880	.20	.26	.29	.34	.40	60	.66
5.3	76,320	.19	.26	.28	.34	.39	58	.65
5.4	77,760	.19	.25	.28	.33	.38	57	.64
5.5	79,200	.18	.25	.27	.32	.37	56	63
5.6	80,640	.18	.24	.27	.32	.37	55	.61
5.7	82,080	.18	.24	.26	.31	.36	.54	.60
5 8	83,520	.17	.23	.26	.31	.35	.52	.59
5 9	84,960	17	.23	.25	.30	.35	.52	.59
6.0	86,400	.17	.23	.25	.30	.34	.52	58
6.1	87,840	.17	.22	.25	.29	.34	.51	.56
6.2	89,280	.16	.22	.24	.29	.33	.49	.56
6.3	90,720	.16	.22	.24	.28	.32	.49	.55
6.4	92,160	.16	.21	.23	.28	.32	.48	.54
6.5	93,600	.16	.21	23	.27	.32	.48	.53
6.6	95,040	15	.21	.23	.27	.31	.47	.52
6.7	96,480	.15	21	22	.26	.31	.46	.51
6 8	97,920	.15	.21	.22	.26	.30	.45	51
6.9	99,360	.15	.20	.22	.26	.30	.45	.50
7.0	100,800	.14	.19	.21	.25	.29	.44	.49



CONCLUSION

In one of his essays, Clarence Day wrote about what would happen if this civilization were to be destroyed and the archaeologists of another civilization were to uncover the ruins. Mr. Day claimed that the clock would be looked upon then as we now look upon the "lares et penates" of ancient Rome. (For those who flunked Latin . . . "household gods".)

If Mr. Day were alive and writing today, he'd call the clock the "lares" and the radio the "penates". Practically every home that has a timepiece has a radio. There are perhaps as many models of radios as there are of clocks . . . and maybe the wrist radio will be worn on the opposite arm from the wrist watch in the not-too-distant future.

In New England, 98.6 of the homes have radios, according to Standard Rate and Data Consumer Markets, 1954, and the figure carries over into the 25 county WHDH coverage area. From studies by BAB, it is evident that the radio is not confined to any one room in the house, nor is radio confined to the household itself. Radio is mobile. It travels with the listener, whether in the automobile, in the back or front yard, at a restaurant or tavern, at the beach, on a picnic, skiing, skating, or at work.

In fact, radio is man's constant companion. He leans on it for news and information, for music, weather, and entertainment. Radio is the companion of the shut-in and the traveler, of the young and old, of the urban, suburban and rural resident. Dairy farmers listen to radio in their barns. Sheep herders hear it on the hills and mountains. The yachtsmen would be lost without it. Yes, the radio, once confined to the living room, now encompasses the world of modern man. In fact, only one item of our civilization exceeds the circulation of radio . . . and that is the medium of exchange . . . money.

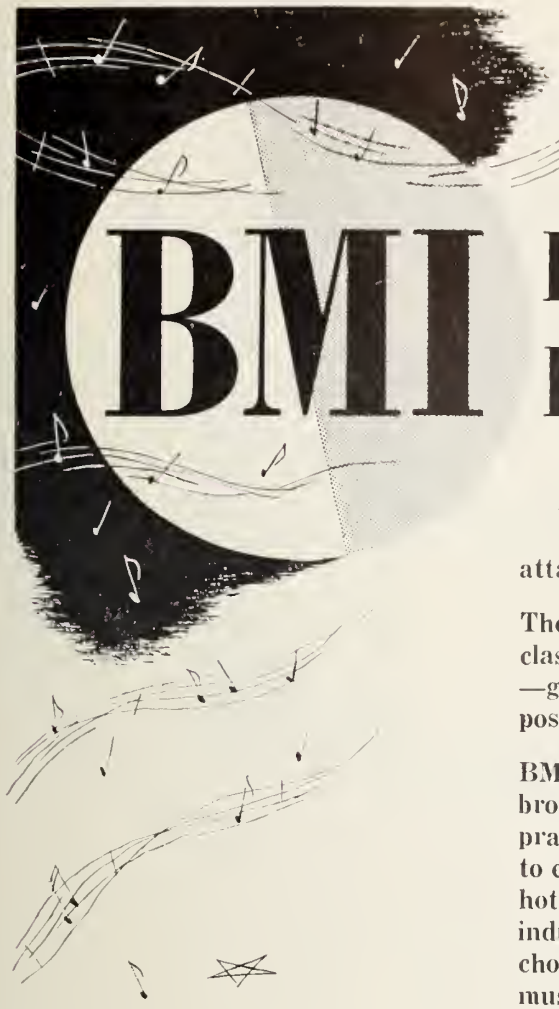
WHDH

50,000 WATTS · BOSTON · 850 KC

OWNED AND OPERATED BY
BOSTON HERALD-TRAVELER CORP

REPRESENTED NATIONALLY BY
JOHN BLAIR AND COMPANY





BMI PRODUCT and SERVICE REACH A NEW HIGH!

With each succeeding year BMI's products and services attain new highs in volume and value.

The large and growing catalog of BMI-licensed music in all classes—popular, folk, standard, symphonic, operatic, educational—gives continuing evidence of the quality and ability of the composers and publishers affiliated with BMI.

BMI Service, too, is reaching new highs. BMI not only serves its broadcast licensees—AM, FM and TV—with a steady flow of practical program aids, but provides its repertoire and facilities to every user of music . . . ballrooms, night clubs, motion pictures, hotels, restaurants, skating rinks, amusement parks, wired music, industrial plants, symphony orchestras, chamber music groups, choirs and choruses, motion picture exhibitors using intermission music and many others.

BMI-licensed pop song hits are maintaining leading positions in all of the music trade popularity charts—the Hit Parade, the Variety scoreboard, Billboard charts, Downbeat polls, the everyday best-seller lists—and, for the past four consecutive years, were voted Number One in all categories by the nation's juke box operators in the Annual Cash Box Popularity Poll.

In the field of Concert Music, BMI continues to foster composition and encourage public interest through its annual Student Composers Radio Awards, its support of the American Composers Alliance, and the extensive publication of Concert Music through its wholly owned subsidiary, Associated Music Publishers, Inc.

Similar BMI services and efforts in the entire field of music are being conducted throughout the Provinces of Canada by BMI Canada Limited.

Your BMI Field Representative, who visits your station periodically, can be helpful in many ways. For any personal problem in selecting or programming music send your inquiry to BMI's Station Service Department.

BROADCAST MUSIC, INC. 589 FIFTH AVENUE NEW YORK 17, N.Y.

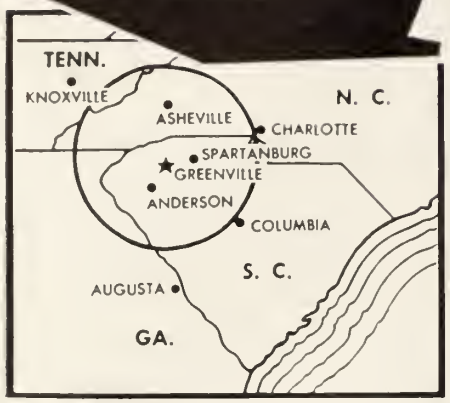
NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL

WFBC-TV

100KW POWER

2204 FT. ANTENNA

"Giant of Southern Skies"



. . . boasting more people and larger income within 100 miles radius than Atlanta, Jacksonville, Miami, or New Orleans, WFBC-TV is truly the "Giant of Southern Skies", and a powerful new advertising medium in the Southeast.

HERE'S THE WFBC-TV MARKET

(Within 100 miles radius)

Population	**2,924,625 People**
Income	**$3,174,536,000**
Sales	**$2,112,629,000**
Television Homes	**277,622***

Market Data from Sales Management *From A. C. Nielsen Co. Survey as of Nov. 1, 1953, plus RETMA set shipments in the 100 mv. contour since Nov. 1, 1953.

Write now for Market Data Brochure and Rate Card. Ask us or our Representatives for information and assistance.



NBC NETWORK

Represented Nationally by

WEED TELEVISION CORP.

NETWORK TV

(*Continued from page 124*)

the networks. Du Mont specializes in them. For example, you can buy a 15-minute evening strip on Du Mont at 7:00 p.m. for only $5,000 a week. The program, *Marge and Jeff*, is a situation comedy. (Advertisers with an eye on off-beat programing techniques should be interested in this show. It is ad lib.) There are other low-cost shows, too.

The participation shows are another way of getting into network tv with a small wallet. They should be of special interest to clients with products aimed at women since most of the participation shows are on during the day. However, men can be reached before they go to work on either NBC's *Today* or CBS' *Morning Show*.

There are a few participations at night (*Your Show of Shows*, which sold 10-minute segments, is dead but the stars, Sid Caesar and Imogene Coca, are carrying participations on their new, separate shows). There are also devices which get pretty close to the participation format. Du Mont's cosponsorship method, used on two shows by American Chicle this past season, offers 15-minute segments for sale in half-hour shows, and there is alternate-week sponsorship also.

The alternate-week, or "major-minor," technique provides every-week exposure to the client for a little more than half the cost of every-week sponsorship. Each client gets most of the commercials one week, only one mention on the alternate week. Each alternate-week client can use the show title with his company name or product in it.

The alternate-week advertising method is used for other reasons besides just saving money. A client who invests in two alternate-week shows rather than one every-week show reaches many more different homes at only slightly more cost. Many clients go to alternate weeks and throw the money saved into an expanded lineup. This reason has been growing more and more important.

There appears to be a definite trend to alternate-week sponsorships. On NBC's Saturday night lineup alone there will be four new alternate-week sponsors. Green Giant and Pillsbury will share time on the new filmed Mickey Rooney show. Armour and another sponsor will alternate in the 10:00-10:30 p.m. slot. The other sponsor will probably be a cosmetic firm.

It is interesting to note that the alternate-week program—two different shows alternating in the same time period—never caught on. Every-week shows appear to hold their audiences better.

Q. Are there any important changes in program production costs?

A. Union production costs will be about 7% higher on the tv networks this coming fall. This is the result of contracts negotiated during this past season. They will carry over at least until next year. There are also negotiations going on now which will affect program costs. (For complete details on union contracts, see the report on Tv unions, page 152.) Expectation for the future is that cost increases in the union field will level off.

One of the most important changes in the program production cost picture is NBC TV's new rate structure covering both black-and-white and color production and service facilities. The new rate structure establishes hourly rates for studios and technical personnel in place of the "package" rates charged previously. It became effective 1 July.

The highpoints of the new rate manual, as outlined by NBC President Sylvester Weaver are:

1. By placing a premium on efficiency in using studios and personnel, the advertiser is offered more opportunity to control and reduce his television production costs.

2. The new rates eliminate separate charges for camera rehearsal and dry rehearsal. The advertiser is charged for total time in the studio, beginning with dry rehearsal and camera set-up and continuing through to the end of the broadcast.

3. Personnel charges are the same for color and b&w broadcasts. Manpower costs will be determined by the number of men used and the length of time they are used. Extra color charges are made for studios, mobile units and extra equipment.

4. For the first time there will be a charge for film origination.

The film origination charge, which applies to programs produced predominantly on film, is $250 net per quarter hour, which includes a pre-broad-

Decide on the Network with Lowest Time Costs

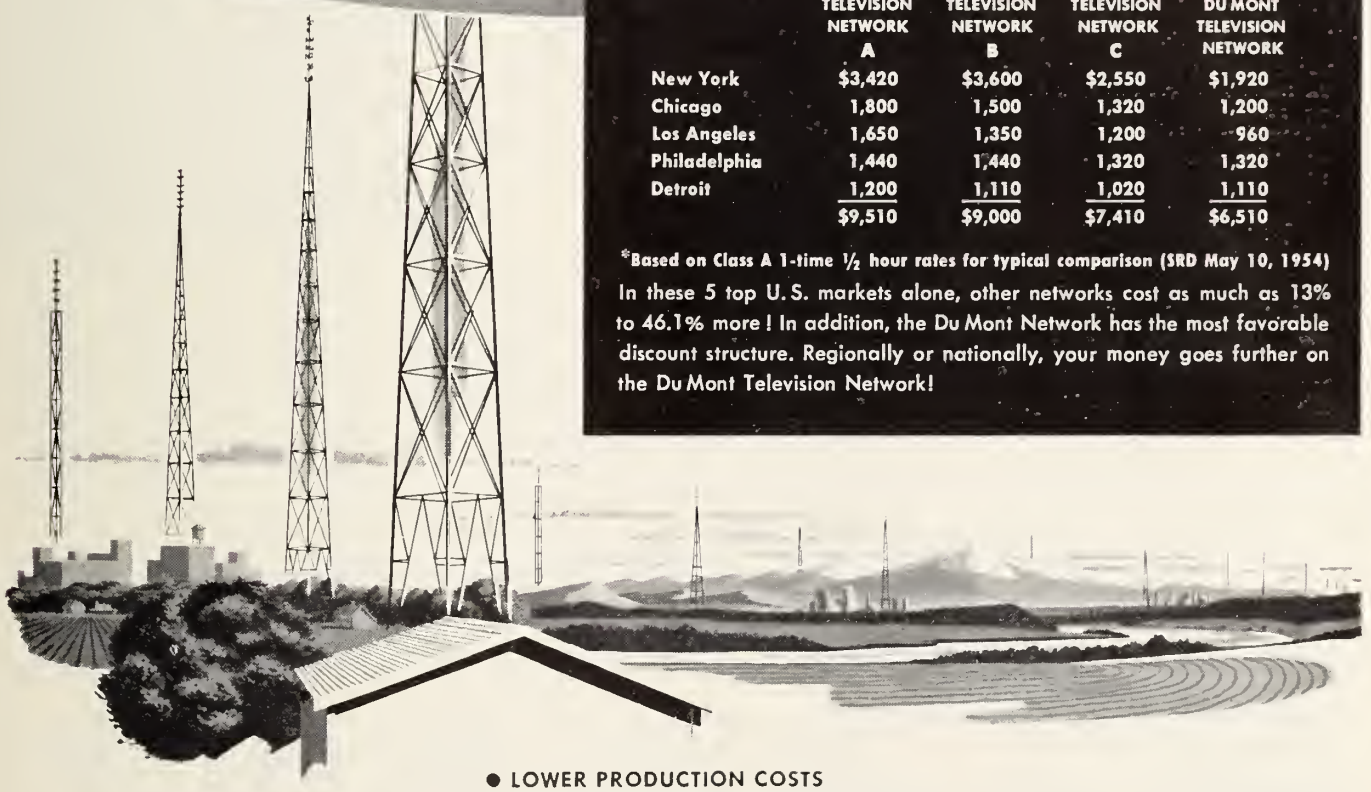
DECIDE ON DU MONT

FOR EXAMPLE*

	TELEVISION NETWORK A	TELEVISION NETWORK B	TELEVISION NETWORK C	DU MONT TELEVISION NETWORK
New York	$3,420	$3,600	$2,550	$1,920
Chicago	1,800	1,500	1,320	1,200
Los Angeles	1,650	1,350	1,200	960
Philadelphia	1,440	1,440	1,320	1,320
Detroit	1,200	1,110	1,020	1,110
	$9,510	$9,000	$7,410	$6,510

*Based on Class A 1-time ½ hour rates for typical comparison (SRD May 10, 1954)

In these 5 top U. S. markets alone, other networks cost as much as 13% to 46.1% more! In addition, the Du Mont Network has the most favorable discount structure. Regionally or nationally, your money goes further on the Du Mont Television Network!



● **NO "MUST-BUY" PROGRAMS**

Du Mont availabilities let you "buy" or build and become the sole sponsor of a program that meets your selling needs.

● **LOWER PRODUCTION COSTS**

Your savings at Du Mont on production facilities result in more money available for time buys.

● **TIME PERIOD PROTECTION**

The Du Mont Television Network has always protected its sponsors. When you decide on Du Mont you have a *time franchise.*

YOU'RE WISE TO DECIDE ON THE

DU MONT

TELEVISION NETWORK

515 Madison Avenue, New York 22, N. Y. MUrray Hill 8-2600

435 N. Michigan Avenue, Chicago 11, Ill. MO 4-6262

A Division of The Allen B. Du Mont Laboratories, Inc.

cast run-through not to exceed the amount of air time.

ABC TV issued a new production rate manual 1 February. It applies to programs originating in New York, Chicago, Los Angeles and San Francisco. Main features of the manual, according to ABC, are (1) greater flexibility in the use of various services, (2) elimination of premium time charges for camera and dry rehearsal, (3) provision for discounts, penalties and deadlines on all orders for production services and (4) establishment of standardized rates for all facilities and production services.

Q. How do the new NBC production rates compare with the old ones?

A. Advertisers who haven't had a chance to estimate what effect the new NBC production rates will have on their shows will be interested in this comment from a program production executive at one of the top tv agencies:

"We have made some comparisons of the old and new rates on some of our shows and found that our costs will be about the same. I'm talking about live, black-and-white shows which are put on in the same manner as in the past. It may not be that way for all shows on tv. It's possible that some will cost more but the important thing is that if program production is planned intelligently there are lots of ways to save money. It might be a little confusing when first using the new manual because agency production people will have to get used to figuring out exactly how many technicians to use."

The new manual cannot be compared directly with previous one since units of use are not comparable.

Uhf

Q. Does the advertiser have any direct interest in the solution of the uhf problem?

A. He certainly does. With the prospering of uhf and a truly national, competitive television service he will pay less for television advertising than he otherwise would. In other words, the more stations there are, the more competition there will be. More competition usually means lower prices. It is true that from the point of view of broadcasters, an excess of competition can be harmful to the industry. But that is a pretty academic possibility right now, except in New York and Los Angeles, where nine of the 14 stations are said to operate in the red.

Some figures on how competition affects time costs were gathered last fall by Du Mont. These figures show that in a majority of the one- and two-station pre-freeze markets cost-per-1,000 tv homes for time ranged from $1.75 to $2.60. Not a single three- or four-station market had an average rate of more than $1.75.

Q. What is the status of uhf at present?

A. As of 1 June there were 238 uhf authorizations outstanding and 122 uhf stations on the air. There were 58 channels in 37 of the top 100 markets for which no application had been filed. In addition to a long list of uhf applicants who returned their construction permits before getting into operation 14 uhf stations have been on the air and have suspended operations. This figure compares with three vhf stations which have suspended operations since commercial television began to expand in 1946. The CBS-Nielsen tv set count last year showed 1,774,690 uhf families out of a total of 27,506,500 tv families as of 1 November 1953.

Q. What is the nature of the uhf problem ?

A. The problem is a complicated one but, perhaps, it can be reduced to three points: 1. Uhf is a latecomer to the television scene and uhf stations must compete against entrenched vhf broadcasters. Hence, many of them are losing money.

2. Uhf is not yet fully developed technically. The effect is that, under comparable conditions, a uhf signal cannot always cover as well as a vhf. Since uhf operators cannot reach as many people as competitive vhf outlets, the advertiser as well as the network prefer joining forces with the vhf station.

3. Uhf signals cannot be received on vhf sets. The conversion of a vhf set to receive a uhf signal costs money and where a set owner is already satisfied with existing vhf station fare, he may not want to spend the money. Here again, the uhf outlet suffers regarding circulation compared with the vhf competition. The vicious circle operates: No conversion, no network affiliation. No network affiliation, no network programing. No network programing, no inducement to convert. No conversion . . . etc. And, of course, no business.

Q. Are all uhf stations having circulation trouble?

A. No. The less uhf-vhf station intermixture there is, the greater the incentive for set owners to convert. In uhf-only markets there is no conversion problem, of course. The extent to which vhf competition affects the uhf circulation has been pinned down by the American Research Bureau, which has made four studies of uhf set saturation in uhf and vhf-uhf markets.

Here is the average percent of all sets a uhf station can reach after it has been on the air six months or more:

Where there is no vhf station in the market: 89.8%.

Where there is one vhf station: 65.4%.



BRAVO



We've done a heap of living in our 6-year history . . . What with 60 live local shows every week in addition to the most popular programs of America's 4 networks. We're also pretty busy lending a helping hand to religious, educational and public service groups. Last year, for instance, a few outstanding accomplishments included:

6 NATIONAL NEWS SCOOPS
FIRST FACSIMILE NEWS IN NEW ENGLAND
FIRST COLOR TRANSMISSION IN NEW ENGLAND
ZENITH PUBLIC SERVICE AWARD
FIRST EDUCATIONAL TELECAST APPROVED BY THE STATE BOARD OF EDUCATION

There are more "firsts" and "bests" than this page could hold. In all, in the minds of men, we have gained PRESTIGE through serving . . . the best way we know how.

WNHC-TV

NEW HAVEN, CONN.

RADIO And TELEVISION

represented nationally by Katz

NEW ENGLAND'S FIRST COMPLETE BROADCASTING SERVICE--TV, AM, FM

PRESENTLY SERVING 702,032 VHF SETS ON 100,000 WATTS (316,000 WATTS JULY, 1954)

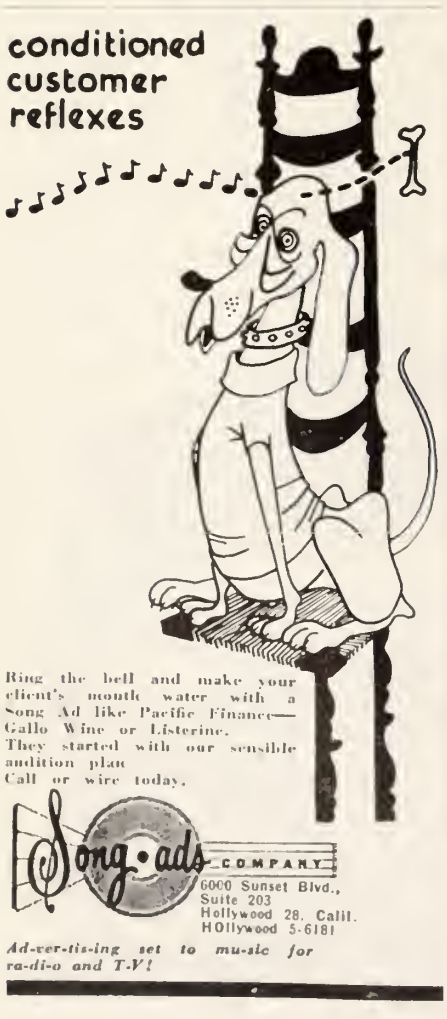
Where there are two vhf stations: 40.4%.

Where there are three or more vhf stations: 27.5%.

Q. What solutions have been suggested to help uhf stations?

A. The hearings on the uhf question being held by the Senate subcommittee on Interstate and Foreign Commerce have been exposed to a wide variety of solutions. One proposal would put all television in the uhf band so the problem of vhf vs. uhf would be ended once and for all. This has the support of FCC Commissioner Frieda Hennock. There have been proposals that the FCC study whether uhf-vhf intermixture can't be done away with. The idea is that all markets would be either uhf or vhf. One proposal, made by Lou Poller, general manager of uhf station WCAN-TV, Milwaukee, and president of the Uhf Tv Assn., provides for the immediate end of intermixture in 10 major markets. He said these markets account for almost 50% of the uhf receivers in this country.

Here are some other proposals:



• Dr. Allen B. Du Mont, president of Allen B. Du Mont Laboratories, which owns the Du Mont Television Network, offered a plan whereby each station would be required to relinquish, if a network so demanded, up to 25% of its network time in each of the three time classifications. The assumption is that this time would be demanded of vhf stations in a market by the network or networks with uhf affiliates in that market. Du Mont believes this plan would require no Congressional legislation but could be set up by the FCC by means of the present station license system.

• Many of those testifying before the subcommittee have urged that networks be permitted to own more than the maximum of five stations now allowed. Some proposed that the additional stations permitted should be uhf outlets only. Dr. Du Mont proposed that, under certain conditions, "A qualifying network will be permitted to have an additional wholly owned tv station for each group of seven primary uhf affiliations maintained."

• One of the more widely supported proposals is that the Federal excise tax be removed from all-channel (that is, uhf-vhf) tv sets.

• The use of boosters and satellites to equalize uhf and vhf coverage is another proposal. Among those supporting it is NBC.

Q. Are any of these proposals likely to be adopted?

A. It is not believed likely that any radical action will be taken either by Congress or the FCC. Ending of uhf-vhf intermixture through re-allocation of channels is a complicated job, and it is not certain that a re-allocation would provide the same degree of U.S. tv coverage that the present set-up offers. NBC's Joseph V. Heffernan pointed out that while NBC does not oppose a study of eliminating intermixture the very fact that such a study would be held could slow down uhf conversions. And almost any kind of re-allocation would cause a "major wrench" to the viewing public and broadcast operators, Heffernan said.

There is a possibility that the networks will be permitted to own more stations if they are uhf stations. This is not considered a uhf cure-all but it will undoubtedly result in building up uhf in some markets.

All signs point to the removal of the excise tax on all-wave tv sets. With about 60% of the tv homes already equipped with vhf-only receivers, the immediate effect would not be great. However, possibly 10 to 15 million non-tv homes will become tv homes during the next five to 10 years. And, assuming the life of a tv set to be about seven years, the all-important replacement market will be growing rapidly during the remaining years of the '50s. Since, with the removal of the excise tax on all-wave receivers they will be just about as cheap as vhf-only receivers, there is every reason to believe that the consumer will buy the all-wave set when offered a choice.

Removal of the tax would really make itself felt when color sets become available in quantity. No uhf broadcaster would want to hold his breath that long but the likelihood of all-wave color sets bodes well for uhf's long-term future. It is significant that the 5,000 15-inch color sets RCA has already produced are all equipped with all-wave tuners.

It is not clear whether anything will be done about boosters and satellites to equalize uhf and vhf coverage. A certain amount of equalization is already in effect theoretically. This has been accomplished by permitting uhf more powerful transmitters. However, while there has been a consistent increase in the power of uhf transmitters being turned out, the technical problems for the top power permitted have not all been solved. It cannot be said for certain whether a top power uhf signal will give comparable coverage to a top power vhf signal, and, therefore, whether boosters and satellites will be needed.

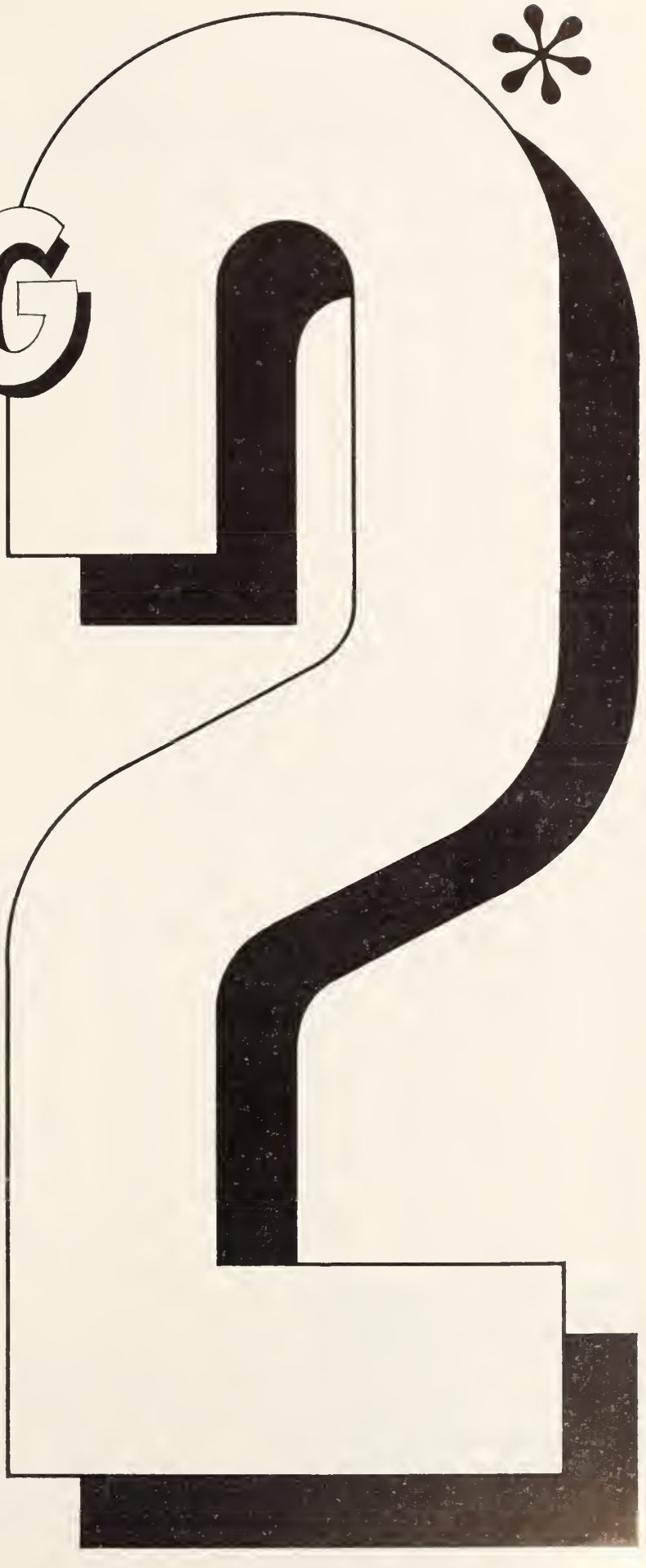
Color

Q. How many color sets will an advertiser be able to reach via network tv this fall?

A. Not many. And much less than expected six months ago. While estimates for production of color sets range from 50,000 to 200,000 by the end of the year (see chart page 120), the likelihood is that the lower figure is closer to the truth. RCA's General Sarnoff used the 50,000 figure recently. The talk about Ford buying 25,000 color sets to be installed in dealers'

IN UTAH

The BIG



* **KUTV Channel 2**

goes on the air September 7 in Salt Lake City. It is Utah's most powerful station . . . with ABC programming and a mighty "plus" in showmanship for its Billion Dollar Market. Now's the time to see your George P. Hollingbery representative for full information on the best TV buy in the West.

Buy the Big 2 in Utah

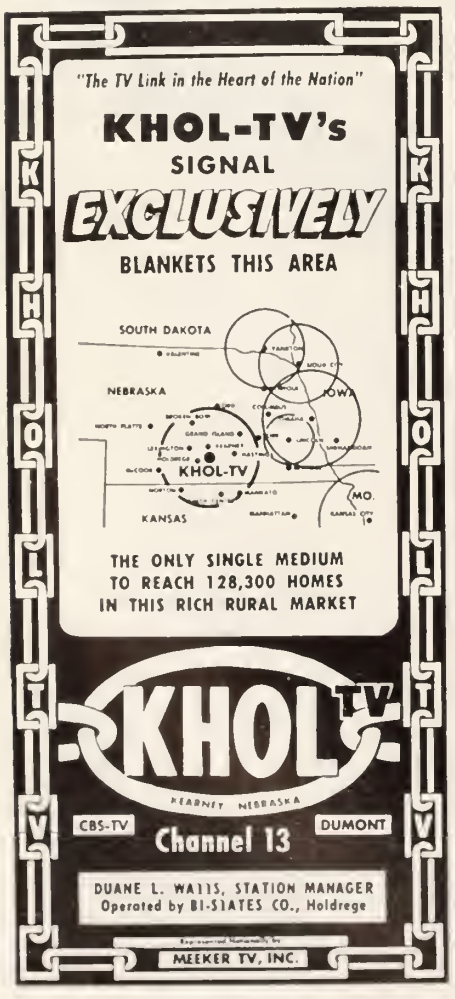
KU2TV

TELEVISION CENTRE — SALT LAKE CITY

showrooms would raise this figure. One of the reasons, though not the only one, that color set production may not reach earlier expectations is the realization that the 14- or 15-inch color tube will not be acceptable to consumers used to bigger screen sizes. The industry is turning its attention to the bigger tubes. However, the industry has not really gotten together on a single type of color tube and that also has been slowing things up.

Q. Who will have the first color sets?

A. A great deal of the production will go to appliance dealers for demonstration purposes and to draw traffic. Undoubtedly many in the tv advertising field will buy color sets for professional reasons. As pointed out above, a comparatively large number may end up in Ford dealers' showrooms. The expectation that, as in the early black-and-white tv days, many consumers will be introduced to color via the barroom set, has already gotten the juke box people worried. Juke box business fell off heavily in the early days of b&w tv, and the record people are making plans now for offsetting their new nemesis.



Q. How many markets will an advertiser be able to reach in color via network tv this fall?

A. The broadcasting industry's ability to send out color programs is far in advance of the consumer's ability to receive them. A SPONSOR survey of all television stations indicated that about 70% of them will have equipment to rebroadcast network color shows by the end of the year.

Answers were received from about one-third of all the stations, representing a good cross-section. (For information on local color plans by stations, see the Spot tv section.) Here is the breakdown from 134 respondents:

- Stations equipped to rebroadcast color before 15 July: 44 or 32.8%.
- Stations which will be equipped by the end of the year: 52 or 38.8%. (Many of these will be set up for network color before the end of this month.)
- Stations which will be equipped during 1955: 7 or 5.2%.
- Stations which will be equipped during 1956: 2 or 1.5%.
- Stations with no plans or no network affiliation: 29 or 21.7%.

No station other than the one originating the program can send out color unless it receives the network signal first by way of AT&T micro-wave or coaxial cable facilities. The AT&T reports that, as of 24 June, its color television facilities were available to 50 stations in 36 cities. Here are the cities, alphabetically:

Baltimore, Boston, Chicago, Cincinnati, Cleveland, Columbus, Dallas, Dayton, Denver, Detroit, Fort Worth, Houston, Huntington, W. Va.; Johnstown, Pa.; Kansas City, Mo.; Lancaster, Pa.; Los Angeles, Milwaukee, Minneapolis, New York, Oklahoma City, Omaha, Philadelphia, Providence, St. Louis, St. Paul, Salt Lake City, San Francisco, Schenectady, Syracuse, Toledo, Tulsa, Utica, Washington, Wilmington, Del., and Youngstown.

It is expected that by the end of the year AT&T color facilities will be available to 130 stations in 95 cities.

The important figures to network tv advertisers are how many stations *by networks* will be able to send out color programs. In May Hugh Beville, NBC's director of research and planning, estimated on the basis of orders from NBC TV affiliates for network color equipment, that network color service would be available to 95% of all tv homes. Last month the network gave out up-to-date figures showing its color coverage only where AT&T facilities were already provided.

The figure as of 17 June was 31 stations able to receive and rebroadcast color programs. Total by the year's end is expected to be 64 stations. This NBC TV lineup will make colorcasts available to 78% of all tv homes, or 25,800,000 estimated sets by the end of the year.

CBS reports that about 60 to 70 of its affiliates will be able to rebroadcast network color. ABC and Du Mont have no plans for network color shows this fall so the question of a network color lineup is academic. Many of their stations, however, both owned-and-operated and affiliates, will have equipment for rebroadcasting color.

Q. Why should an advertiser buy a color program this fall when there are so few sets around?

A. NBC's Pat Weaver summed up most of the reasons during his address before the 4A's in April. He said:

"First, the color television campaign will determine the share of market of most consumer goods in color television homes and this will start within this coming year, and to those companies which need effective advertising to survive (all package goods, trademark, brand items), the time to start color television is this fall, and the place to get the money is from management as extra money to insure that the company learns how to use the most vital new force in its history and at once.

"Second, if you have any clients whose success is largely dependent on the elan and spirit of its selling, dealer and distributor organization, then color television can make new leaders before the year is out. For even the few thousand sets now coming into the market are still enough to permit dealer color television demonstration meetings, and prospect color television parties, and other obvious demonstrations. This kind of color power to sell goods NOW is part of the broader power of color as the new thing, the new, talked-about, exciting, all-interest-focusing



ARKANSAS . . .

The fastest growing state in the fastest growing Region in the United States of America

From 1940 to 1950 — ARKANSAS increased:

	ARKANSAS	U.S. AVERAGE
Bank deposits	**281%**	**131%**
Per Capita Income	**255%**	**150%**
Retail Sales	**302%**	**207%**

Little Rock per family effective buying income exceeds Houston, Dallas, Ft. Worth, St. Louis, Kansas City, New Orleans, Shreveport, Oklahoma City and the national average!

To tap this Rich Market, use* KARK *Little Rock*

No. 1	**7 AM-12 Noon M-F**
No. 1	**12 Noon-6 PM M-F**
No. 1	**6-11 PM Sun.-Sat.**

KARK *first 66 quarter hours out of 72**

All 10 Top Evening shows	**KARK**
All 10 Top Daytime Shows: M-F	**KARK**
All 9 out of 10 Top Daytime Programs: Sat.—Sun.	**KARK**

*according to Pulse March, 1954

Represented by

Edward Petry & Co., Inc.

NEW YORK · CHICAGO · LOS ANGELES · DETROIT
ST. LOUIS · SAN FRANCISCO · DALLAS

kark NBC

DIAL 920

Little Rock, Arkansas

conversation piece of the American scene.

"There are many companies who will need color because they are expected to lead and they must lead; and, therefore, they must be in color or suffer grave loss of standing within their own trade groups. There are many more companies who will see in color a way to excite their own overall organizations, to give them a chance at leadership which may have slipped out of their hands."

Q. How much color programing will there be on the networks this coming season?

A. Quite a bit of it. The most sensational development in color programming is the three once-a-month NBC spectaculars. Two, produced by Max Liebman, will be on every fourth Sunday, 7:30-9:00 p.m., and every fourth Saturday, 9:00-10:30 p.m. One, produced by Leland Hayward, will be on every fourth Monday, 9:00-10:30 p.m.

Oldsmobile has bought out the Saturday color spectacular. Ford and RCA will cosponsor the Monday spectacular, taking 45 minutes of each show. The Sunday color show will be split three ways. Reynolds Metals bought three entire shows while Sunbeam and Hazel Bishop will split the remainder.

In addition, the NBC daytime participations shows, *Today* and *Home* will feature color pickups. NBC is trying to get other clients to put their b&w shows on in color on a regular or periodic basis. The network can program about 12 to 15 hours a week of color shows with its existing studios, its mobile color equipment and its Brooklyn color studio, which will be ready in September. NBC's Hollywood studio will be ready for color by about 1 January 1955, adding even more time to the 12-15 hours.

On CBS, Westinghouse will put on eight to 10 color shows next season in the 10:00-11:00 p.m. Wednesday slot normally occupied by Pabst's *Blue Ribbon Bouts* and the follow-up sports show, *Sports Spot*. The Westinghouse show is titled, *The Best of Broadway*. Chrysler may put on periodic color shows in its 8:30-9:30 Thursday night segment, in which the auto firm will showcase three dramas and one musical every month.

CBS will follow in the footsteps of NBC this season and give each client color exposure without extra cost. The free color ride lineup will start 22 August with *Toast of the Town* and end 27 February with *Sunday News Special*. The plan will provide for three color shows a week. In the spring CBS will accelerate color programing through some as-yet-unannounced plans.

CBS will have three studios for color by the fall. In addition to its existing color studio at its 485 Madison Ave., New York, headquarters, CBS recently acquired the 81st Street Theatre and is remodeling it at a cost of $1.5 million. Its Television City studios in Hollywood are also being set up for color.

Q. How much more expensive is color than black-and-white?

A. Since NBC and CBS began experimenting with color, they have learned how to cut down on the hordes of technicians, makeup people, etc., which were required at first. However, color will always be somewhat more expensive than black-and-white. Estimates of what color will add to the tv bill range from 10 to 20% over-all (time, talent and production).

Color equipment and studios will be more expensive. For example: NBC's non-audience studios for b&w shows in New York and Chicago (excluding Studio 8H) are $150 gross an hour. Audience facility studios are $300 an hour. Comparable charges for color studios run from $250 to $550. A b&w mobile unit is $800 gross a day. A color mobile unit is $3,200 a day.

Cable charges for color are higher. AT&T is temporarily charging $1,200 a half hour, is seeking $2,000 for color.

Q. What effect is color having on media planning?

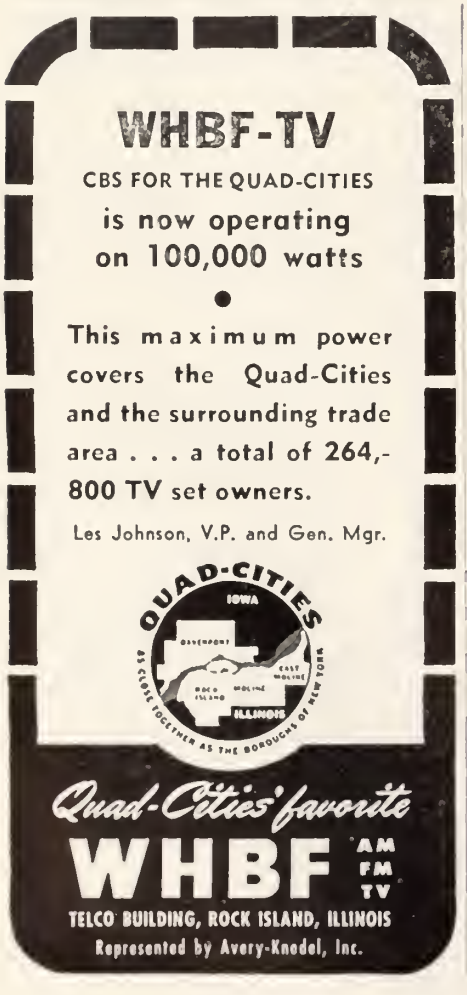
A. SPONSOR asked that question of media and radio-tv executives in the top air agencies. Here are some answers:

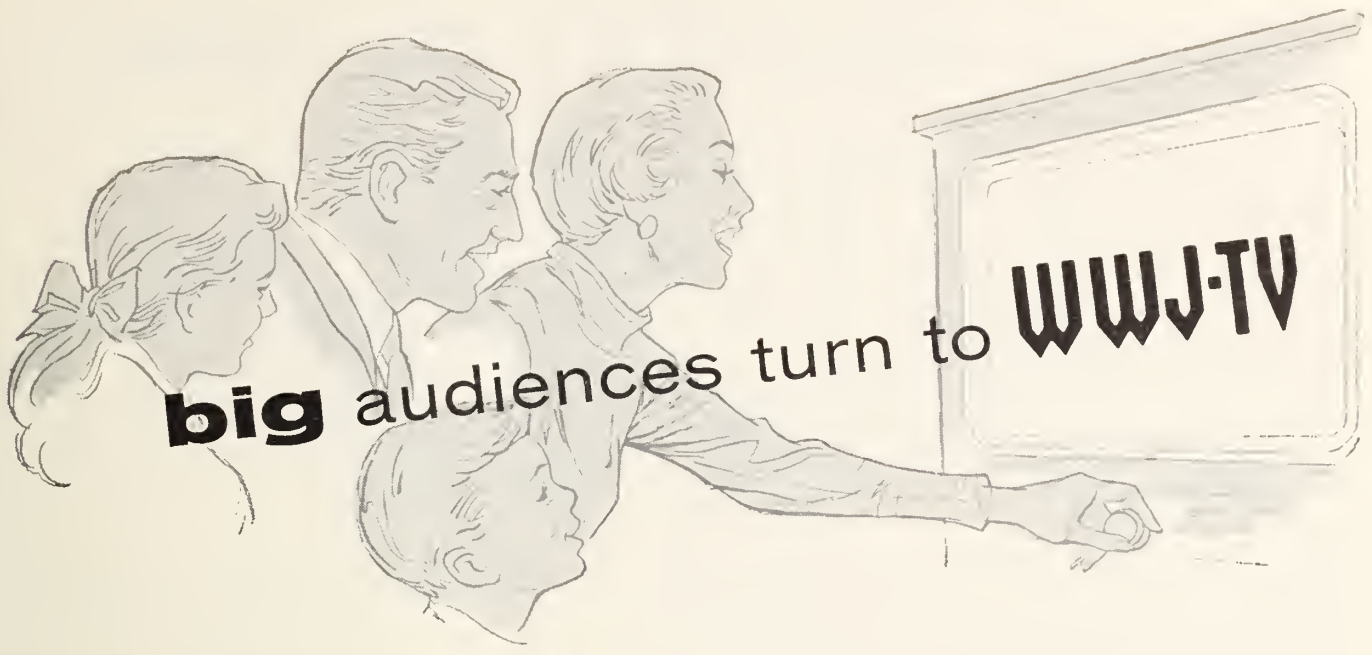
Fred Barrett, vice president in charge of media, BBDO: "While we realize the enormous possibilities and effectiveness of color tv and anticipate its use for many of our clients, its effect on media planning will not be very marked until the number of color sets creates a sizable market and makes color production efficient from a cost standpoint."

William C. Dekker, vice president in charge of media, McCann-Erickson: "Because audience and cost details of color television are still nebulous, the advent of color has played little role in basic media planning. With few notable exceptions, most consideration of color has been either from the experimental or promotional angle. I believe these will continue to be the major areas until such time as we can really start to count noses and costs — which time, if we can take a leaf from the black-and-white notebook, will probably come a lot faster than even the most optimistic of us contemplate."

Arthur Porter, vice president in charge of media, Leo Burnett: "The approach of color tv is having a profound effect on both creative and media planning in our agency. While obviously a great part of our analysis and study must be based on hypothetical conditions and costs, we are trying to assess the place of color tv in our clients' programs as objectively as we can."

Walter G. Smith, vice president and media director, Biow: "Although color





.... more than to any other Detroit station!

After 6 P.M. during May, reports ARB, there were 71 quarter-hours when more than 50% of Detroit's television sets were in use.

In 45* or 63% of these 71 big-audience periods, WWJ-TV had the largest audience of Detroit's three television stations.

In the 9 months from September, 1953, through May, 1954, WWJ-TV drew the most viewers in 55.2% of the total big-audience periods.

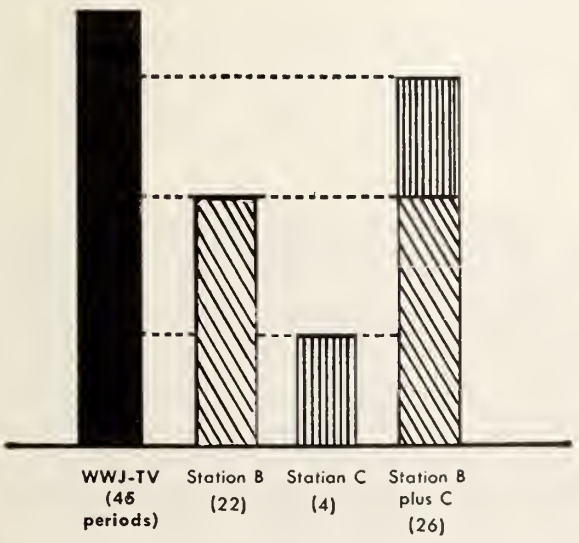
WWJ-TV's record means that when Detroiters are most receptive to television, WWJ-TV dominates *more* of their time than do *both other Detroit stations combined.*

Month after month, this dominance continues.

In Detroit . . .
You Sell More
on channel 4

WWJ-TV
NBC Television Network
DETROIT
Associate AM-FM Station WWJ

*3-station comparison of audience leadership in 71 quarter-hours



FIRST IN MICHIGAN • *Owned and Operated by* THE DETROIT NEWS
• *National Representatives:* THE GEORGE P. HOLLINGBERY COMPANY

television has not as yet had any important effect on current media plans, it is being given careful study by all concerned with program and commercial production, as well as media planning. Experimental work is being carried forward on the program and commercial end, and projected cost and coverage analysis are being carried forward from the media end. Since many concerned with the industry predict that the advent of color will not substantially increase television production and time costs, there is the possibility that other media may not be too seriously affected—except to the extent that advertisers invest more of their total appropriation in the medium of television itself. This latter possibility seems quite likely in view of television's increasing stature as a national medium."

Time franchise

Q. Does the network tv advertiser have any rights to a time franchise?

A. It seems to be generally agreed that the advertiser has no legal right to a time franchise beyond the span of his facilities contract. Facilities contracts generally run for a year but, in any case, wouldn't run for longer than two years since FCC regulations forbid the networks to sign affiliation contracts for longer than that period. Furthermore, 13-week mutual cancellation contracts have been growing more common on tv.

Q. Why, then, does the advertiser talk about his franchise rights?

A. The advertiser takes the point of view that if he and his agency invest time and money to build up a show and promote it to the listener he should have some moral right to his time period. Few advertisers will complain if the network boots out of the lineup a poorly rated program, but as one agency executive told SPONSOR last spring (see "What are your 'rights' to a time slot?" 5 April 1954): "To take away a time period is a serious blow to an advertiser. The whole meaning of the franchise concept is terribly important to advertisers and agencies who buy time on radio and tv." The importance, obviously, is greater in television where the crowded nighttime program lineup makes a time period extremely valuable.

Q. What is the network attitude toward the sponsor's time franchise ideas?

A. All things being equal, all the networks like to keep customers happy and let them buy whatever time they are willing to pay for. However, the networks will not admit that clients even have a moral right to a time franchise. To admit this, they feel, is the same as saying advertisers have a legal right. And the networks point out that the responsibilities of their o&o's and affiliates as publicly licensed broadcasters require them to control the programing that is broadcast over the publicly owned broadcast spectrum.

In actual practice, network policy differs, and it will not surprise anyone to hear that there is some relationship, though it is not always a simple one, between the networks' time franchise policy and the amount of business it has. Du Mont publicly advertises the fact that its clients' periods are safe. One ad says: "Decide on the Network that Protects Your Time. There's no costlier television experience than to lose your investment in a program or time . . . or both . . . at your contract's expiration. This doesn't happen to Du Mont sponsors . . . it won't happen to you."

On the opposite side is NBC, where President Pat Weaver has made it clear that decisions on time and programing must be made by the network. In a recent restatement of that policy before the 4A's Weaver said, in describing plans for the once-a-month color spectaculars:

"Television is too great and too powerful to be shackled with chains of custom and usage from radio. We must serve all segments and all interests in our population, and there must be an over-all program control that makes the rules in the interest of public service and all segment population service. This is the business of the networks. If our service dwindles, you will use less of it, or pay less for it. That's the end of your responsibility. If we cater to the heavy viewers with a flood of trivia, as accused in some quarters, we cannot look to you, or to the advertisers large or small, for your jobs are rightly defined by your interest—the sale of goods and services of your clients."

Tv unions

Q. How much have unions contributed to the network tv production cost increases during the past year?

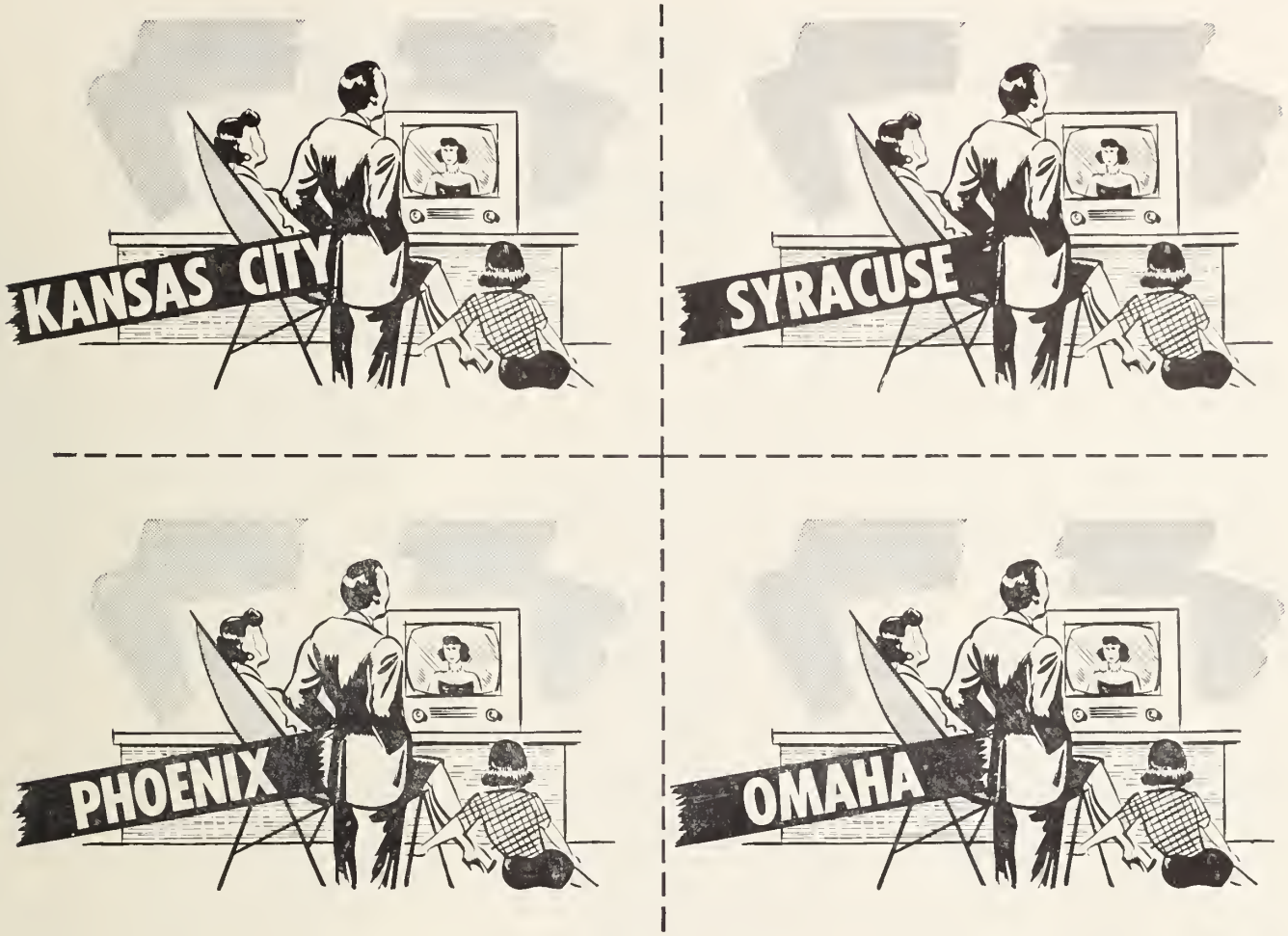
A. An average of 7 to 7½% wage increases were obtained by the unions that negotiated for new contracts during the fall 1953 through spring 1954 period. This is considered a relatively modest increase compared with wage boosts obtained over the past four or five years.

Network labor negotiators attribute the more moderate contracts of this year to the following factors:

- The base pay in tv is already very high compared with wages for comparable jobs in other types of industry.
- The general softening of the demand for labor in the U. S. economy as a whole during the past 12 months had to make itself felt in tv to some extent.
- On a "demand what the freight



what do FAMILIES in...



have in COMMON?

THEY ALL WATCH A MEREDITH* TV STATION!

Yes, Meredith* Stations in these four important markets provide television service for hundreds of thousands of set owners. You can reach each of these large markets most effectively, most economically on a Meredith* TV Station.

Meredith* *Television* Stations

KCMO-TV • **KPHO-TV** • **WHEN-TV** • **WOW-TV**

KANSAS CITY, MO. PHOENIX, ARIZ. SYRACUSE, N.Y. OMAHA, NEBR.

KCMO-TV, WHEN-TV & KPHO-TV represented by The Katz Agency. WOW-TV represented by Blair-TV, Inc.

* Meredith Television Stations are Affiliated with Better Homes and Gardens and Successful Farming

can bear" basis, union leaders have become aware of the danger that tv might reach a point of diminishing returns for sponsors if production costs kept rising at their pre-1953 rate.

Q. What are the provisions of the most recently negotiated union contracts?

A. Here's a summary of the latest union contracts:

RTDG (Radio and Tv Directors Guild): This contract, retroactive to 1 April 1954, was concluded in mid-June between RTDG and the five networks. Generally, the contract represents a 7½% increase, but here's how it breaks down:

1. Directors receive $130 instead of $175 a week (that is 2.8% more).

2. Assistant directors in tv get $132.50 instead of $120 a week (or 10.4% more).

3. Local directors in radio receive $100 instead of $90 a week (or 11% more).

This contract affects directors, a/d's, floor managers at ABC, CBS and NBC, directors and a/d's only at Du Mont and radio directors at MBS.

IBEW (International Brotherhood of Electrical Workers): The new contract went into effect 1 May 1954 between CBS and IBEW for technicians. It represents an 8% increase in salaries for technicians but no significant change in working conditions.

AFM (American Federation of Musicians): On 1 February 1954 the AFM signed a five-year contract with the networks. This contract provides for a 10% increase in salaries of staff musicians for three years and an additional 10% increase during the subsequent two years.

Since this contract applies only to staff employees, it is estimated that the over-all cost of music at the networks will be affected by less than a 5% boost.

New York Make-Up Artists (Local 798), New York Wardrobe Mistresses (Local 764), Graphic Artists (Local 841) of IATSE (International Alliance of Theatrical Stage Employees): These contracts were negotiated in spring 1954 between the three locals and ABC, CBS and NBC. Totally they represent an increase of 7% or less.

Radio Grips (Local 782) of IATSE: This contract provided for a 7½% increase in wages and affected ABC and NBC.

Contracts that are going to be up for renegotiation within the near future include the following:

AFTRA (American Federation of Television and Radio Artists): 15 November 1954 with all the networks.

Stagehands (Local 1) of IATSE: 31 December 1954 with all networks.

Du Mont is currently still negotiating with IATSE for its technicians. It is the only network whose cameramen and technicians are members of IA. In New York the network negotiates with Local 794 for its technicians' contract, however, the contracts with the locals in Pittsburgh and Washington are still under negotiation.

Du Mont's entire organizational setup is different from that of ABC and NBC, where technicians are members of NABET (National Association of Broadcast Employees and Technicians) and CBS where they are members of IBEW (International Brotherhood of Electrical Workers).

At Du Mont technicians break down into four categories:

A. Transmitter technicians, equipment maintenance men, transmission technicians.

B. Camera operators, projectionists, audio technicians, video technicians, sound effects men.

C. Microphone boom men and utility men.

D. Studio assistant (cable puller).

At the other three tv networks floor managers are members of RTDG and get the same wage rate as a/d's. At Du Mont, however, floor managers are covered by IATSE and come from B category of technicians.

A contract with TWA (Television Writers of America) has been under negotiation with ABC, CBS and NBC since early fall 1953. This contract will cover freelance tv writers when it goes into effect.

Negotiations are also currently going on between four networks and RWG (Radio Writers Guild) both for staff news writers and staff continuity writers. The RWG contract for freelance radio writers, which expired 15 May, has been extended until 15 September.

NABET contracts will not be up for renegotiation until next January. However, ABC expects to have negotiations with IATSE in December for stagehands' contracts.

Q. Are the affiliated stations bound by the contracts negotiated by the network labor relations people?

A. No. Network labor relations departments handle all the negotiations for the o&o stations only. Union contracts between the affiliates and their local unions are entirely independently negotiated and signed by the management of the affiliated station. In fact, frequently technicians at an affiliate do not belong to the same union as technicians at the network.

Q. How is the cost trend in tv production likely to be affected by the union negotiations forthcoming during the next year?

A. Tv costs seem to be leveling off. Labor negotiators at four tv networks agree that the demands during the past year have been the most modest in tv history. It is unlikely that they will spiral within the near future as they had during tv's infancy.

ROUND-UP

(*Continued from page 61*)

Briefly . . .

WBZ-WBZA, Boston, is sending timebuyers a 12-inch metal ruler inscribed with its call letters. Accompanying the ruler is the following letter: "There's no set *rule*—12 inches make a foot, and 'a pint's a pound the world around.' From all indications, and letters of commendation from clients, WBZ-WBZA is giving a *good measure* of success to its clients. . . ."

* * *

After just 18 weeks on the air WNEM-TV, Bay City, Mich., was awarded first place in the nationwide NBC-Crosley *Hit Parade* promotion contest, according to John H. Bone, general manager. The award was made by BBDO in conjunction with NBC and the Avco Mfg. Corp. for the most outstanding promotion and merchandising of all NBC TV stations.

* * *

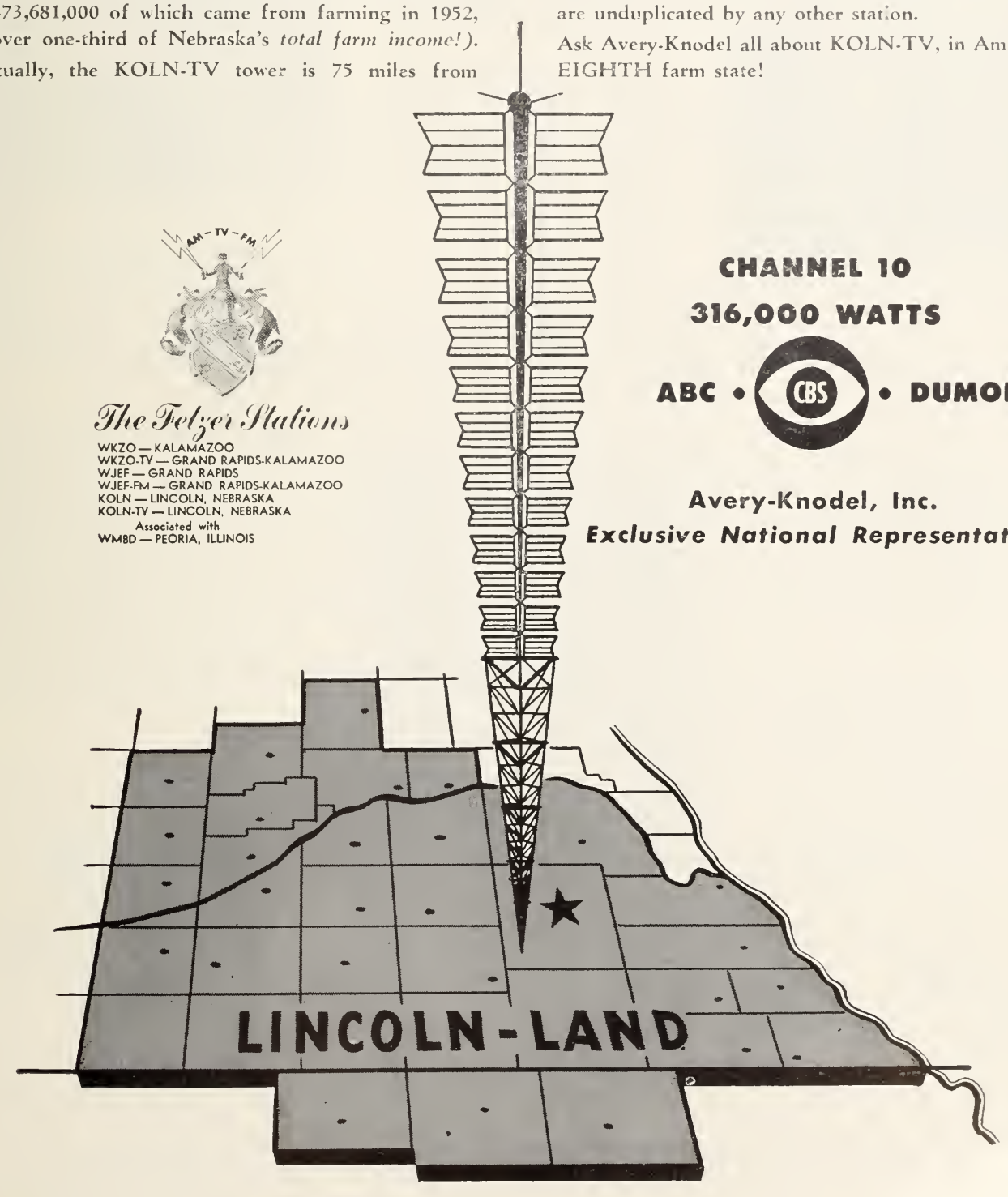
KYW, Philadelphia, is distributing a new booklet on summer radio listening, titled "Even on vacation, families in KYWland never leave home." The booklet points out that, according to Advertest, 91.1% of families are at

KOLN-TV TOWERS 1000 FEET ABOVE LINCOLN-LAND

NEBRASKA'S OTHER BIG MARKET!

The map below shows Lincoln-Land—34 double-cream counties of Central and Southeastern Nebraska—577,600 people with a buying income of $761,124,000 ($473,681,000 of which came from farming in 1952, —over one-third of Nebraska's *total farm income!*). Actually, the KOLN-TV tower is 75 miles from Omaha; Lincoln is 58 miles. With our 1000-foot tower and 316,000 watts on Channel 10, effective June 1st, KOLN-TV will reach over 100,000 families who are unduplicated by any other station.

Ask Avery-Knodel all about KOLN-TV, in America's EIGHTH farm state!



AM – TV – FM

The Fetzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

CHANNEL 10
316,000 WATTS

ABC • CBS • DUMONT

Avery-Knodel, Inc.
Exclusive National Representatives

home in the Philadelphia area on any summer day. Of the less than 10% who are on vacation at any one time, 54.6% visited vacation spots in Pennsylvania and New Jersey, within KYW's coverage area, says the station.

* * *

Winner of KMTV, Omaha's all-expense trip for two to Sun Valley was Miss Ruth Mensch, of Comer and Pollard agency, Kansas City. The trip was



awarded on the basis of a slogan contest conducted last March by the tv station. Above, Miss Mensch (left) and Miss Darlene Dewald enjoy a bicycle ride at Sun Valley.

* * *

The first annual "Kitty Award," presented by Manchester Hosiery Mills to the year's outstanding new star was given recently to May Wynn for her performance in the movie *Caine Mutiny*. The award was presented over Du Mont's *Broadway to Hollywood* show by Claire Mann, WABD personality.

* * *

WCBR, Memphis, sent out a press release in the form of a news clipping from the *Memphis Press-Scimitar* recently to announce that it will stress Negro programing in the future. It becomes Memphis' second radio station directed primarily at a Negro audience. The station has been converted to operate under an entirely Negro program staff as a music-and-news outlet, according to W. M. H. (Bill) Smith, general manager of the Chickasaw Broadcasting Co.

* * *

Some 60,000 card-carrying members of the *Western Ledger* Club were invited to the first annual *Western Ledger* Round-up by WTTV, Bloomington, recently. *Western Ledger* is an afternoon kids' show, on WTTV for the past four years. Some 35,000 people in 8,000 cars showed up at the outdoor event held at McCormick's State Park. Sole charge was the regular Indiana 12¢ park admission fee and 10¢ per car parking fee.

* * *

KEYD-TV, Minneapolis-St. Paul, signed its first sponsor the same day the FCC granted its C.P. The sponsor: Russell L. Stotesbery, president of the Marquette National Bank of Minneapolis. Representing KEYD-TV at the contract signing was Lee Whiting, v.p. and general manager of KEYD and KEYD-TV. The station is expected to begin operating next January.

* * *

This fall for the fifth consecutive year WMCA, New York, will broadcast Notre Dame football games. The 1954 schedule includes 11 games from 25 September to 4 December. All games will be sponsored by the New York Ford Dealers Assn.

* * *

Philip Morris has launched a new merchandising campaign to tie in with its *I Love Lucy* CBS TV show. It has prepared a 40-page recipe and how-to-do-it booklet and is offering the booklet on its tv show. Window posters and



point-of-sale material will also feature the booklet. Other tie-ins include counter-easels which hold the coupons necessary for customers to get copies. The booklet is now being distributed in 12 test markets.

* * *

WKNB's new Television-Radio Center in West Hartford, Conn., was officially opened recently by Governor John Lodge. More than 200 government, business and civic organization leaders as well as representatives of major tv and radio networks attended the ceremonies. The center comprises 20,000 square feet of operating space.

* * *

WBT, Charlotte, has prepared a new sales instrument in the shape of a slide rule. Called the "1954 Pulse of Char-



lotte," the slide rule (see above) shows the quarter-hour ratings and share-of audience for each Charlotte radio station on a seven-day average. Included is a chart to convert WBT ratings into listening homes within the basic coverage area.

* * *

Half the super markets in the country and 60% of the top 1,000 food product manufacturers are now using radio regularly, according to R. David Kimble, director of local promotion for the BAB. Kimble pointed out that radio is the only medium through which it is economically feasible to provide the "constant repetition of sales messages necessary to sell food products in this era of multiple brands, self-service shopping and robot retailing."

* * *

A detailed market study citing the growth and changes in the Middle Georgia market and coverage of this 47-county area by WMAZ-TV is now being distributed to advertisers and agencies by Avery-Knodel. Titled "About the Middle Georgia Market—and How the Media Picture Has Changed," the report points out that Macon, center of this trading area and point of origin of the uhf station's programing, is farther from any other large city than New York is from Philadelphia. WMAZ-TV's share of audience is 45% sign-on to noon, 68% during the afternoon and 57% at night, according to the study.

TOPEKA IS AMERICA'S TOP "SLEEPER MARKET"

Here's a market that's just waiting to be exploited. Topeka ranks 14th in the nation in Consumer Spendable Income* with $6,804 per household. That's 29.7% *above* the national average!

*Consumer Markets — 1954

DOMINATED BY WIBW-TV

Topeka has only one television station—WIBW-TV. We blanket America's No. 14 market and give you a good solid "plus" outside. By the time you read this, our new 1000 foot tower and full 87.1 KW power should be delivering over 100,000 homes . . . without counting a single home in either Kansas City or St. Joseph.



CBS—DU MONT—ABC
Interconnected

TOPEKA, KANSAS
Ben Ludy, *Gen. Mgr.*
WIBW & WIBW-TV in Topeka
KCKN in Kansas City



YOU MIGHT CLEAR 15′ 7¾″*—

BUT . . .

GRAND RAPIDS-KALAMAZOO HOOPERS
January, 1954
Share-Of-Television-Audience

	MON.-FRI. 7 a.m.- 12 noon	MON.-FRI. 12 noon- 5 p.m.	SUN.-SAT. 6 p.m.- 12 midnight
WKZO-TV	80%†	85%	62%
B	31%†	15%	38%

†Adjusted to compensate for the fact that neither station was on the air all hours.

NOTE: *Sampling was distributed approximately 75% in Grand Rapids area, 25% in Kalamazoo area.*

YOU NEED WKZO-TV TO GO OVER IN WESTERN MICHIGAN!

WKZO-TV, Channel 3, is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids—serves more than 406,922 television homes in 29 Western Michigan and Northern Indiana counties. This is a far larger television market than you'll find in and around many cities two and three times as big!

January '54 Hoopers, left, credit WKZO-TV with 63.2% more *evening* viewers than the next Western Michigan station—158.1% more *morning* viewers—466.6% more *afternoon* viewers!

(100,000 WATTS—CHANNEL 3)

AM – TV – FM

The Telzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

WKZO-TV

OFFICIAL BASIC CBS FOR WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

**Cornelius Warmerdam of the San Francisco Olympic Club set this world's record on May 23, 1942.*

television BASICS

SPONSOR

1954: U. S. TV IN NEARLY TWO OUT OF THREE HOMES

Here are some of the important questions you will find answered in the 9 pages of this report

Q. *How many tv homes are there today (and what % is this of U.S.)?* . . . . . *page 1*

Q. *How many multiple-set tv homes are there?* . . . . . *page 2*

Q. *What are socio-economic differences between radio and tv homes?* . . . . . *page 3*

Q. *How does tv viewing vary with the time of day?* . . . . . *page 4*

Q. *Is tv affected by seasonal variations in viewing?* . . . . . *page 5*

Q. *What's the audience composition of tv at varying times?* . . . . . *page 5*

Q. *What's the cost-per-1,000 of network tv show types?* . . . . . *page 7*

Q. *What are some typical talent-production costs for network tv shows?* . . . . . *page 8*

I Dimensions of TV's audience

1. How many tv homes are there today (and what percent is this of the U.S.)?

SOURCE: NBC TV Research, 1 May 1948 and 1 May 1954

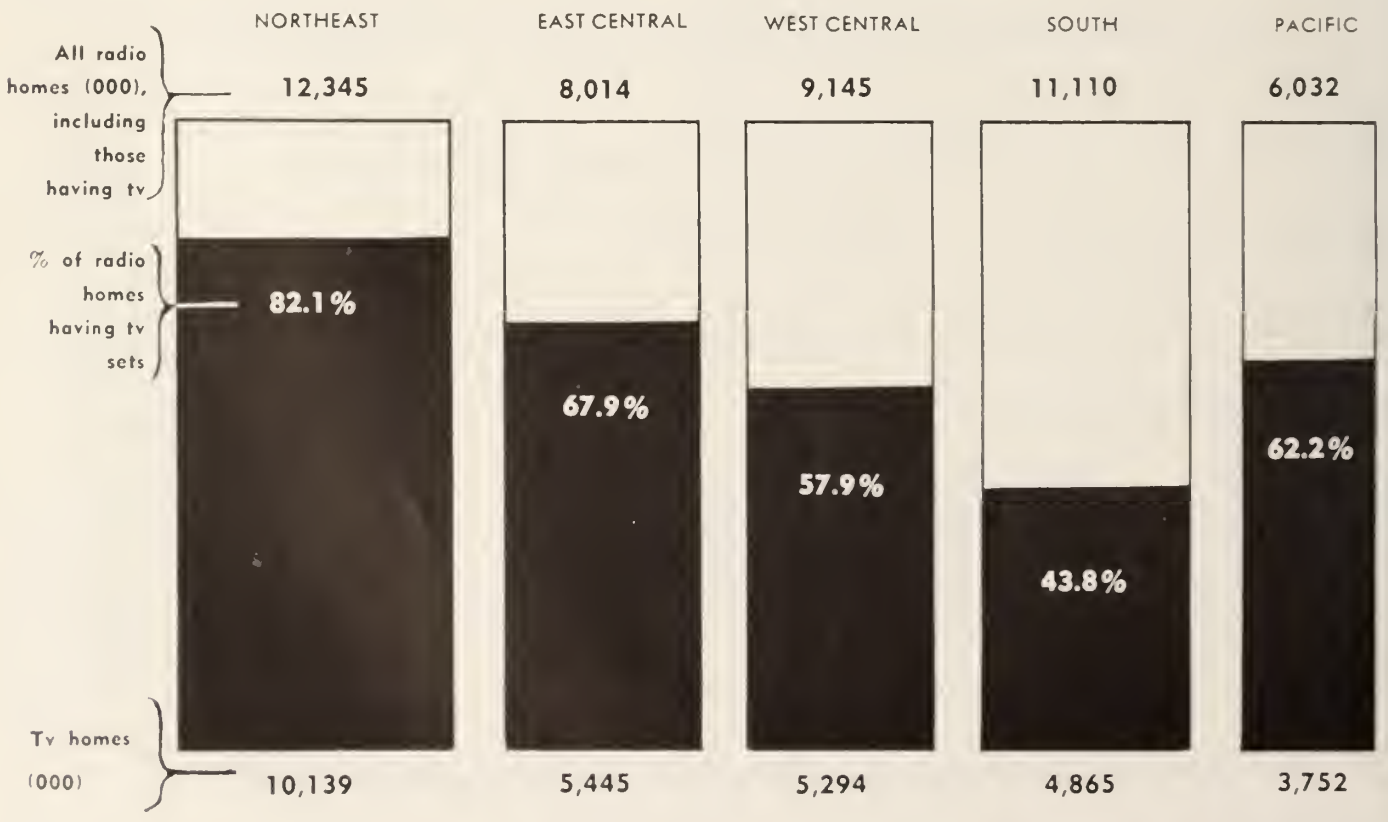
63% of the nation's homes can be reached by television



For every one tv set in the U.S. in 1948—just six years ago this summer—there are 1,000 sets today. According to industry estimates tv has accounted for more sales in the past four years than any other basic appliance. Television has changed the pattern of American home life (more home entertainment; fewer outings to movies, clubs) and has created a whole galaxy of star names, from Jackie Gleason to Jack Webb. Figures above reflect tv growth in new areas; some 8,000,000 homes in these areas were added to the national video audience in the past year. Tv growth, now reaching near-saturation in some areas (in cities with more than 500,000 homes some 85% have tv) is slowing, but is expected to spurt again as color tv receivers (see chart page 120) are purchased.

2. How is tv distributed in the U.S. by key geographical areas?

SOURCE: A. C. Nielsen Co., April 1954



3. How are television homes distributed according to city size?

SOURCE: NBC TV study "Television's Daytime Profile"

HOMES IN CITIES WITH POPULATION OF	TOTAL HOMES	TV HOMES	NON-TV HOMES
1,000,000 and over	13.4%	18.1%	7.2%
250,000-999,999	12.3%	15.7%	7.5%
50,000-249,999	11.8%	13.0%	10.1%
2,500-49,999	24.4%	22.7%	26.6%
Under 2,500	38.1%	30.5%	48.6%
All homes	100.0%	100.0%	100.0%

Distribution of tv heavier in major metropolises

The chart at left compares the proportion of U.S. homes located in cities of varying population with the location of television sets. There is a higher concentration of television homes in the larger cities. While 13% of the population is found in cities of 1,000,000 population and more, 18.1% of all tv homes are found in cities of this size. In the smallest U.S. communities, cities of under 2,500, 38.1% of the U.S. population resides. There, however, are found only 30.5% of all U.S. television homes.

4. What percent of television homes are able to receive more than one station?

SOURCE: A. C. Nielsen Co., January 1954

85% of U.S. tv homes receive more than one television station

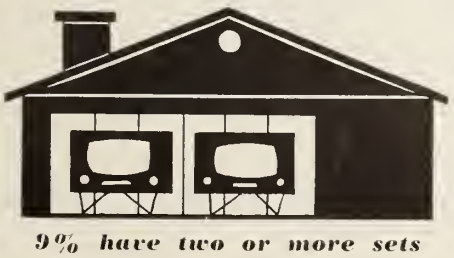
The chart at right was compiled by A. C. Nielsen Co. for January 1954. Since more stations have come on the air in the intervening months, the pattern has shifted even more sharply toward a situation in which viewers have a choice of television programs. While no single market has more than seven channels specifically assigned to it, 2% of the population is shown here receiving nine to 11 stations. This is accounted for by sets located between major centers which are able to receive signals from several markets. The majority of sets, however, are those served by three or fewer stations; 55% are able to receive one to three television stations.

NUMBER OF STATIONS RECEIVED	PERCENT OF TOTAL TV HOMES
1	15%
2	12%
3	28%
4	13%
5-6	6%
7-8	24%
9-11	2%
	100%

5. Is a trend toward multiple-set tv homes developing?

SOURCE: See below

NEW YORK

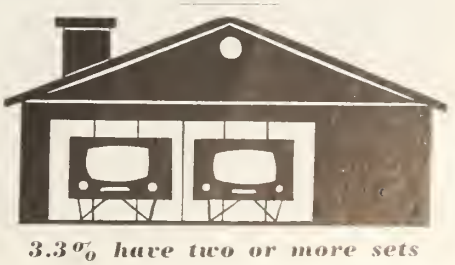


9% have two or more sets

Study by Advertest Research in New York metropolitan area showed over 9% of homes had two or more television sets in working condition as of month of survey in May 1954.

Arizona State College study for Phoenix stations (KPHO-TV, KOOL-KOY-TV, KTYL-TV) showed 3.3% of homes in Greater Phoenix area have over one television set, January 1954

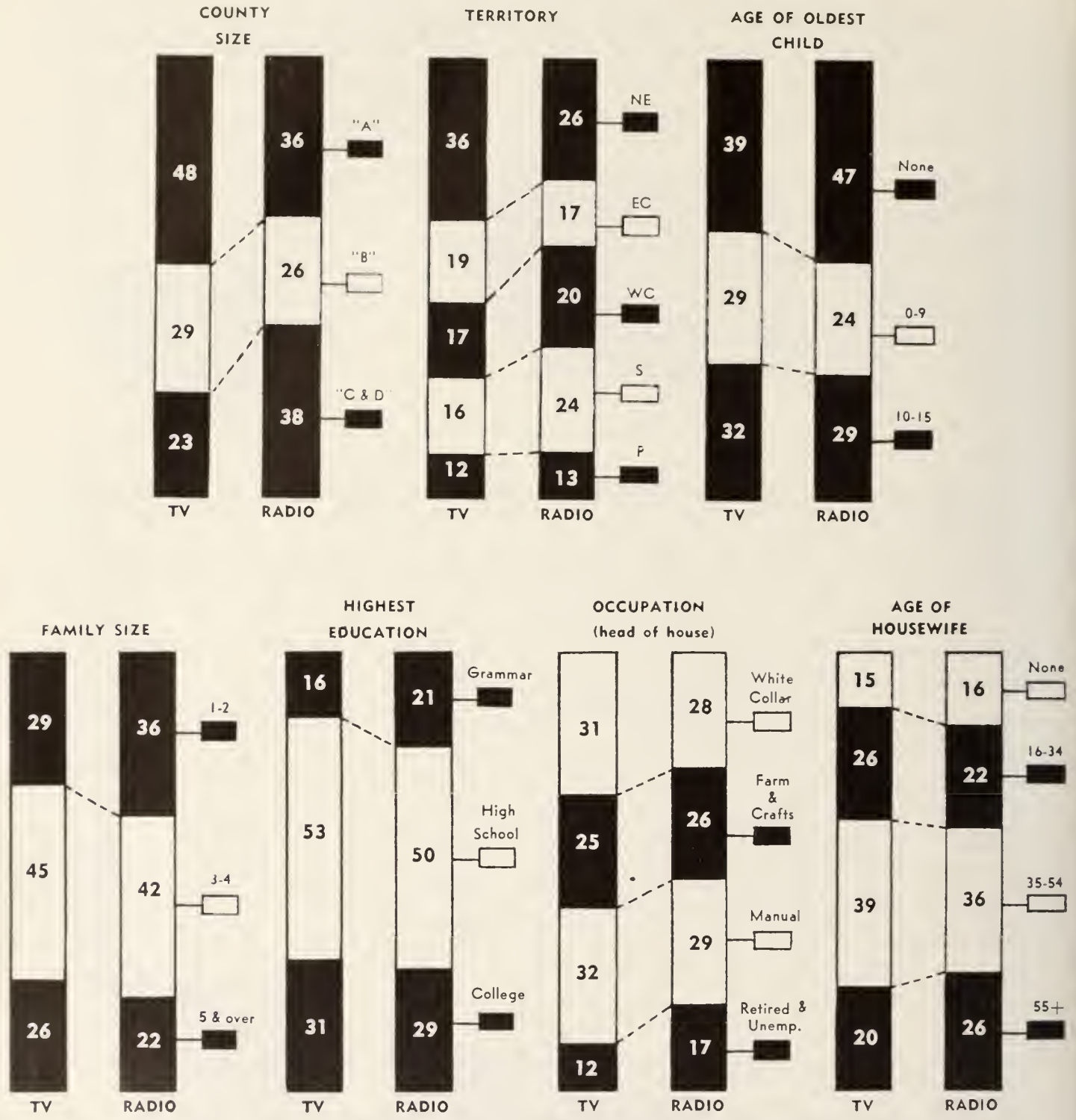
PHOENIX



3.3% have two or more sets

6. How do tv and radio families compare on a socio-economic basis?

SOURCE: A. C. Nielsen Co., January 1954



Gaps between tv and radio families narrow as tv grows throughout the U.S.

A few seasons ago, when tv sets still cost $400 and up, the tv home was far more likely to be an upper-middle class (or higher) family. Today, with set prices having tumbled, and tv having spread into almost two out of every three U.S. homes, the gaps between tv homes and radio homes are growing smaller. In other words, when you talk of tv homes in metropolitan areas you are in effect talking about radio homes, and you are comparing tv with itself.

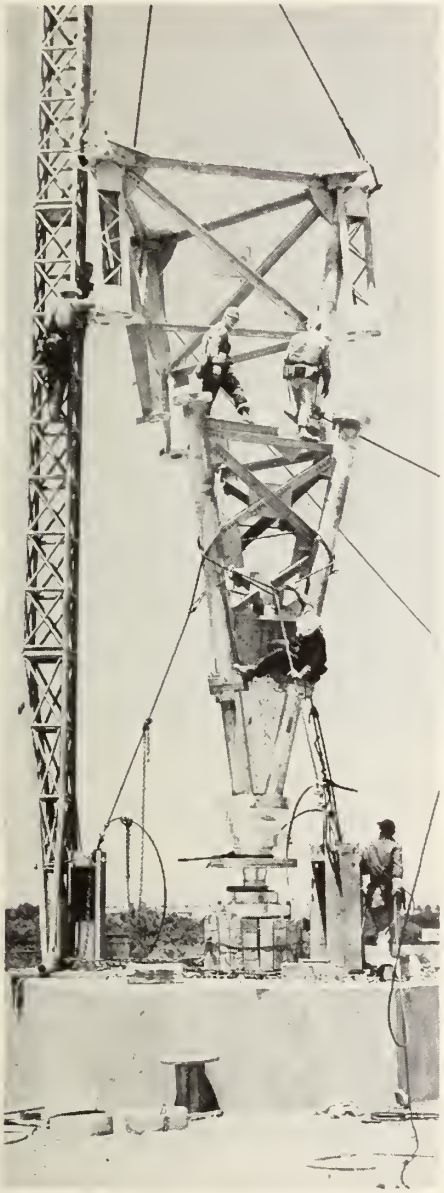
However, there are still some important socio-economic differences worth noting in planning fall 1954 advertising:

LOCATION DIFFERENCES: You still can't blanket the country with tv, no matter how you try. Radio is distributed almost evenly in all counties and major territories; tv is concentrated more in the most-populated counties (since these make up metropolitan markets) and in the populous East and Midwest.

FAMILY DIFFERENCES: In the general pattern of comparison between tv homes and radio homes there are slightly more large families (on a percentage basis; not in numbers) in the tv group. That's because tv was bought first by families with kids, later by one and two-person families, as tv grew.

OCCUPATION DIFFERENCES: As tv grew, and moved downward in the penetration of the U.S. market from white-collar, middle-income families, the occupational gaps have narrowed. An examination of the chart above will show that the differences in occupation (which have a close relationship with income and education) are not very startling between tv and radio homes. Latest growths have been in homes of manual workers.

Going Up!



WORLD'S TALLEST MAN-MADE STRUCTURE!

KWTV

OKLAHOMA'S NO. 1 TV STATION!

NO. 1 IN HEIGHT—1572-foot tower, tallest in the world!

NO. 1 IN POWER—316,000 watts!

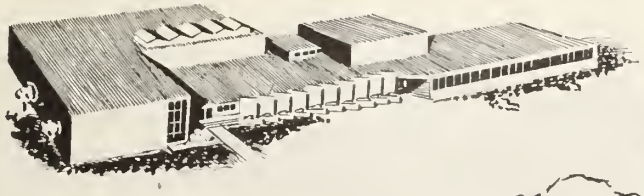
NO. 1 IN COVERAGE—will bring viewing to Oklahoma areas never before served by television!

The first 35 feet of KWTV's massive tower (at left) swings into place. This section weighs 64,000 pounds. In the other picture workmen set the solid steel cap on a cluster of 21 porcelain insulators. The insulators are four inches in diameter.

NOW is the time to start **your** (sales) building with KWTV. Ask us for the complete story!



EDGAR T. BELL, Executive Vice Pres.
FRED L. VANCE, Sales Manager





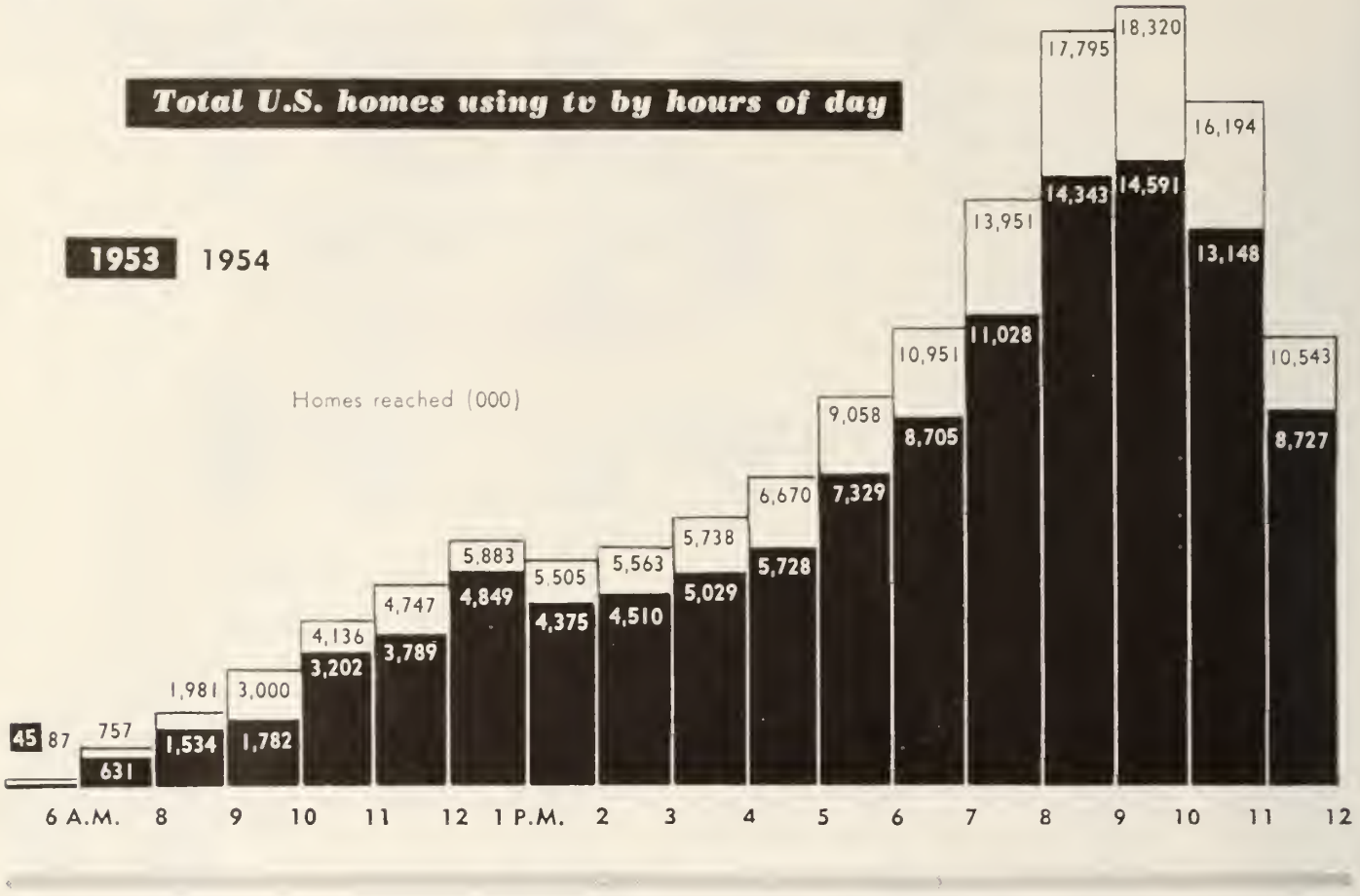
OKLAHOMA CITY

AFFILIATED MANAGEMENT KOMA CBS • REPRESENTED BY AVERY-KNODEL, INC.

II Television viewing habits

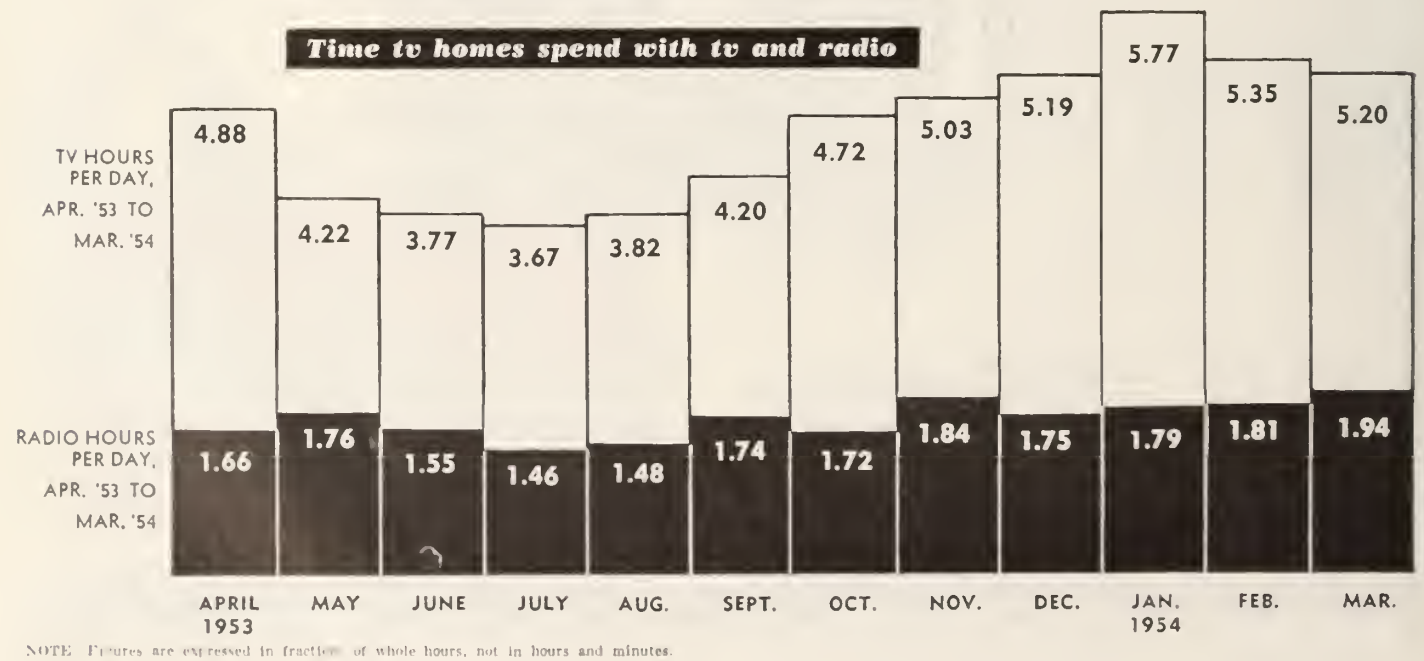
1. How does tv viewing vary according to time of day?

SOURCE: A. C. Nielsen Co., March 1954



2. How does amount of time tv homes spend with radio and tv compare?

SOURCE: A. C. Nielsen Co., 1953 and 1954 (April 1953-March 1954)



NOTE: Figures are expressed in fractions of whole hours, not in hours and minutes.

playing the percentages pays off in Harrisburg

MARKET: Harrisburg is the leading "Quality Market" of Pennsylvania . . . . first in per capita sales, second in per capita income, third in drug sales, fourth in automotive and total retail sales.

RATINGS: 80% of the highest rated night time shows are on WTPA . . . . 60% of the top daytime shows are seen on WTPA. A full time program schedule builds ratings for shows, sales for advertisers.

CIRCULATION: In May 1953, only 37% of the homes in Harrisburg could receive television . . . . in April 1954, 66% of all homes have television receivers, with 94% conversion to receive local stations.

COLOR: 100% converted to network color since early in 1954, WTPA was the first station in Central Pennsylvania to transmit color. . . . . By December 1954, local color film and slide equipment will be installed.

PROMOTION: Every program is exploited to the fullest by all promotional media . . . . air announcements . . . . in daily newspaper advertising . . . . taxi cards . . . . billboards and direct mail.

represented by
Headley-Reed TV

WTPA TELEVISION, HARRISBURG, PA.

3. How does tv audience composition vary with the time of day?

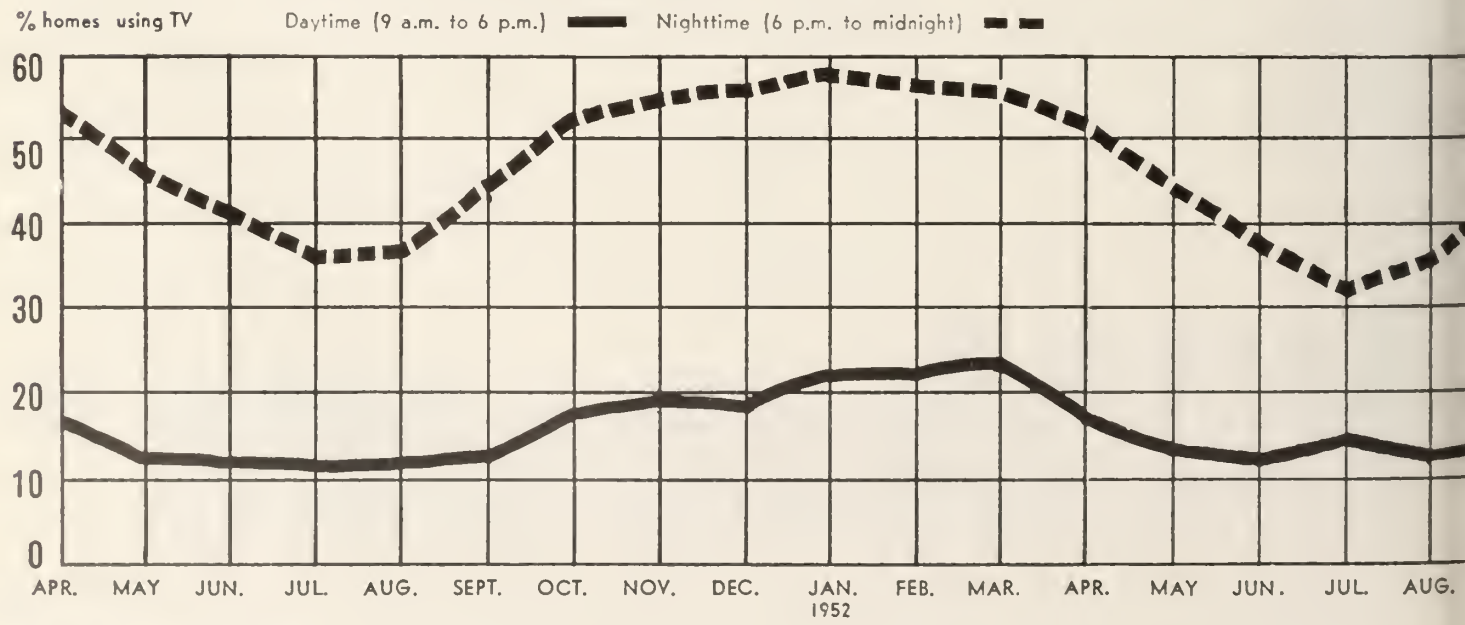
SOURCE American Research Bureau, March 1954

Audience composition, viewers-per-set: use them together

MONDAY-FRIDAY	MEN	WOMEN	KIDS (UNDER 16)	VIEWERS-PER-SET
6-9 AM	29%	45%	26%	2.2
9-NOON	9%	57%	34%	1.8
NOON-3 PM	15%	52%	33%	1.8
3-6 PM	14%	33%	53%	2.2
6 PM-MID. SUN. THRU SAT. (entire week)	33%	41%	26%	2.7

Chart above, prepared especially for SPONSOR by American Research Bureau, is based on a socio-economic cross-section of U.S. viewers, not just a random sample. It reflects viewing in urban and rural areas in every U.S. county within 150 miles of a tv signal, thus has great significance for tv-minded agencies and advertisers. ARB's James W. Seiler, director, gives this warning however: "It's important to realize that audience composition must be used in conjunction with viewers per set. There is a higher percentage of women in the daytime audience, for instance, but with a higher viewers-per-set at night that means more women per-1,000-viewing-homes at night."

4. What is the seasonal variation in television viewing in all U.S. radi



5. What types of shows were most popular this past season ('53-'54)?

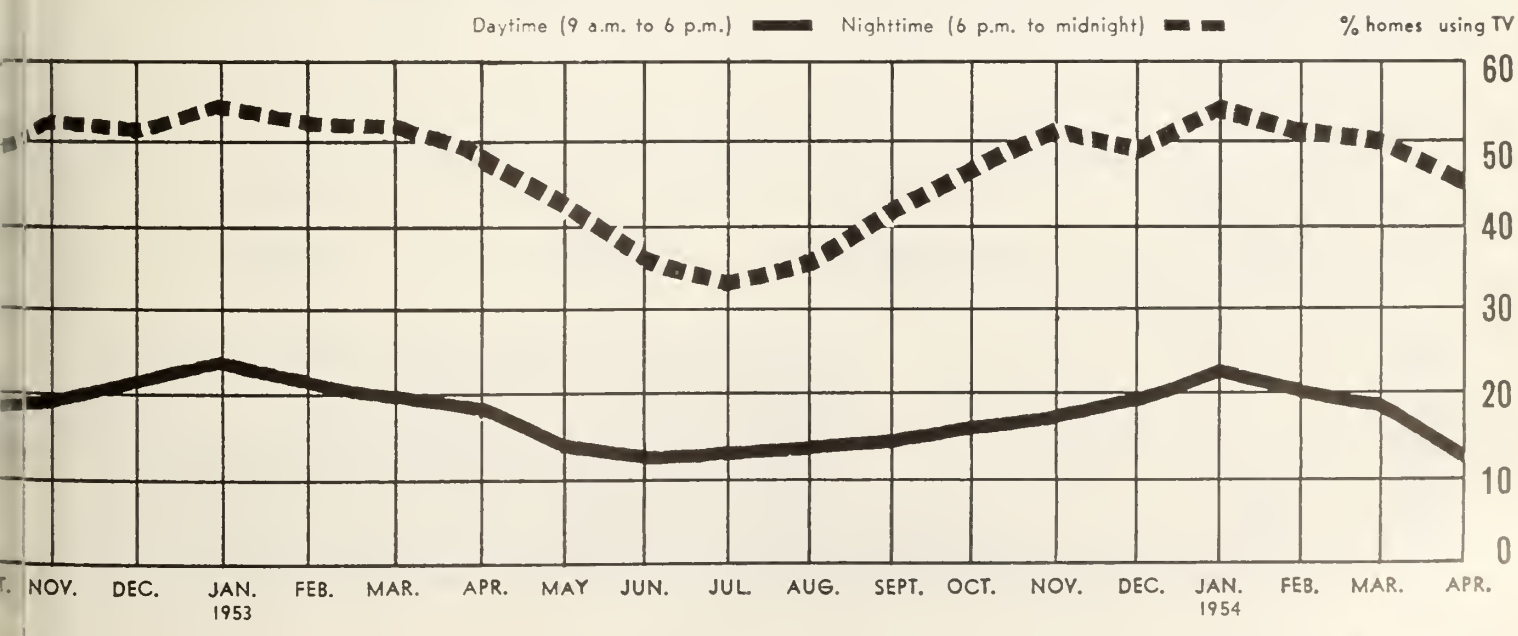
SOURCE: American Research Bureau monthly average ratings, Oct. '53 to May '54

RANK	PROGRAM	NETWORK	SHOW TYPE	SPONSOR	SEASON RATING
1.	I Love Lucy	CBS	Situation comedy	Philip Morris	63.1
2.	Dragnet	NBC	Detective drama	Liggett & Myers	61.0
3.	You Bet Your Life	NBC	Quiz-comedy	Chrysler Corp., DeSoto Div.	53.6
4.	Talent Scouts	CBS	Talent search	T. J. Lipton	47.9
5.	Jackie Gleason	CBS	Comedy-variety	Nestle Co., Schaeffer Pen; Schick	46.4
6.	Milton Berle	NBC	Comedy-variety	Buick Motor Co.	44.7
7.	Life of Riley	NBC	Situation comedy	Gulf Oil Co.	43.1
8.	Godfrey and Friends	CBS	Variety-music	Toni; Frigidaire, CBS Colu'bia; Pillsbury	42.9
9.	Our Miss Brooks	CBS	Situation comedy	General Foods	40.7
10.	Toast of the Town	CBS	Variety-music	Lincoln-Mercury Dealers	40.2

The "top 10" figures above are for the entire 1953-'54 tv season. The show type which appears most often is situation comedy with three of the top 10 shows falling in this category: "I Love Lucy," "Life of Riley" and "Our Miss Brooks." Show types with two entries each on the list were: comedy-variety and variety-music. Comedy-variety is used to designate the kind of program built around a comedian with his supporting acts. Variety-music is a less precise term since it ranges from "Godfrey and Friends" to "Toast of the Town." Of the 10 shows three are on film: "Lucy," "Dragnet," "Riley." ARB's top 10 for '52-'53: "Lucy," "Talent Scouts," "You Bet Your Life," "Godfrey and Friends," "Dragnet," "Comedy Hour," "Star Theatre," "What's My Line," "Show of Shows," "Miss Brooks."

...nes (April 1951-April 1954)?

SOURCE: A. C. Nielsen Co. (Nielsen Television Index 1951-1954)

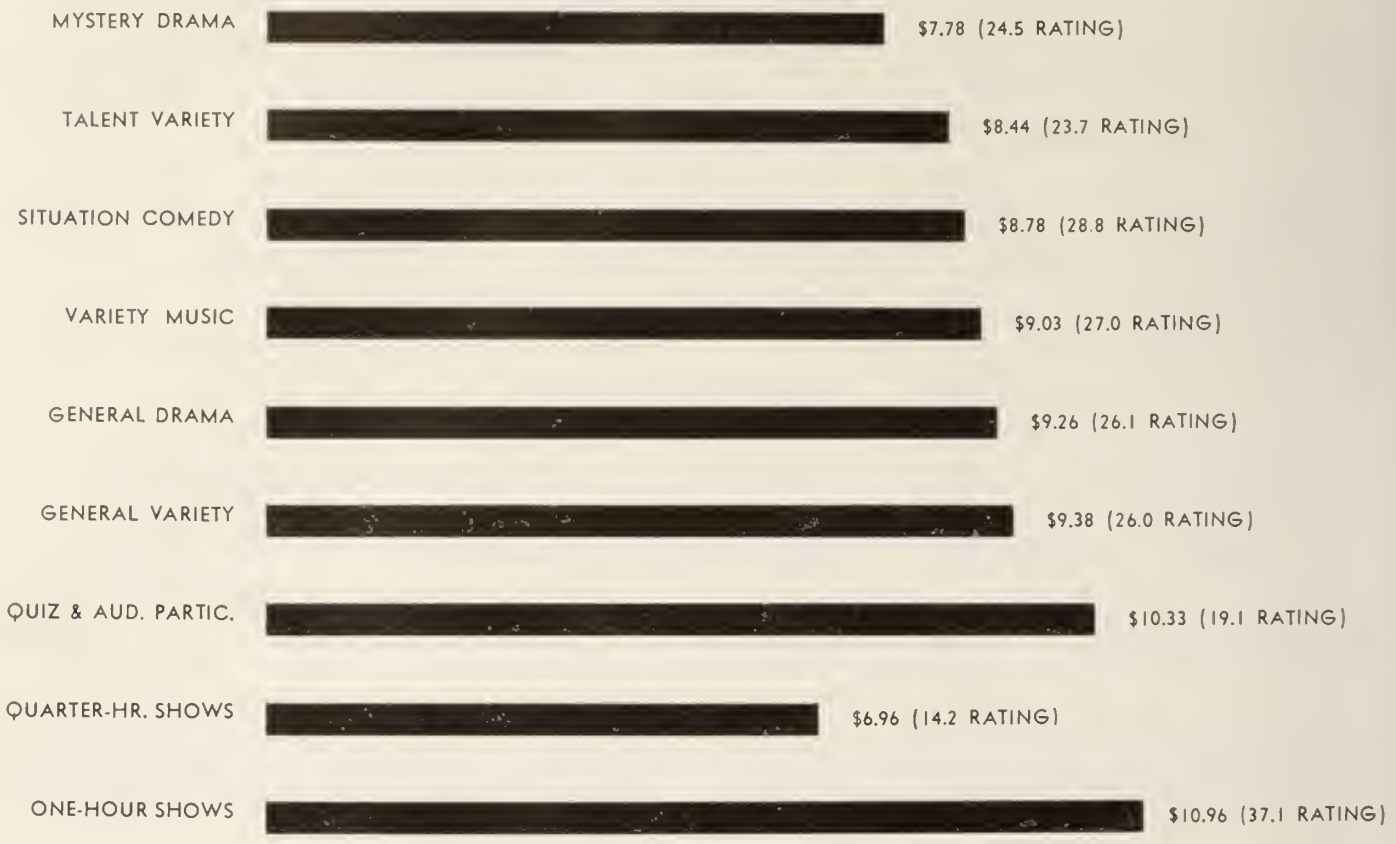


III Cost of television advertising

1. What's the cost-per-1,000 homes of network tv programs by types?

SOURCE: A. C. Nielsen Co.

Evening once-a-week half-hour show comparisons (two weeks ended 13 February 1954)



2. How much will color tv add to the cost of live b&w tv shows?

SOURCE: J. L. Van Volkenburg, president, CBS TV, speech at 4A's meeting, April 1954

B&W SHOW, CIRCA 1958 (NIGHT ½ HOUR)

NO. STATIONS	TIME, CABLE COSTS	TALENT, PRODUCTION	COST-PER-M
100	$58,000	$25,000	$2.31

COLOR SHOW*, CIRCA 1958 (NIGHT ½ HOUR)

NO. STATIONS	TIME, CABLE COSTS	TALENT, PRODUCTION†	COST-PER-M
100	$60,000	$31,000	$2.54

*Seen in b&w on regular sets, in color on color receivers †Includes $2,100 for extra rehearsal

In Youngstown, Ohio—the 32nd U.S. Market*—it's WKBN-TV...





FIRST ...in network and film programs

FIRST ...in local live programs

in a major TV market!

138,218 TV households — almost a half-million viewers — now receiving Channel 27
(Based on the May 15-21, 1954 ARB)

Of the two Youngstown stations, WKBN-TV **network and film programs** are favorites. WKBN-TV has 4 of the first 5 . . . 8 of the first 10 . . . 12 of the first 15 . . . and 20 of the 28 programs rated 19.0 or better!

WKBN-TV **local live programs** capture the first 9 positions . . . and take 9 of the first 10 ratings!

Program	Station	ARB Rating
1. Polka Party	WKBN-TV	16.3
2. Rucker's Rumpus Room	WKBN-TV	12.4
3. Grizzly Pete	WKBN-TV	10.8
4. Tip Top Clubhouse	WKBN-TV	9.7
5. Local Edition News	WKBN-TV	9.1
6. Rambling Reporter	WKBN-TV	6.7
7. News, 6:30 p.m.	WKBN-TV	6.6
8. This Week at Home	WKBN-TV	6.5
9. Sports-Weather	WKBN-TV	5.6
10. Kitchen Korner	Station B	4.3

(Source: ARB — May 15-21, 1954)

*Source: 1954 SRDS Consumer Markets

Program	Station	ARB Rating
1. I Love Lucy	WKBN-TV	44.3
2. Jackie Gleason	WKBN-TV	36.1
3. Hit Parade	Station B	31.6
4. Godfrey & Friends	WKBN-TV	30.5
5. Red Buttons	WKBN-TV	27.6
6. Dragnet	Station B	27.0
7. Strike It Rich	WKBN-TV	26.5
8. Racket Squad	WKBN-TV	25.9
9. Our Miss Brooks	WKBN-TV	25.6
10. Toast of the Town	WKBN-TV	25.3
11. I've Got A Secret	WKBN-TV	23.8
12. This Is Your Life	Station B	23.8
13. Beat The Clock	WKBN-TV	23.5
14. Four Star Playhouse	WKBN-TV	22.7
15. TV Hour	WKBN-TV	22.5
16. Milton Berle	Station B	22.5
17. Martha Raye	Station B	21.7
18. Meet Millie	WKBN-TV	21.6
19. Comedy Hour	Station B	21.6
20. TV Playhouse	Station B	21.6
21. Two For The Money	WKBN-TV	20.5
22. My Friend Irma	WKBN-TV	20.5
23. Place The Face	WKBN-TV	20.0
24. Studio One	WKBN-TV	19.7
25. Make Room For Daddy	WKBN-TV	19.5
26. Playhouse of Stars	WKBN-TV	19.5
27. Big Story	Station B	19.5
28. Dollar A Second	WKBN-TV	19.0

(Source: ARB — May 15-19, 1954)

Represented Nationally by Paul H. Raymer Co.

CBS • DUMONT • ABC

WKBN-TV Channel 27

YOUNGSTOWN, OHIO

FULLY EQUIPPED FOR NETWORK COLOR-CASTING

3. What are some typical talent-production costs for network tv shows? †

SOURCE: Network Tv Comparagraph which appears in alternate issues of SPONSOR. These represent 53-54 season prices

MYSTERY-CRIME-DRAMA

THE WEB	$11,000
ROCKY KING	$9,800
PLAINCLOTHESMAN	$8,000
MAN BEHIND THE BADGE	$14,000
MARTIN KANE	$14,000
SUSPENSE	$13,500
DANGER	$10,000
MAN AGAINST CRIME (film)	$26,000
BIG TOWN (film)	$21,000
JUSTICE	$17,500
DRAGNET (film)	$25,000
MARK SABER (film)	$9,000

SITUATION COMEDY

I LOVE LUCY (film)	$35,000
MR. PEEPERS	$19,000
BURNS & ALLEN (film)	$25,000
MEET MILLIE (film)	$20,000
I MARRIED JOAN (film)	$23,000
MY LITTLE MARGIE (film)	$22,500
MAMA	$22,500
MY FRIEND IRMA	$28,000
OUR MISS BROOKS (film)	$26,000
THE GOLDBERGS	$18,500

GENERAL DRAMA

GOODYEAR PLAYHOUSE) PHILCO PLAYHOUSE)	$32,000
ROBERT MONTGOMERY	$35,000
FIRESIDE THEATRE (film)	$20,000
KRAFT THEATRE	$20,000
FORD THEATRE	$23,000
LUX VIDEO THEATRE	$20,000
SCHLITZ PLAYHOUSE (film)	$26,000
YOU ARE THERE	$20,500

AUDIENCE PARTIC. & PANEL

WHAT'S MY LINE?	$9,500
I'VE GOT A SECRET	$8,000
THE NAME'S THE SAME	$7,500
PLACE THE FACE	$11,000
DR. I. Q.	$4,000
BREAK THE BANK	$12,500
TWO FOR THE MONEY	$12,000
STRIKE IT RICH	$8,500
NAME THAT TUNE	$12,000
DOWN YOU GO	$6,000
DOLLAR A SECOND	$10,500

VARIETY-COMEDY

SAT. NIGHT REVUE (per 30 min.)	$15,000
TOAST OF THE TOWN	$30,000
GODFREY'S FRIENDS	$45,000
JACKIE GLEASON (total hour)	$72,000
COLGATE COMEDY HOUR	$70,000
DAVE GARROWAY SHOW	$25,000

SERIAL DRAMA

LOVE OF LIFE	$8,500
SEARCH FOR TOMORROW	$8,500
GUIDING LIGHT	$10,000
HAWKINS FALLS (per 1/4 hour)	$3,500
SECRET STORM	$10,000

JUVENILE SHOWS

DING DONG SCHOOL (per 30 min.)	$1,160
HOWDY DOODY (per 15 min.)	$1,600
SPACE PATROL	$6,500
SKY KING (film)	$19,000

NOTE: *Prices for many film shows are not actual cost of production, but represent the average cost per show over the full season, including both originals and reruns. Resulting price per show may be only 50-70% of real production cost.*

†All figures refer to weekly costs except where otherwise indicated.

REPRINTS OF TV BASICS are available on request. Special price for quantity orders

Walter Hagen

Vice President, Walter Hagen Golf, Division of Wilson Sporting Goods Company, says:

"To me, the most significant characteristic of the Grand Rapids area — is growth. That characteristic was evident when we established our business here in 1939. It is just as evident today in every economic direction. WOOD-TV is the natural outcome of this sound, area development... and will be a potent factor in its continuance."





WOODland-TV is big territory!

In growth — Walter Hagen Golf is a typical Grand Rapids industry. Production has increased to approximately half a million clubs a year. In golf — it's unique. Walter Hagen equipment is sold only by golf professionals. It's made by golfers, too! But that's not surprising in WOODland-TV... an area famous for fine courses.

In summer, WOODlanders share the fairways with millions of tourists — who spend an estimated $200,000,000* in Western Michigan annually. Retail sales skyrocket — in the primary Grand Rapids area; in Muskegon, Battle Creek, Lansing and Kalamazoo. And this rich market is all yours, with WOOD-TV — first station in the country to deliver 316,000 watts from a tower 1000′ above average terrain. For top coverage of Western Michigan — select WOOD-TV — Grand Rapids' *only* television station!

*U.S. Department of Commerce



WOOD-TV

GRAND RAPIDS, MICHIGAN

GRANDWOOD BROADCASTING COMPANY • NBC, BASIC; ABC, CBS, DuMONT, SUPPLEMENTARY • ASSOCIATED WITH WFBM-AM AND TV, INDIANAPOLIS, IND. • WFDF, FLINT, MICH., WEOA, EVANSVILLE, IND. • WOOD-AM, WOOD-TV, REPRESENTED BY KATZ AGENCY

IV Television's billings

1. How much money (gross) has been invested in net tv ('49-'54)?

SOURCE: Publishers Information Bureau

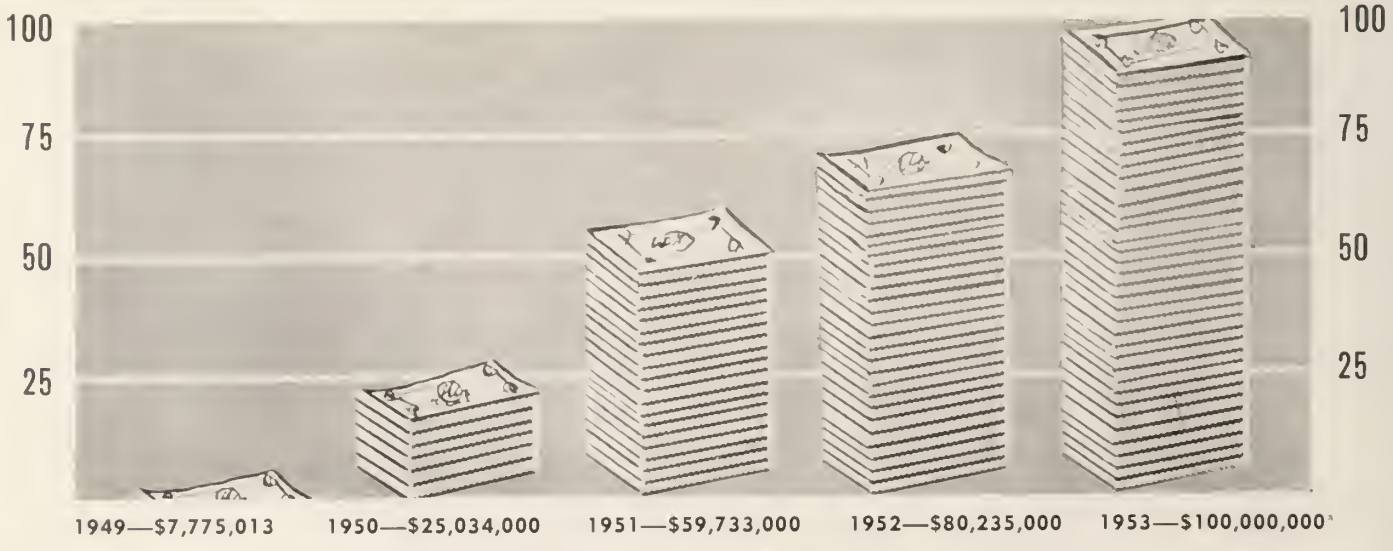
NETWORK	1949	1950	1951	1952	1953	1954 First 4 Months
ABC	$1,391,991	$6,628,662	$18,585,911	$18,353,003	$21,110,680	$10,478,129
CBS	$3,446,893	$13,011,831	$42,470,844	$69,058,548	$97,466,809	$42,980,081
DTN	$955,525	(No report)	$7,761,506	$10,140,656	$12,374,360	$4,827,665
NBC	$6,500,104	$21,185,692	$59,171,452	$83,242,573	$96,633,807	$41,642,160

YEARLY TOTALS

1949	$12,294,513	1951	$127,989,713	1953	$227,585,656
1950	$40,826,185	1952	$180,794,780		

2. How much money have advertisers spent for spot tv time ('49-'54)?

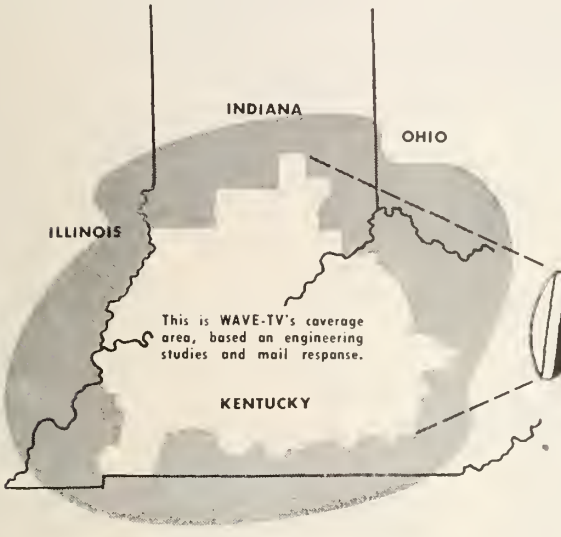
SOURCES: Federal Communications Commission; SPONSOR estimates



Dollar figures show national spot revenues of stations AFTER trade discounts of frequency and dollar volume; BEFORE commissions to reps, agencies, brokers.

*SPONSOR estimate based on television industry and rep forecasts.

SEARCHING?





If you're searching for the biggest TV AUDIENCE in Kentucky and Southern Indiana — ASK YOUR REGIONAL DISTRIBUTORS!

Go ahead!—telephone your distributor in Louisville—
then in Evansville (101 air miles)—
then in Lexington (78 air miles).

Ask each "What TV stations do your neighbors prefer?"
The calls will cost you a few dollars, but may save you many!

WAVE-TV

CHANNEL 3 · LOUISVILLE
FIRST IN KENTUCKY
Affiliated with NBC, ABC, DUMONT
NBC SPOT SALES, Exclusive National Representatives

SEND FOR NEW LIST OF 715 KEYSTONE STATIONS, COMPLETE MAPS OF NIELSEN COVERAGE AND KEYSTONE'S TV SUPPLEMENT



Want to Build Your Own Radio Network?

Trouble with wired network advertising sometimes is that it covers you where you don't need it and leaves you bare where you could use a blanket. Us . . . why we have a network that's as flexible as a pair of hollow legs filled to the knee caps with Old Grandad. Flexible enough? You can build your own network. It's simple. List the markets where you want strong, complete coverage . . . extra merchandising arms and legs to tell and sell the dealers . . . to get displays onto and into the windows.

We'll take your list and furnish a network that will prove to you that KEYSTONE is the most RADIOACTIVE network in America and the most flexible. Call us, write us, wire us. We'll help you build YOUR OWN RADIO NETWORK to follow your specific sales pattern . . . "tailor-made" for your markets.

● WRITE, WIRE OR PHONE FOR COMPLETE MARKET INFORMATION AND RATES

CHICAGO
111 West Washington St.
STate 2-6303

NEW YORK
580 Fifth Avenue
PLaza 7-1460

LOS ANGELES
1330 Wilshire Blvd.
DUnkirk 3-2910

SAN FRANCISCO
57 Post Street
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This Comparagraph appears regularly in alternate issues. It will appear next 9 August 1954

RADIO COMPARAGRAPH OF NETWORK PROGRAMS

Nighttime 12 July 1954

SPONSOR

SUNDAY

	ABC	CBS	MBS	NBC
6 pm	Mon morn hdlines P Lorillard: kents 110N L L&N $1100 Paul Harvey Beltone Hearing 121C L O&B $750 George Sokolsky co-op 55N L Jimmy Nelson's Highway Frolics N 6:45-9 L	Broadway Is My Beat Wrigley Co. doublemint gum 189N L&T R&R $9500 Summer in St Louis L	Nick Carter N T Scholl Mfg dr scholl's foot aids Donahue & Coe $1050 Multi-Message On the Line With Considine Mutual of Omaha 185N 6:30-45 L B&J $1000 General Sports Time General Tire 165N L D'Arcy	American Forum of the Air Wash L NBC Pops Concerts N 6:30-7:30 L
7	Jimmy Nelson's Highway Frolics (cont'd) N 6:45-9 L	Juke Box Jury 7-8 H T Toni Co Weiss & Geller 7:30-45 ... 205H T	Rod & Gun Club of the Air N co-op T Wonderful City N T	NBC Pops Concerts cont'd Conversation N L
8	Jimmy Nelson's Highway Frolics (cont'd) N 6:45-9 L	Gary Crosby Show H T My little Margie Philip Morris philip morris cigs 134H T Biow $3750	Hawaii calls music H T Enchanted hour C L	Sunday with Garroway N 8-10 L
9	T Grant news P Lorillard: old golds 335N L L&N $1100 Frank Conniff News N L Jimmy Nelson's Highway Frolics N L	Edgar Bergen-Charlie McCarthy Kraft Foods 205H JWT	The Army Hour N T London Studio Melodies N T	Sunday with Garroway (cont'd) N 8-10 L
10	Paul Harvey news C co-op L George Hamilton Combs N L&T Revival Time Assemblies of God 350 Springfield, Mo L Walter F. Bennett	Daniel Schorr N 10-10:05 T Man of the Week N T UN Report N 10:30-45 T John Durr Sports N T	Men's Corner N L Harri Markel N Little Symphonies Chi L	Inheritance H L Meet the press Discussion Martha Rountree moderator Wash T $1500
11	Moods in Melody N L Beyond the Stars N 11:30-55 L&T News 11:55-12m N L	News N L Dance orch Var L	Ed Pettitt news N co-op L Winnipeg Sunday Concert Chi	News from NBC N L No network service

MONDAY

	ABC	CBS	MBS	NBC
6 pm	No network service m-f 6-6:30 Bill Stern Anheuser-Busch: budweiser beer 301N m-f L D'Arcy $2000 George Hicks co-op N m-f L	A Jackson news Metropolitan Life 36N m-f L Y&R $1850 Dwight Cook's Guest Book N m-f L No network service m-f Lowell Thomas Kaiser-Willys 117N m-f L Ewell & Thurber; Weintraub $7650	No network service	No network service Mel Allen-Russ Hodges, sports co-op N m-f L No network service m-f Three star extra Sun Oil, sunoco 31Var m-f L HOBM $1800
7	John Vandercook CIO, Int'l 154N m-f L Kaufman $1000 Quincy Howe co-op C m-f L Lone Ranger Gen Mills 170D m,w,f L 7:30-55 D-F-S $5500 L Griffith news m-f 7:55-8 N L	Tennessee Ernie H T $5175 Peter Lind Hayes Show N m-f T 7:15-45 Edw R Murrow Amer Oil: amoco Katz 83N m-f Ford 121N m,w,f JWT share $5000	Fulton Lewis Jr co-op 200Wash m-f L Dinner Date N m-f L G Heatter; Amer Hm Pr bisodol 526Var m-w L SSCB ½hr $1500 In the Mood N T	Alex Dreier Int'l Harvester 53C m-f L Y&R $1500 No network service m-f M Beatty news Miles 7:15-30 184Var m-f L Wade $2500 One man's family Toni Co 198H m,th L Burnett $5000
8	Henry J Taylor General Motors 331N T Kudner $750 American Music Hall N L Voice of Firestone Firestone Tire & Rubber Co 207N L S&J $18,000 simul	My Friend Irma Carter Prods Bates 15 min 203H T Tatham-Laird $5000 Arthur Godfrey's Talent Scouts Thos J Lipton, tea, soup mixes 168N L r 10:30-11pm Y&R $9500	The Falcon** R J Reynolds Esty camels Lemon Prods Advisory Bd McCann Erickson 504N T Multi-messg plan Under Arrest N T co-op	Best of All N L
9	Camarata Music Show N News N 9:25-30 Sammy Kaye's Serenade Room N	Gunsmoke Liggett & Myers chesterfields 205H L Cunningham & Walsh $2875 Gangbusters Wm Wrigley 205N Robert Trout Chevrolet m-f C-E 9:55-10	Bill Henry news Johns Manville 150W 9-9:05 L JWT m-f $750 Edward Arnold H m-f 9:05-15 T Newsreel co-op N 9:15-25 L R F Hurleigh Miller Hi-Life 563W 9:25-30 L Mathisson m,w,f Reporter's r'ndup Var co-op L 9:30-10	Telephone hour Bell Tel System 195N L r12:00-12:30m Ayer $8000 Band of America Cities Service petroleum prods 115N L Ellington $5500
10	Headline Edition N co-op L&T Turner Calling C m-th L Edwin C Hill Philco 10:30-35 275N m,w,f L Hutchins sh $2500 Martha Lou Harp 10:35-11 N L	Mr. Keen N m-f 10-10:15 T Dance Orch Var m-f L Dance Orch N m-sat L	Frank Edwards AF of L 156W m-f L F.F $1500 Mnhattn Crossrds (Joe King) N m-f T Distinguished Artists Chi	Fibber McGee & Molly H m-f T The Three Plan Heart of the News N m-f L&T Two in the Balcony Hly L
11	Songs by Dini N T Late sports roundup Detr m-f L Orchestra Var 11:30-55 L News 11:55-12 N m-f L	News & analysis co-op N m-f L Dance bands Var m-f L	Ed Pettitt news N co-op L UN Highlights N m-f L Dance orchestra Var m-f L	News of World (Morgan Beatty) Wash L No network service

TUESDAY

	ABC	CBS	MBS	NBC
6 pm	No network service m-f 6-6:30 Bill Stern Anheuser-Busch budweiser m-f (see mon) D'Arcy George Hicks co-op N m-f L	A Jackson news Metropolitan Life m-f (see mon) Y&R Dwight Cook's Guest Book N m-f L No network service m-f Lowell Thomas Kaiser-Willys m-f (see mon) Weintraub	No network service	No network service Mel Allen-Russ Hodges, sports co-op N m-f L No network service m-f Three star extra Sun Oil Co m-f (see mon) HOBM
7	John Vandercook CIO m-f 7-7:15 H J Kaufman Quincy Howe co-op C m-f L Silver Eagle General Mills 188N tu,th L 7:30-55 D-F-S L Griffith news N m-f 7:55-8 L	Tennessee Ernie Toni Co 200H tu,th,f T Burnett Peter Lind Hayes Show N m-f T Edw R Murrow Amer Oil: amoco Katz m-f Hamm Brewing C-M tu,th	Fulton Lewis Jr co-op 299Wash m-f L Dinner Date N m-f L Gabriel Heatter Jackson & Perkins 215N tu only L Sackheim $1500 Coke Time with Eddie Fisher Coca-Cola 242N tu,th T D'Arcy $1000	Alex Dreier Int'l Harvester m-f (see mon) Y&R No network service m-f News of world Miles Labs m-f (see mon) Wade One man's family Miles Labs m-f (see mon) Wade
8	Jack Gregson Show tu-f 8-9 N L News N tu-f L 8:25-30, 8:55-9	People are funny Amana Refrig 205N T 8-8:30 Maury, Lee & Marshall $4000 Suspense H L $5000	Mickey Spillane Pan Amer Coffee C&W tu, th R J Reynolds Esty camels Lemon Prods Advisory Bd McCann-Erickson Bridgeport Brass Hazard 507N T Multi-messg plan High adventure (George Sanders) co-op N L	It Happened to You Cinti L Barrie Craig N T
9	America's town meeting of the air co-op 259N 9-9:45 L Monitor & news Chr Sc Publ Soc 15Bost L W-B	Yours Truly, Johnny Dollar Wrigley Co spearmint gum 194N T Meyerhoff $3400 Jack Carson H tu-f T Robert Trout Chevrolet C-E m-f 9:55-10	Bill Henry news Johns-Manville JWT m-f 9-9:05 Edward Arnold H m-f 9:05-15 T Newsreel 9:15-25 N co-op L Search that never ends N L Lorne Greene Credit Union 501N 9:55-10 L J W Thompson	Dragnet Liggett & Myers: chesterfields 200H T C&W $5500 John C. Swayze Stewart Warner: alemite t,th,f 198N 9:30-35 L McF-A $1200 Crime & Peter Chambers N 9:35-10 T
10	Headline Edition N co-op L&T Turner Calling C m-th L Edwin C Hill N m-f 10:30-35 L Martha Lou Harp N 10:35-11 L	Mr Keen N m-f T Dance Orch Var m-f L Dance Orch N m-sat L 10:35-11	Frank Edwards AF of L 150Wash m-f L Furman, Feiner Mnhattn Crossrds (Joe King) N m-f T State of the Nation Var co-op L	Fibber McGee & Molly H m-f T The Three Plan Heart of the News N m-f L&T Stars from Paris N T
11	Singing with the Stars N L&T Late sports roundup C,Detr m-f L Orchestra Var 11:30-55 L News 11:55-12m N m-f L	News & analysis co-op N m-f L Dance bands Var m-f L	Ed Pettitt news N co-op L UN Highlights N m-f L Dance music Var m-f L	News of World (Morgan Beatty) Wash L No network service

WEDNESDAY

	ABC	CBS	MBS	NBC
6 pm	No network service m-f 6-6:30 Bill Stern Anheuser-Busch: budweiser m-f (see mon) D'Arcy George Hicks co-op N m-f L	A Jackson news Metropolitan Life m-f (see mon) Y&R Dwight Cook's Guest Book N m-f L No network service m-f Lowell Thomas Kaiser-Willys m-f (see mon) Weintraub	No network service	No network service Mel Allen-Russ Hodges, sports co-op N m-f L No network service m-f Three star extra Sun Oil Co m-f (see mon) HOBM
7	John Vandercook CIO m-f 7-7:15 H J Kaufman Quincy Howe co-op C m-f L Lone Ranger Gen Mills m,w,f 7:30-55 (see mon) D-F-S L Griffith news N m-f 7:55-8 L	Tennessee Ernie H T Peter Lind Hayes Show N m-f T Edw R Murrow Amer Oil—Katz; Ford Motor JWT m,w,f	Fulton Lewis Jr co-op 299Wash m-f L Dinner Date N m-f L Gabriel Heatter Am Home Prod m,w (see mon) SSCB In the Mood N m,w,f T	Alex Dreier Int'l Harvester m-f (see mon) Y&R No network service m-f News of world Miles Labs m-f (see mon) Wade One man's family Miles Labs m-f (see mon) Wade
8	Jack Gregson Show tu-f 8-9 N L News N tu-f 8:25-30, 8:55-9	FBI peace & war P&G Wm Wrigley Jr 198N T 21st Precinct N L	Squad Room Lemon Prods Advisory Bd McCann-Erickson 501N T Multi-messg pln Nightmare (Peter Lorre) N co-op T	Newspaper Game N L Go for Broke N L
9	Sammy Kaye's Serenade Room N L News N 9:25-30 L Ephraia Park Treasury Show N T	Crime Photographer N L Senka Selules 80N 9:25-30 L Y&R $850 Jack Carson H tu-f T Robert Trout Chevrolet C-E m-f 9:55-10	Bill Henry news Johns-Manville JWT m-f 9-9:05 Edward Arnold H m-f 9:05-15 T Newsreel co-op N L R F Hurleigh Miller Hi-Life m,w,f 9:25-30 Mathisson Family theatre H L	The Best of Groucho DeSoto Motor, div Chrysler 200H T r12-12:30m BBDO $7500 Theatre Royal N T
10	Headline Edition N co-op L&T Turner Calling C m-th L Edwin C Hill Philco Corp m,w,f 10:30-35 Hutchins Martha Lou Harp N 10:30-11 L	Mr. Keen N m-f 10-10:15 T Dance Orch Var m-f L Dance Orch N m-sat L 10:35-11	Frank Edwards AF of L 27Wash m-f L Furman, Feiner Mnhattn Crossrds (Joe King) N m-f T Sounding Board Forum Sea Island, Ga co-op T	Fibber McGee & Molly H m-f T The Three Plan Heart of the News N m-f L&T Keys to the Capitol Wash L&T
11	Songs by Dini N T Late sports roundup C Detr m-f L Orchestra Var 11:30-55 L News 11:55-12m N m-sat L	News & analysis co-op N m-f L Dance bands Var m-f L	Ed Pettitt news N co-op L UN Highlights N m-f L Dance music Var m-f L	News of World (Morgan Beatty) Wash L No network service

THURSDAY

	ABC	CBS	MBS	NBC
6 pm	No network service m-f 6-6:30 Bill Stern Anheuser-Busch m-f (see mon) D'Arcy George Hicks co-op N m-f L	A Jackson news Metropolitan Life m-f (see mon) Y&R Dwight Cook's Guest Book N m-f L No network service m-f Lowell Thomas Kaiser-Willys m-f (see mon) Weintraub	No network service	No network service Mel Allen-Russ Hodges, sports co-op N m-f L No network service m-f Three star extra Sun Oil Co m-f (see mon) HOBM
7	John Vandercook CIO m-f 7-7:15 H J Kaufman Quincy Howe co-op C m-f L Silver Eagle General Mills 188N tu,th L 7:30-55 D-F-S L Griffith news m-f 7:55-8 N L	Tennessee Ernie Toni Co H tu,th,f T Burnett Peter Lind Hayes Show N m-f T Edw R Murrow Amer Oil: amoco Katz m-f Hamm Brewing C-M tu,th	Fulton Lewis Jr co-op 299Wash m-f L Dinner Date N m-f L Gabriel Heatter Murine BBDO Motor Pr: deepfrz 323N alt th L RWC ¼hr $1500 Coke Time With Eddie Fisher Coca-Cola 242N tu,th T D'Arcy (see tu)	Alex Dreier Int'l Harvester m-f (see mon) Y&R No network service m-f News of world Miles Labs m-f (see mon) Wade One man's family Miles Labs m-f (see mon) Wade
8	Jack Gregson Show tu-f 8-9 N L News tu-f N L 8:25-30; 8:55-9	Meet Millie N T That's Rich H L	Official Det.** R J Reynolds Esty camels Pan Amer Coffee C&W tu, th Bridgeport Brass Hazard Lemon Prods McCann-Erickson Multi-messg pln 500N Crime Fighters co-op N L	Roy Rogers Dodge Div, Chrysler 201H L Grant $7500 TBA
9	Sammy Kaye's Serenade Room N L News N 9:25-30 L Paul Whiteman Varieties N L	Cathy & Elliott Lewis On Stage N L Jack Carson H tu-f T Robert Trout Chevrolet C-E m-f 9:55-10	Bill Henry news Johns Manville JWT m-f 9-9:05 Edward Arnold H m-f 9:05-15 T Newsreel N co-op L Author Meets the Critics N T $1000	Scarlet Pimpernel N T John C. Swayze Stewart Warner 9:30-35 t,th,f McF-A Senor Ben N L
10	Headline Edition N co-op L&T Turner Calling C m-th L Edwin C Hill N m-f 10:30-35 L Front & Center 10:35-11 Wash T	Mr. Keen N m-f T Dance Orch Var m-f L Dance Orch N m-sat L 10:35-11	Frank Edwards AF of L 156Wash m-f L Furman, Feiner Mnhattn Crossrds (Joe King) N m-f T TBA	Fibber McGee & Molly H m-f T The Three Plan Heart of the News N m-f L&T Jane Pickens N co-op L
11	Indoors Unlimited N L Late sports roundup C,Detr m-f L Orchestra Var 11:30-55 L News 11:55-12m N m-f L	News & analysis co-op N m-f L Dance bands Var m-f L	Ed Pettitt news N co-op L UN Highlights N m-f L Dance music Var m-f L	News of World (Morgan Beatty) Wash L No network service

FRIDAY

	ABC	CBS	MBS	NBC
6 pm	No network service m-f 6-6:30 Bill Stern Anheuser-Busch budweiser m-f (see mon) D'Arcy George Hicks co-op N m-f L	A Jackson news Metropolitan Life m-f (see mon) Y&R Dwight Cook's Guest Book N m-f L No network service m-f Lowell Thomas Kaiser-Willys m-f (see mon) Weintraub	No network service	No network service Mel Allen-Russ Hodges, sports co-op No network m-f Three star extra Sun Oil Co m-f (see mon) HOBM
7	John Vandercook CIO m-f 7-7:15 H J Kaufman Quincy Howe co-op C m-f L Lone Ranger Gen Mills m,w,f 7:30-55 (see mon) D-F-S L Griffith news N m-f 7:55-8 L	Tennessee Ernie Toni Co H tu,th,f T Burnett Peter Lind Hayes Show N m-f T Edw R Murrow Amer Oil—Katz; Ford Motor JWT m,w,f	Fulton Lewis Jr co-op 299Wash m-f L Dinner Date N m-f L Heatter; Union Pharm 484N f only L Grey ½hr $1500 In the Mood N m,w,f T	Alex Dreier Int'l Harvester m-f (see mon) Y&R No network service m-f News of world Miles Labs m-f (see mon) Wade One man's family Miles Labs m-f (see mon) Wade
8	Jack Gregson Show tu-f 8-9 N L News N tu-f L 8:25-30; 8:55-9	Mr Keen N L Arthur Godfrey Digest 8:30-9:30 Bristol-Myers 203N 8:30-45 T DCSS ¼ hr $4000 ½ hr $6500	Counterspy R J Reynolds camels Esty Lemon Prods Advisory Bd McCann-Erickson 502N Multi-messg pln Take a Number co-op N L	Hear America Swingin' (musical series) N 8-10 L&T
9	Sammy Kaye's Serenade Room N L News N 9:25-30 L The World We Live In N L $3500	Godfrey Digest (cont'd) Jack Carson H tu-f T Robert Trout Chevrolet C-E m-f 9:55-10	Bill Henry news Johns Manville JWT m-f 9-9:05 Edward Arnold H m-f 9:05-15 T Newsreel N co-op L R. F. Hurleigh Miller Hi-Life m,w,f 9:25-30 Mathisson TBA	Hear America Swingin' (cont'd) N 8-10 L&T
10	American Sports Page N L Edwin C Hill Philco 10:30-35 Hutchins Capitol Concerts Wash T	Mr. Keen N m-f 10-10:15 T Dance Orch Var m-f L Dance Orch N L	Frank Edwards AF of L 27Wash m-f L Furman, Feiner Manhattan Crossroads (Joe King) N m-f T Fall Out N	Fibber McGee & Molly H m-f T The Three Plan Heart of the News H m-f L&T Listen to Washington Wash L
11	Frank & Jackson Wash L Late Sports Roundup C,Detr m-f L Orchestra Var 11:30-55 L News 11:55-12m N m-f L	News & analysis co-op N m-f L Dance bands Var m-f L	Ed Pettitt news N co-op L UN highlights N m-f L Dance music Var m-f L	News of World (Morgan Beatty) Wash L No network service

SATURDAY

	ABC	CBS	MBS	NBC
6 pm	Pop Concert Chi L Bob Finnegan sports co-op 145N L Sports Afield with Bob Edge N L	Lou Cioffi N L Memo from UN N T Saturday Sports Roundup Var L Daniel Schorr N L	Fred Grunfeld's Musical Almanac Var L&T Dinner date N L Everett Holles S C Johnson 534N 6:55-7 L NL&B	News from NBC N L H V Kaltenborn N co-op T Showcase N T
7	Show Time Review N L Three Suns N L Dinner at the Green Room N L	Capitol Cloakroom Wash T Dance Orchestra H L	Sammy Levine, The Kegler N L Report from Washington Wash co-op L Keep Healthy N 7:30-45 T Globe Trotter N 7:45-8 L	Spotlight on Paris N T The Big Preview 7:30-9:30 N see bel L&T
8	ABC Late News 8-8:05 Dancing party 8:05-10 N L	Escape H T Night Watch H T	Farm Quiz N T Magic Valley Jamboree Charleston, W Va L	The Big Review (cont'd) Preview of new records with guest d.j.'s, shared-sponsorship basis, 8 partic. available See also Week-end, Sun 4-6 pm 1-min partic $3000
9	Dancing party (cont'd) N L	Tea for the Money P. Lorillard: old golds 206N T L&N $4000 Saturday Night Country Style Var L 9:30-10:30	New England barn dance jamboree co-op Ware, Mass L Lombardoland USA N L	The Big Preview (cont'd) Grand Ole Opry R J Reynolds, prince albert tob 95Nashville L r10:30-11 108 stns co-op Esty $5000
10	Voice of America N L&T Orchestra Var L	Daniel Schorr news N 10-10:05 L Saturday night country style (cont'd) Dance Orch Var L	Chicago theatre of the air C L	Dude Ranch Jamboree Nashvl L Pee Wee King co-op C L
11	Martha Lou Harp N L Orchestra Var 11:15-55 L News 11:55-12m N m-sat L	News N L Dance band Var L	Ed Pettitt News N co-op L Dance music Var L	News N L No network service

Notes and explanations to help you use this chart

COSTS: cover talent and production only, do not include commercials or time charges. They are gross (include the 15% agency commission) to the client. All costs weekly unless otherwise designated (costs for across-the-board programs are listed on Monday). TIME: all times, including program repeat times, are Eastern Daylight.

CITY ABBREVIATIONS: C, Chicago; Cinc, Cincinnati; D, Detr, Detroit; H, Hollywood, Ind, Indianapolis; Mp, Minneapolis; N, New York, Rich, Richmond, St L, St Louis, W Wash, Washington, D. C.; Var, various.

OTHER ABBREVIATIONS: alt, alternate; m, midnight; n, noon; pr, products; r, repeat broadcast, E, east coast, SE, southeast, MW, midwest, L, live; T, transcribed, TBA, to be announced; 100N, show carried on 100 stations, originates in NYC; S, simulcast.

1 ABC: Betty Crocker; cost $12900 for 9 programs weekly, M, W, F: 8:55-9 am; 2:30-35 pm; [illegible] Breakfast Club, M-F 9-10 am; sponsors (Quaker Oats, JWT, Toni, Weiss & Geller [illegible] Philco, Hutchins; Swift, JWT; [illegible]) [illegible] Texas Co [illegible] is using 22 live minute [illegible] on weekends.

2 CBS: Godfrey, M-F, 10-11:30 am; simulcast M, W 10-11:30 am, T, Th 10-11:15 am, sold on simulcast: time plus talent, $1,400,000 annually for 2 TV quarter hours and 2½ radio quarter hours per week per advertiser. Entire Friday broadcast is radio only. Cost $500 per quarter hour, 190-205 radio stations, originates NYC, other points: repeat 5:15-5:45 pm Power Plan; W, Th, F 8-8:30 pm (FBI in Peace and War, Meet Millie, Mr Keen). Cost $15,500 per client weekly. Room for 3 partic sponsors.

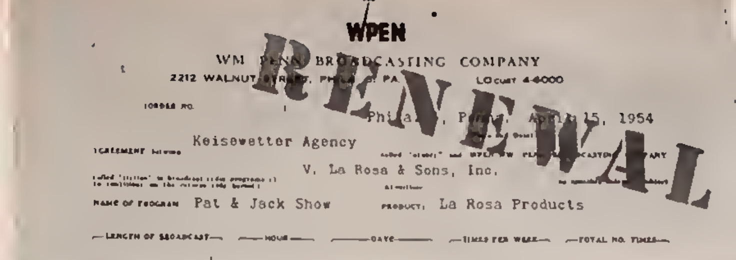
3 MBS: Capitol Commentary originates Washington, 484 stations live. Multi-Message Plan, M-F 8-8:30 pm. Cost $2500 per participation per sponsor based on minimum purchase of 3 per week. S C Johnson, 5 news strips sold as package, time and talent $33,000 a week.

4 NBC: The Three Plan: Second Chance, M-F 11:45-12n; It Pays to be Married, M-F 5:45-6 pm, Fibber McGee, M-F 10-10:15 pm. Each strip has 15 one-minute availabilities a week (3 per show). An advertiser must buy a minimum of 3 partic, a week of the total 45 available, choosing any or all of the programs on any day. Cost per participation: Fibber McGee: $2,677; Second Chance, $2,350, Pays to be Married, $2,025. Among sponsors participating in this plan are Lewis-Howe, B&B, Hudnut Sales, K&E, Carter Prods, Bates

* Other products in addition to those mentioned are plugged on this program

Sponsors listed alphabetically with agency and time on air

Adolph's, Erwin, Wasey: CBS, alt F 10:15-30 am
AFofL, Furman, Feiner; MBS, M-F 10-10:15 pm
Allis-Chalmers, B & S Gittins: NBC, Sat 1-1:30 pm
Amana Refrig., Maury, Lee & Marshall: CBS, Tu 8-8:30 pm
Amer. Dairy Assn., Campbell-Mithun: NBC, F 8:30-9 pm
Amer Home Prods., John F Murray: CBS, M-F 12:30-1 pm, MBS, M, W 7:30-45 pm; NBC, alt days 5-5:30 pm
Amer. Oil Co., Joe Katz: CBS, M-F 7:15-8 pm, CBS, Sun 1:30-5:30 pm
Amer Safety Razor, McCann-Erickson: ABC, Sun [illegible]
Anheuser-Busch, D'Arcy: ABC, M-F 6:30-45 pm
Assemblies of God, W. F. Bennett: ABC, Sun 10:30-11 pm
Bauer & Black, Burnett: CBS, F 3:30-45 pm
Bell Telephone, Ayer: NBC, M 9-9:30 pm
Beltone, Olian & Bronner: ABC, Sun 6:15-30 pm
Billy Graham, W F Bennett: ABC, Sun 3:30-4 pm
Bridgeport Brass, Hazard: MBS, T, Th 8-8:30 pm
Bristol-Myers, DCSS: CBS, F 8:30-45 pm; Y&R: CBS, Tu, Th, alt F 10-10:15 am
Campana Sales Co, Wallace-Ferry-Hanly: CBS, M, W, alt F 10-10:15 am
Carnation, Erwin Wasey: CBS, Sat 10:30-1 pm; ABC, M-F 10:45-11 am
Carter Prods., Bates: NBC, M, Th, F 5-5:15 pm; alt wks CBS, Sat 1-1:30 pm; M 8-8:30 pm
Chevrolet Motors, Campbell-Ewald: NBC, Tu, F 8-8:15 pm
Christian Ref. Church, Glenn-Jordan-Stoetzel: MBS, Sun 9:30-10 am
Christian Sc. Monitor, Walton-Butterfield: ABC, Tu 9:45-10 pm
Church of Christ, Martin & Co.: ABC, Sun 1-1:30 pm
CIO, Henry J Kaufman: ABC, M-F 7-7:15 pm
Cities Service, Ellington: NBC, M 9:30-10 pm
Clinton Foods (Snow Crop), Mason: CBS, M, W, alt F 10:30-45 am
Coca-Cola, D'Arcy: MBS, T, Th 7:45-8 pm
Colgate-Palm.-Peet, Sherman & Marquette: CBS, Tu 8:30-9 pm; L&N: CBS, Tu 10-10:15 pm; Esty; NBC, M-F 11-11:15 am; 5:30-45 pm
Continental Bkg., Bates: CBS, M-F 11:30-45 am
Credit Union, JWT: MBS, Tu 9:55-10 pm; Sun 4:55-5 pm
Helene Curtis, G. Best: CBS, Sat 11:15-30 am
Dawn Bible Students, Wm. Gleeson: MBS, Sun 11-11:15 am
DeSoto Motor, BBDO: NBC, W 9-9:30 pm
Dodge, Grant: NBC, Th 8-8:30 pm
Firestone, Sweeney & James: ABC, M 8:30-9 pm
Florida Citrus Commission, JWT: MBS, M-F 11-11:25 am
Ford Motor, JWT: CBS, M, W, F 7:45-8 pm
General Foods, B&B: CBS, M-F 12-12:15 pm; 2-2:15 pm; FC&B: CBS, M-F 1-1:15 pm; Sun 8:55-9 am, Y&R: CBS, Sat 1:55-2 pm; B&B: NBC, Th 8-9 pm; Y&R: NBC, M-F 10:30-45 am, CBS, W 9:25-30 pm
General Mills, D-F-S: ABC, M, W, F 8:55-9 am; 2:30-35 pm; 4:25-30 pm; 7:30-55 pm; Knox-Reeves: ABC, M, W, F 10:25-45 am; M-F 3-3:15 pm
General Motors, Kudner: ABC, M 8-8:15 pm; Frigidaire, FC&B: CBS, Tu, Th, alt F 10:30-45 am
Gillette Safety Razor, Maxon: ABC, F 10 pm to concl
Gospel Bdcstg, R H Alber: ABC, Sun 4-5 pm
Gruen Watch, McCann-Erickson: ABC, alt Sun 9-9:15 pm
Gulf Oil, Y&R: NBC, Th 9-9:30 pm
Theo. Hamm Brewing, Campbell-Mithun: CBS, Tu, Th 7:15-8 pm
Harrison Prods, S Garfield: MBS, Sun 5-5:30 pm
Hosiery Waters, Inc., White Adv: ABC, Sun 2-2:30 pm
Int'l Cellucotton, FC&B: CBS, M, W, alt F 10:30-45 am
Int'l Harvester, Y&R: NBC, M-F 7-7:15 pm
Jackson & Perkins, Maxwell Sackheim: MBS, Tu 7:30-45 pm
Johns-Manville, JWT: MBS, M-F 9-9:05 pm
S. C. Johnson & Son, Needham, Louis & Brorby: MBS, M-Sat 10:30-35 am; 11:25-30 am; 2:25-30 pm; M-F, 12:15-25 pm; 5:55-6 pm; Sat 3:25-30 pm; 5:50-6 pm
Kaiser-Willys, Weintraub: CBS, M-F 6:45-7 pm
Kellogg Co., Leo Burnett: CBS, Tu, Th 3:15-30 pm; CBS, Tu, Th 10:15-30 am; MBS, M, W, F 5:30-55 pm
Knomark Mfg., Emil Mogul: CBS, M, W, alt F 10:15-30 am
Kraft Foods Co., J Walter Thompson: CBS, Sun 9-10 pm
Lemon Prods Advisory Board, McCann-Erickson: MBS, M-F 8-8:30 pm
Lettuce, Inc., John Cohan: MBS, T, Th 11:30-45 am
Lever Bros., JWT: CBS, M 9-10 pm; McCann-Erickson: CBS, M, W, alt F 11-11:15 am; CBS, M, W, Th 8:15-30 pm
Liggett & Myers (Chesterfield), Cunningham & Walsh: NBC, Tu 9-9:30 pm; CBS, M 9-9:30 pm
Thos. J. Lipton, Y&R: CBS, Mon 8:30-9 pm
P Lorillard, L&N: ABC, Sun 6-6:15 pm, Sun 9-9:15 pm, MBS, M-F 11:45-12 n; CBS, Sat 9-9:30 pm
Lutheran Laymen's League, Gotham: MBS, Sun 1:30-2 pm
Manhattan Soap (Sweetheart), Scheideler, Beck & Werner: NBC, M-F 4:45-5 pm
Metropolitan Life, Y&R: CBS, M-F 6-6:15 pm; 3-3:15 pm; NBC, M-F [illegible]; M-F 10:45-11 am; MBS, M-F 12-12:15 pm
Miller Brewing, Mathisson: MBS, T, Th, 12:20-30 pm; M, W, F 9:25-30 pm
Minnesota Mining & Mfg., BBDO: CBS, M, W, alt F 10-10:15 am
Motor Prods. Corp., Roche, Williams & Cleary: MBS, Th 7:30-45 pm
Murine Co., BBDO: MBS, alt Th 7:30-45 pm
Mutual of Omaha, Bozell & Jacobs: MBS, Sun 6:30-45 pm
Nat'l Biscuit, Burnett: CBS, Tu 9-9:30 am; Tu, Th alt F 11-11:15 am
Nehi Corp., BBDO: CBS, Sat 11-11:15 am
Nestle Co., F&P: ABC alt Sat 10:30-11 am
O'Cedar, Turner: ABC, M, W, F 9-10 am
Pan American Coffee Bur., Cunningham & Walsh: MBS, Tu, Th 8-8:30 pm
Pet Milk Co., Gardner: NBC, Sat 10:30-11 am
Philco Corp., Hutchins: ABC, M-F 9-10 am; M-Th 10:30-35 pm
Philip Morris & Co., Biow: CBS, Sun 8:30-9 pm
Pillsbury Mills, Leo Burnett: CBS, M-Th 3:30-45 pm; M-Th alt F 11:15-30 am; Campbell-Mithun: CBS, M-F 8:30-45 am
Procter & Gamble, B&B: Compton, D-F-S, Y&R: CBS, M-F 11:45-12 n; 1-2 pm; 2:15-30 pm; 2:45-3 pm (alt days), NBC, M-F 3:30-4:15 pm; Biow: NBC, M-F 3-3:30 pm
Prudential Life Ins., Calkins & Holden, Carlock, McClinton & Smith: ABC, M-F 12:25-30 pm
Radio Bible Class, Stanley G. Boynton: MBS, Sun 10-10:30 am
Radio Church of God, Huntington Parmelee: ABC, Sun [illegible]
RCA, JWT: NBC, F 9-9:30 pm
Ralston-Purina Co., Brown: ABC, Sat 10:30-11 am
R. J. Reynolds Tob., Esty: MBS, M, Tu, Th, F 8-8:30 pm (Multi-Message Plan), NBC Sat 9:30-10 pm
Serutan, Kiesler: NBC, M-F [illegible]
Scholl Mfg., Donahue & Coe: CBS, Sat 12-12:05 n; MBS, Sun 6-6:30 pm
Skelly Oil, Henri, Hurst & McDonald: NBC, M-Sat 8-8:15 am; Sat 9-9:30 am
Star-Kist Tuna, Rhoades & Davis: CBS, M, W, alt F 10:45-11 am
State Farm Mutual, Needham, Louis & Brorby: MBS Sat 5:45-55 pm; Sun 5:55-6 pm
Sterling Drug, D-F-S: ABC, M-F 10-10:25 am; NBC, M-F 4:15-45 pm
Stewart Warner Corp., MacFarland, Aveyard: NBC, T, Th, F 9:30-35 pm
Sun Oil Co., Hewitt, Ogilvy, Benson & Mather: NBC, M-F 6:45-7 pm
Swift & Co., JWT: ABC, M-F 9-10 am
Table Prods., Honig, Dieterich & Brown: ABC, Sat 10-10:30 am
Texas Co, Kudner: ABC, Sat 5-6 pm
Toni Co., Weiss & Geller; Leo Burnett: ABC, Tu, Th 9-10 am; CBS, M, W, F 2:30-45 pm; Tu, Th, alt F 10:45-11 am; Sun 7:30-45 pm; Tu, Th, F 7-7:15 pm; M 8-8:30 pm, NBC M, Th 7:45-8 pm
Union Pharmaceutical, Grey: MBS, F 7:30-45 pm
Van Camp Sea Food, Brisacher, Wheeler & Staff: CBS, Sat 11:45-12 n
Voice of Prophecy, Western: ABC, Sun 9:30-10 am; MBS, Sun 10:30-11 am
Whitehall Pharm. (see Amer. Home Prods.)
Wm. Wrigley Jr. Co., R&R: CBS, Sun 6-6:30 pm; A. Meyerhoff: CBS, Tu 9-9:30 pm



THOUGHT FOR FOOD merchandisers

Week by week food advertisers prove, with renewals, the effectiveness of the guaranteed, consistent, chain-wide WPEN-PENN FRUIT Co. merchandising plan. Band Bread has renewed for a third cycle; Brock's Frozen French Fries for a second cycle, as has La Rosa Spaghetti Products and Wilson's Ideal Dog Food . . . and now, also, Endust, Mrs. Schlarer's Mayonnaise and Mission Beverages have joined

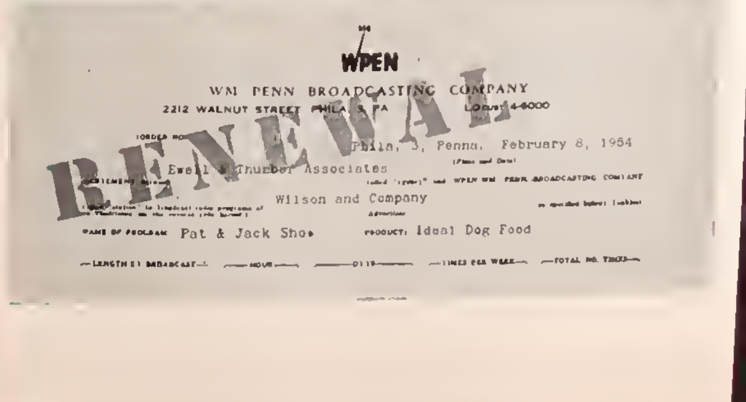
THE PAT & JACK SHOW

9:05 to 10:00 AM DAILY on

THE PERSONALITIES STATION

WPEN dial 950

Represented nationally by Gill-Perna, Inc.
New York Chicago San Francisco Los Angeles



Chief Says:

"WJW *Braves Make Wampum for* YOU..."

TOM CARSON...

America's top ranking advertisers place time in Carson's early morning "Breakfast a la Carson".

JANE STEVENS...

Winner of 1953 Cleveland AFTRA Award and Erma Proetz National Award for outstanding achievement in the finest of women's programs.

BRUCE McDONALD...

For eleven years Bruce McDonald's News Show on WJW has held an outstanding sales and sponsor record.

Moondog...

Sets new records with his personal appearances... recently attracted 25,000 people.

TODD PURSE...

Musical authority who stirs up new business with a disc show for all age groups.

ON CLEVELAND'S *Chief* STATION

WJW

5000 W
WJW BUILDING

BASIC ABC
CLEVELAND 15, OHIO

REPRESENTED NATIONALLY BY H-R REPRESENTATIVES, INC.

This Comparagraph appears regularly in alternate issues. It will appear next 9 August 1954

RADIO COMPARAGRAPH OF NETWORK PROGRAMS

Daytime 12 July 1954

SUNDAY

Time	ABC	CBS	MBS	NBC
10–11	Message of Israel N, other L; Negro college choir N T	Church of the air Var L&T	Radio Bible class Radio Bible Class 295Gellep T Beynion $350; Voice of prophecy Voice of Prophecy 311H T (cost includes ABC sun 9 30-10 am) Western $1500	National Radio Pulpit N L; Collector's Item 10:30-12 N L (Weekly magazine covering "what's what" and "who's who" in the arts and sciences)
11–12	Marines in Review N T; The Christian in action N L&T	Salt Lake City Tabernacle Salt L City L; Lou Cioffi news 11:30-35 N L; Invitation to learning N 11 35-12 L&T	Frank & Ernest Dawn Bible Students 372N T Gleeson $750; Merry Mailman N T; Northwestern U reviewing stand C L	Collector's Item (cont'd)
12–1	Pan American Union Wash L; The World Tomorrow Radio Church of God 78N H T HP $750	The Leading Question Wash T; Foreign Affairs Report N T; George Herman news Wash L	Studio Concerts N T; Bill Cunningham co-op Ncl L; John T. Flynn news co-op N L	Howard Univ Musical Wash T; The eternal light N L
1–2	Herald of truth Church of Christ 230N T r3 2:30 cont net Martin $1500; Pilgrimage N L	Robert Trout Chevrolet N 1-1:05 L Campbell-Ewald; World Music Festivals N 1-2:30 T	Global Frontiers Wings of Healing N T Century Adv; World Traveler (Joe King) N L; Lutheran hour Lutheran Laymen's League 117StL L Gotham $700	Man's Right to Knowledge N L; University of Chicago roundtable C L
2–3	Dr. Oral Roberts Healing Waters 149H T White $1000; Wings of Healing Dr Thomas Wyatt 151H L Century $1000	World Music Festivals 1-2:30 (cont'd); P. Trout 2:30-35 Chevrolet C-E; On a Sunday Afternoon Wash L&T 2:30-5:30	Bandstand USA N T; TBA	The Catholic hour Var L; Youth Wants to Know Wash L
3–4	Sammy Kaye's Sunday Serenade N L; Hour of decision Billy Graham 290Var L W Bennett $2000	On a Sunday Afternoon (cont'd) (Music-news-interview show designed for outdoor listening; host, Eddie Gallaher)	U S Marine Band Wash L; CBC Symphony Orchestra CBC 3:30-4:30 T	Golden Hour with David Ross N L&T
4–5	Old-fashioned revival hour Gospel Bdcstg 280H L R H Alber $1500	On a Sunday Afternoon (cont'd); Rhythm on the Road Amer Oil Co (amoco) Wash L&T 4:30-5:30 Joe Katz	CBC Symphony Orchestra (cont'd); Flight info the Blue N T; Lorne Greene Credit Union 13N 4:55-5 L W Thompson	Weekend (Sunday "newspaper of the air") Var L&T Selling on shared-sponsorship basis. Each hour provides for 6 participations (See also The Big Preview, Sat 7:30-9:30 pm)
5–6	Jimmy Nelson's Highway Frolics 5:05-6 N L	Rhythm on the Road Amer Oil Co 4:30-5:30 (cont'd); The World Today N L; Robert Trout Chevrolet 5:55-6 C-E L	The shadow Harrison Prods Sidney Garfield 64N T For partic: $2100; True detective mysteries N $2000; Cecil Brown State Farm Mut 85N 5:55-6 L NL&B $150	Weekend (cont'd) Var L&T f-min partic: $2250

MONDAY

Time	ABC	CBS	MBS	NBC
10–11	My true story Sterling Drug: bayer, mollé, energine, dr lyons 260N m-f L 10-10:25 D-F-S $4200; Whisper's streets Gen Mls 10:25-45 wheaties, bisq'k 227N m,w,f L K-R shr $4500; When a girl marries Carnation Co 291H m-f T EW $2850	Godfrey 90 min Campana Sales W-F-H m,w,alt f 10-10:15; Minn Mining BBDO m,w,alt f 10:15-30; Intl Cellucotton m,w, alt f FC&B 10:30-45; Star-Kist Tuna m,w, alt f 10:45-11 Rhoades & Davis	Cecil Brown news co-op N m-f L; Allen Prescott, the Wife Saver Phila m-f T; F Singiser news S C Johnson wax 178N 10:30-35 L NL&B m-sel; Johnny Olsen Show N L m-f 10:35-11	Bob Smith Show N m-f L; TBA; Break the Bank Miles Labs 162H m-f T Wade $4200
11–12	Modern Romances N L $3000; Ever Since Eve N m-f L $2875; Your Neighbor's Voice Ch m-f L; 3-City By-Line Morning Edition Var m-f L	Godfrey (cont'd) Lever pepsodent m,w, alt f McCann-Erickson; Pillsbury Mills m, th, alt f Leo Burnett; Make up yr Mind Continental Bkg 65N m-f L Bates $2875; Rosemary P&G: ivory snow 118N m-f L B&B $2700	Florida Calling Fla Citrus Comm m-f L JWT; H Engle news S C Johnson wax 11:25-30 L NL&B m-sel; Queen for a day P Lorillard: old gold, glee 510H m-f T ep 11:45-12 L&N share $5500	Strike it rich Colgate: halo, cel, cole dental rme, palmolive, fab 184N m-f T r1:30-2 pm Esty $3500; Phrase that pays CPP ajax veil 191N r1:15-30 L Esty m-f $2500; Second Chance N m-f L The Three Plans
12–1	Valentino N m-f L; Oklahoma Wranglers N 12:15-25 T; Jack Berch Prudential Ins 296N 12:25-30 T C&H m-f $2350; No network service m-f	Wendy Warren Gen Fds 159N m-f L B&B $3250; Aunt Jenny Lever: spry 182N m-f L FC&B $3000; Helen Trent Am Home, JFM Toni m,w,alt f Burnett $2800; Our gal Sunday Whitehall: anacin 191N m-f L Murray $2300	Down at Holmesy's N m-f L; Capitol comment S C Johnson 198Wash L NL&B m-f; Guest time N L&T; No network service m-f 12:30-1	No network service m-f
1–2	Paul Harvey news co-op C m-f L; Ted Malone co-op 153N m-f L; No network service m-f	Road of life P&G: ivory soap 154N m-f L Compton $3250; Ma Perkins P&G: oxydol 166N m-f L D-F-S $3250; Young Dr Malone P&G: crisco, joy 165N m-f L Compton $2650; Guiding light P&G: duz, ivory 161N m-f L Compton $3000	Cedric Foster news co-op Bost m-f L; Ray Heatherton Show N m-f L	No network service m-f
2–3	No network service m-f; Betty Crocker Gen Mls flour 310N 2:30-35 T DFS m,w,f $2900; Martin Block Show m-f 2:35-4 N L&T	2nd Mrs Burton GF: cornflakes 155N m-f L Y&R $3000; Perry Mason P&G: tide 173N m-f L B&B $3500; Nora Drake; Bristol-Myers, DCSS: Toni W&G $3000; Brighter day P&G: cheer 176N m-f L Y&R $2850	Wonderful City N m-f L $3000 wk; Sam Hayes news S C Johnson wax 205N 2:25-30 L NL&B m-sel; Luncheon with Lopez N m-f L	No network service m-f
3–4	Joe Emerson Gen Mls flour 39C RE sfns L K-R m-f $2000; Martin Block (cont'd) Carter Prods nellie m,w,f SSCB; Merit Greeting Cards partic m-f Louis F Herman	Hilltop house Miles alka seltzer 147N r4-4:15 L Wado m-f $2800; House party Lever: surf 182H 3:15-30 T BBDO m,w,f; Pillsbury flour 205H 3:30-45 T LB $6000; Five ½-hrs m-th; Mike & Buff's Mail Bag N m-f L	Ruby Mercer Show co-op N L	Welcome travelers P&G spic&span, joy, drell, white cheer, tide 183C m-f L Blew $4000; Pepper Young P&G camay 176N m-f L B&B $2700; Right to happiness P&G: drefl, tide 166N m-f L D-F-S $3000
4–5	Reed Browning Show H 4-4:25 L m-f; Betty Crocker Gen Mills m,w,f 4:25-30 (see 2:30 pm); Treasury Bandstand H L&T	No network service m-f; News 4:55-5 N m-f L	No network service m-f; Mutual Music Show N m-f T; Charley & John N m-f L	Backstage wife P&G cheer, zest 189N m-f L Y&R $2500; Stella Dallas Sterling Drug 151N m-f L D-F-S $2600; Widder Brown Sterling Drug 162N m-f L D-F-S $2800; Women in house Manhattan Soap 105H m-f L SB&W $2500
5–6	Austin Kiplinger Wash m-f L; Art & Dotty Todd H m-f L; Gloria Parker N m-f L; Vincent Lopez N m-f L	No network service m-f; TBA; Curt Massey time Miles alka seltzer 103H r6:30-45 T Wade m-f $1800	Bobby Benson Show m-f L 5-5:55; Cecil Brown news S C Johnson wax 129N 5:55-6 L NL&B m-f	Just Plain Bill Whitehall, anacin: Murray; Carter Bates $2600; Fr Page Farrell Pharmaco: DCSS Am Home Prods 148N all day L Murray $2750; Lorenzo Jones CPP feb 186N m-f L Esty $2750; Pays to be Married H m-f L The Three Plans

TUESDAY

Time	ABC	CBS	MBS	NBC
10–11	My true story Sterling Drug m-f 10-10:25 (see mon) D-F-S; Whisper's streets N 10:25-45 L tu, th, sat; When a girl marries Carnation Co m-f (see mon) Erwin, Wasey	Godfrey 10-11:30 Bristol Myers Y&R tu,th alt f 10-10:15; Kellogg, Burnett tu, th 10:15-30; Gen Motors Frigidaire Div tu th, alt f FC&B; Toni Co tu, th 10:45-11 Weiss & Geller	Cecil Brown news co-op N m-f L; Allen Prescott, the Wife Saver Phila m-f T; F Singiser news S C Johnson m-sel 10:30-35 NL&B; Johnny Olsen Show N m-f 10:35-11 L	Bob Smith Show N m-f L; TBA; Break the Bank Miles Labs m-f (see mon) Wade
11–12	Modern Romances N m-f L; Ever Since Eve N m-f L; Your Neighbor's Voice Ch m-f L; 3-City By-Line Morning Edition Var m-f L	Godfrey (cont'd) Nat'l Biscuit tu,th alt f McCann-Erickson; Pillsbury Mills tu th, alt f 11:15-30 Leo Burnett; Make up yr Mind Continental Bkg m-f (see mon) Bates; Rosemary P&G ivory snow m-f (see mon) B&B	Florida Calling Fla Citrus Comm m-f L JWT; H Engle news S C Johnson m-sel 11:25-30 NL&B; Queen for a day Leisure Inc 570H tu,th T Cohen shr $5500; P Lorillard: old golds m-f (see mon) L&N	Strike it rich Colgate m-f (see mon) Esty; Phrase that pays Colgate m-f (see mon) Esty; Second Chance N m-f L The Three Plans
12–1	Valentino N m-f L; Oklahoma Wranglers N 12:15-25 T; Jack Berch Prudential Ins m-f 12:25-30 C&H (see mon); No network service	Wendy Warren Gen Fds m-f (see mon) B&B; Aunt Jenny Lever spry m-f (see mon) FC&B; Helen Trent Am Home Prods m-f (see mon) Murray; Our gal Sunday Whitehall Phar m-f (see mon) Murray	Down at Holmesy's N m-f L; Capitol comment S C Johnson m-f NL&B 12:15-20; Hazel Markel Miller Hi-Life 563W tu,th L 12:20-30 Mathisson; No network service m-f	Pauline Frederick co-op N m-f L; No network service m-f
1–2	Paul Harvey news co-op C m-f L; Ted Malone co-op 153N m-f L; No network service m-f	Road of life P&G ivory soap m-f (see mon) Compton; Ma Perkins P&G oxydol m-f (see mon) D-F-S; Young Dr Malone P&G crisco, joy m-f (see mon) Compton, Blow; Guiding light P&G duz, ivory m-f (see mon) Compton	C Foster news co-op Bost m-f L; Ray Heatherton Show N m-f L	No network service m-f
2–3	No network service m-f; Dorothy Bell N 2:30-35 T tu,th; Martin Block Show m-f 2:35-4 N L&T	2nd Mrs Burton Gen Fds m-f (see mon) B&B, Y&R; Perry Mason P&G tide m-f (see mon) B&B; Nora Drake Toni Co Weiss & Geller; Brighter day P&G cheer m-f (see mon) Y&R	Wonderful City N m-f L; Sam Hayes news S C Johnson m-sel 2:25-30 NL&B; Luncheon with Lopez N m-f L	No network service m-f
3–4	Joe Emerson Gen Mills m-f (SE sfns) Knox-Reeves; Martin Block (cont'd); Merit Grtg Card partic m-f Louis F Herman	Hilltop house Miles Labs m-f (see mon) Wade; House party Kellogg Co 30JH tu,f L LB share $6000; Pillsbury Mills m-th 3:30-45 seg LB (see mon); Mike & Buff's Mail Bag N m-f L	Ruby Mercer Show N m-f L co-op	Welcome travelers P&G m-f (see mon) Blew; Pepper Young P&G camay, duz m-f (see mon) B&B; Right to happiness P&G drefl, tide m-f (see mon) D-F-S
4–5	Reed Browning H m-f L 4-4:25; Dorothy Bell N 4:25-30 T tu,th; Treasury Bandstand H L&T	No network service; News 4:55-5 m-f	No network service m-f; Mutual Music Show N m-f T; Charley & John N m-f L	Backstage wife P&G cheer, zest m-f (see mon) Y&R; Stella Dallas Sterling Drug m-f (see mon) D-F-S; Widder Brown Sterling Drug m-f (see mon) D-F-S; Women in house Manhattan Soap m-f (see mon) SB&W
5–6	Austin Kiplinger Wash m-f L; Art & Dotty Todd H m-f L; Gloria Parker N m-f L; Vincent Lopez N m-f L	No network service m-f; Curt Massey time Miles Labs m-f (see mon) Wade	Bobby Benson Show N m-f L 5-5:55; Cecil Brown news S C Johnson m-f 5:55-6 NL&B	Just Plain Bill Whitehall Phar all tu th Murray; Fr Page Farrell Pharmaco: DCSS Am Home Prods Murray all day; Lorenzo Jones Colgate m-f (see mon) Esty; It Pays to be Married H m-f L The Three Plans

WEDNESDAY

Time	ABC	CBS	MBS	NBC
10–11	My true story Sterling Drug m-f 10-10:25 (see mon) D-F-S; Whisper's streets Gen Mills m,w,f 10:25-45 Knox-Reeves; When a girl marries Carnation Co m-f (see mon) Erwin, Wasey	Godfrey 10-11:30 Campana Sales W-F-H m,w alt f; Minn Mining BBDO m,w,alt f 10:15-30; Intl Cellucotton m,w,alt f 10:30-45 FC&B; Star-Kist Tuna m,w,alt f 10:45-11 Rhoades & Davis	Cecil Brown news co-op N m-f L; Allen Prescott, the Wife Saver Phila m-f T; F Singiser news S C Johnson m-sel 10:30-35 NL&B; Johnny Olsen Show N m-f 10:35-11 L	Bob Smith Show N m-f L; TBA; Break the Bank Miles Labs m-f (see mon) Wade
11–12	Modern Romances N m-f L; Ever Since Eve N m-f L; Your Neighbor's Voice Ch m-f L; 3-City By-Line Morning Edition Var m-f L	Godfrey (cont'd) Lever pepsodent m,w, alt f McCann-Erickson; Pillsbury Mills m, th, alt f Leo Burnett; Make up yr Mind Continental Bkg m-f (see mon) Bates; Rosemary P&G ivory snow m-f (see mon) B&B	Florida Calling Fla Citrus Comm m-f L JWT; H Engle news S C Johnson m-sel 11:25-30 NL&B; Queen for a day P Lorillard, old golds m-f (see mon) ep 11:45-12 L&N	Strike it rich Colgate m-f (see mon) Esty; Phrase that pays Colgate m-f (see mon) Esty; Second Chance N m-f L The Three Plans
12–1	Valentino N m-f L; Oklahoma Wranglers N 12:15-25 T; Jack Berch Prudential Ins m-f 12:25-30 C&H (see mon); No network service m-f	Wendy Warren Gen Fds m-f (see mon) B&B; Aunt Jenny Lever spry m-f (see mon) FC&B; Helen Trent Am Home, JFM Toni, Burnett 191N L m,w,alt f; Our gal Sunday Whitehall Phar m-f (see mon) Murray	Down at Holmesy's N m-f L; Capitol comment S C Johnson m-f NL&B 12:15-20; Guest time N 12:20-30 L&T; No network service m-f	Pauline Frederick co-op N m-f L; No network service m-f
1–2	Paul Harvey news co-op C m-f L; Ted Malone co-op 153N m-f L; No network service m-f	Road of life P&G ivory soap m-f (see mon) Compton; Ma Perkins P&G oxydol m-f (see mon) D-F-S; Young Dr Malone P&G crisco, joy m-f (see mon) Compton, Blow; Guiding light P&G duz, ivory m-f (see mon) Compton	C Foster news co-op Bost m-f L; Ray Heatherton Show N m-f L	No network service m-f
2–3	No network service m-f; Betty Crocker Gen Mills m,w,f 2:30-35 D-F-S; Martin Block Show m-f 2:35-4 N L&T	2nd Mrs Burton Gen Fds m-f (see mon) B&B, Y&R; Perry Mason P&G tide m-f (see mon) B&B; Nora Drake Toni Co m-f (see mon) Weiss & Geller; Brighter day P&G cheer m-f (see mon) Y&R	Wonderful City N m-f L; Sam Hayes news S C Johnson m-sel 2:25-30 NL&B; Luncheon with Lopez N m-f L	No network service m-f
3–4	Joe Emerson Gen Mills m-f (SE sfns) Knox-Reeves; Martin Block (cont'd) Carter Prods nellie m,w,f SSCB; Merit Grtg Card partic m-f Louis F Herman	Hilltop house Miles Labs m-f (see mon) Wade; House Party Lever surf m,w,f (see mon) BBDO; Pillsbury Mills m-th 3:30-45 seg (see mon) L Burnett; Mike & Buff's Mail Bag N m-f L	Ruby Mercer Show N m-f L co-op	Welcome travelers P&G m-f (see mon) Blew; Pepper Young P&G camay, duz m-f (see mon) B&B; Right to happiness P&G drefl, tide m-f (see mon) D-F-S
4–5	Reed Browning H m-f L 4-4:25; Betty Crocker Gen Mls 4:25-30 m,w,f (see mon) D-F-S; Treasury Bandstand H L&T	No network service m-f; News 4:55-5 N m-f L	No network service m-f; Mutual Music Show N m-f T; Charley & John N m-f L	Backstage wife P&G cheer, zest m-f (see mon) Y&R; Stella Dallas Sterling Drug m-f (see mon) D-F-S; Widder Brown Sterling Drug m-f (see mon) D-F-S; Women in house Manhattan Soap m-f (see mon) SB&W
5–6	Austin Kiplinger Wash m-f L; Art & Dotty Todd H m-f L; Gloria Parker N m-f L; Vincent Lopez N m-f L	No network service m-f; Curt Massey time Miles Labs m-f (see mon) Wade	Bobby Benson Show N m-f L 5-5:55; Cecil Brown news S C Johnson m-f 5:55-6 NL&B	Just Plain Bill Whitehall Phar all m.w.f Murray; Fr Page Farrell Pharmaco: DCSS Am Home Prods Murray all day; Lorenzo Jones Colgate m-f (see mon) Esty; It Pays to be Married B m-f L The Three Plans

THURSDAY

Time	ABC	CBS	MBS	NBC
10–11	My true story m-f 10-10:25 (see mon) D-F-S; Whisper's streets N 10:25-45 L; When a girl marries Carnation Co m-f (see mon) Erwin, Wasey	Godfrey 10-11:30 Bristol-Myers Y&R tu,th,alt f 10-10:15; Kellogg, Burnett tu,th 10:15-30; Gen Motors Frigidaire tu,th,alt f FC&B; Toni Co tu,th 10:45-11 Weiss & Geller	Cecil Brown news co-op N m-f L; Allen Prescott, the Wife Saver Phila m-f T; F Singiser news S C Johnson m-sel 10:30-35 NL&B; Johnny Olsen Show N m-f 10:35-11 L	Bob Smith Show N m-f L; TBA; Break the Bank Miles Labs m-f (see mon) Wade
11–12	Modern Romances N m-f L; Ever Since Eve N m-f L; Your Neighbor's Voice Ch m-f L; 3-City By-Line Morning Edition Var m-f L	Godfrey (cont'd) Nat'l Biscuit tu,th,alt f McCann-Erickson; Pillsbury Mills m-f 11:15-30 Leo Burnett; Make up yr Mind Continental Bkg m-f (see mon) Bates; Rosemary P&G ivory snow m-f (see mon) B&B	Florida Calling Fla Citrus Comm m-f L JWT; H Engle news S C Johnson m-sel 11:25-30 NL&B; Queen for a day Leisure Inc tu,th (see tue) John Cohan; P Lorillard old golds m-f (see mon) L&N	Strike it rich Colgate m-f (see mon) Esty; Phrase that pays Colgate m-f (see mon) Esty; Second Chance N m-f L The Three Plans
12–1	Valentino N m-f L; Oklahoma Wranglers N 12:15-25 T; Jack Berch Prudential Ins m-f 12:25-30 C&H (see mon); No network service	Wendy Warren Gen Foods m-f (see mon) B&B; Aunt Jenny Lever spry m-f (see mon) FC&B; Helen Trent Am Home Prods m-f (see mon) Murray; Our gal Sunday Whitehall Phar m-f (see mon) Murray	Down at Holmesy's N m-f L; Capitol comment S C Johnson m-f NL&B 12:15-20; Hazel Markel Miller Hi-Life tu,th 12:20-30 Mathisson; No network service m-f	Pauline Frederick co-op N m-f L; No network service m-f
1–2	Paul Harvey news co-op C m-f L; Ted Malone co-op 153N m-f L; No network service m-f	Road of life P&G ivory soap m-f (see mon) Compton; Ma Perkins P&G oxydol m-f (see mon) D-F-S; Young Dr Malone P&G crisco, joy m-f (see mon) Compton, Blow; Guiding light P&G duz, ivory m-f (see mon) Compton	C Foster news co-op Bost m-f L; Ray Heatherton Show N m-f L	No network service m-f
2–3	No network service m-f; Dorothy Bell N 2:30-35 T tu,th; Martin Block Show m-f 2:35-4 N L&T	2nd Mrs Burton Gen Fds m-f (see mon) B&B, Y&R; Perry Mason P&G tide m-f (see mon) B&B; Nora Drake Toni Co m-f (see mon) Weiss & Goller; Brighter day P&G cheer m-f (see mon) Y&R	Wonderful City N m-f L; Sam Hayes news S C Johnson m-sel 2:25-30 NL&B; Luncheon with Lopez N m-f L	No network service m-f
3–4	Joe Emerson Gen Mills m-f (SE sfns) Knox-Reeves; Martin Block (cont'd); Merit Grtg Card partic m-f Louis F Herman	Hilltop house Miles Labs m-f (see mon) Wade; House party Kellogg Co 172H 3:15-30 T L Burnett tu,th; Pillsbury Mills m-th 3:30-45 seg (see mon) L Burnett; Mike & Buff's Mail Bag N m-f L	Ruby Mercer Show N m-f L co-op	Welcome travelers P&G m-f (see mon) Blew; Pepper Young P&G camay, duz m-f (see mon) B&B; Right to happiness P&G drefl, tide m-f (see mon) D-F-S
4–5	Reed Browning H m-f L 4-4:25; Dorothy Bell N 4:25-30 T tu,th; Treasury Bandstand H L&T	No network service m-f; News 4:55-5 m-f L	No network service m-f; Mutual Music Show N m-f T; Charley & John N m-f L	Backstage wife P&G cheer, zest m-f (see mon) Y&R; Stella Dallas Sterling Drug m-f (see mon) D-F-S; Widder Brown Sterling Drug m-f (see mon) D-F-S; Women in house Manhattan Soap m-f (see mon) SB&W
5–6	Austin Kiplinger Wash m-f L; Art & Dotty Todd H m-f L; Gloria Parker N m-f L; Vincent Lopez N m-f L	No network service m-f; Curt Massey time Miles Labs m-f (see mon) Wade	Bobby Benson Show N m-f L 5-5:55; Cecil Brown news S C Johnson m-f 5:55-6 NL&B	Just Plain Bill Whitehall Phar Murray; Fr Page Farrell Pharmaco: DCSS Am Home Prods Murray all day; Lorenzo Jones Colgate m-f (see mon) Esty; It Pays to be Married H m-f L The Three Plans

FRIDAY

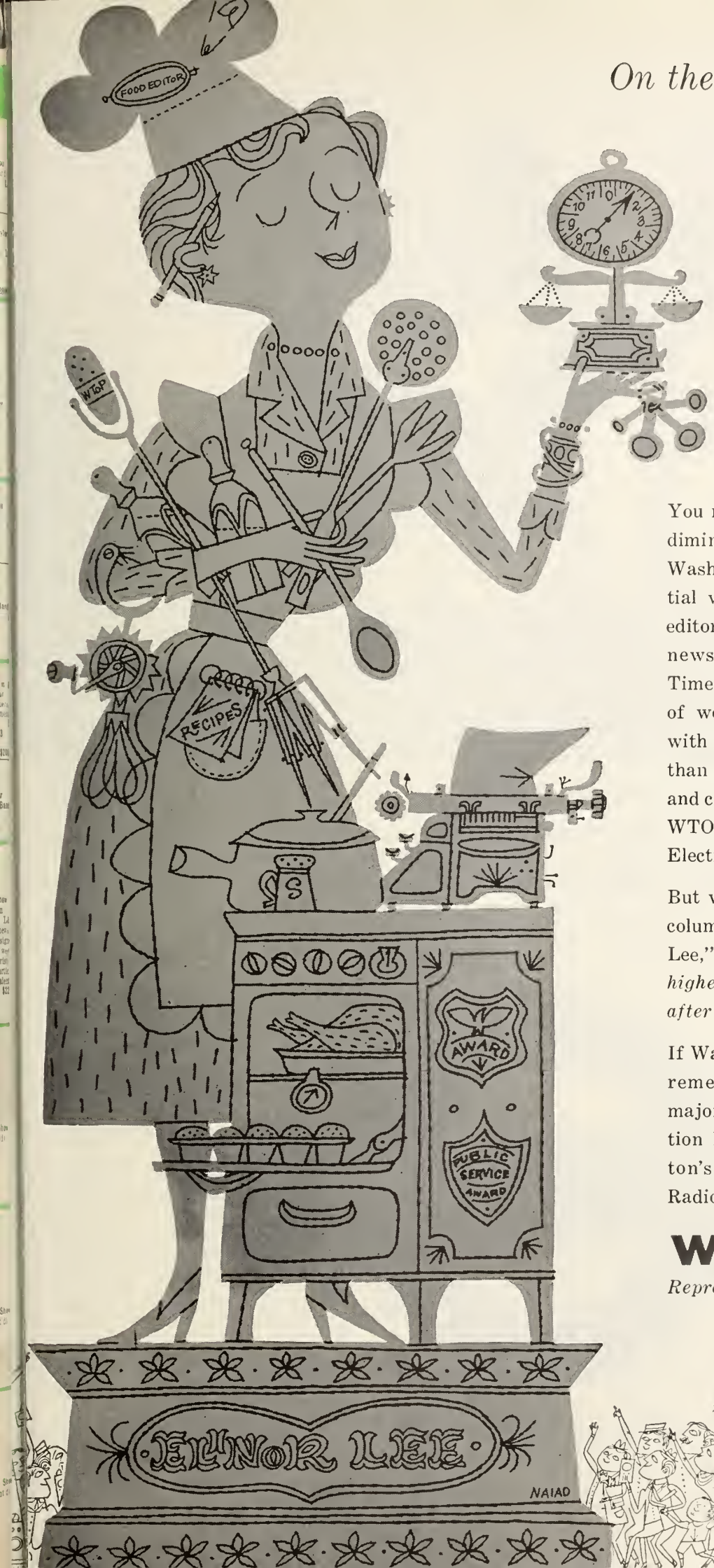
Time	ABC	CBS	MBS	NBC
10–11	My true story Sterling Drug m-f 10-10:25 (see mon) D-F-S; Whisper's streets Gen Mills m,w,f 10:25-45 Knox-Reeves; When a girl marries Carnation Co m-f (see mon) Erwin, Wasey	Godfrey 10-11:30 Bristol-Myers Y&R alt f; Campana W-F-H alt f; Minn Mng BBDO; Adolph's Ltd ErwinWasey alt f; Frigidaire FC&B alt f; Intl Cellucotton FC&B alt f 10:30-45; Star Kist R&D; Kellogg Burnett 10:45-11 alt f	Cecil Brown news co-op N m-f L; Allen Prescott, the Wife Saver Phila m-f T; F Singiser news S C Johnson m-sel 10:30-35 NL&B; Johnny Olsen Show N m-f 10:35-11 L	Bob Smith Show N m-f L; TBA; Break the Bank Miles Labs m-f (see mon) Wade
11–12	Modern Romances N m-f L; Ever Since Eve N m-f L; Your Neighbor's Voice Ch m-f L; 3-City By-Line Morning Edition Var m-f L	Godfrey (cont'd) Lever McE alt f; Nat'l Biscuit McE alt f; Pillsbury Mills Leo Burnett; Toni W&G 11:15-30 alt f; Make up yr Mind Continental Bkg m-f (see mon) Bates; Rosemary P&G ivory snow m-f (see mon) B&B	Florida Calling Fla Citrus Comm m-f L JWT; H Engle news S C Johnson m-sel 11:25-30 NL&B; Queen for a day P Lorillard old golds m-f (see mon) ep 11:45-12 L&N	Strike it rich Colgate m-f (see mon) Esty; Phrase that pays Colgate m-f (see mon) Esty; Second Chance N m-f L The Three Plans
12–1	Valentino N m-f L; Oklahoma Wranglers N 12:15-25 T; Jack Berch Prudential Ins m-f 12:25-30 C&H (see mon); No network service	Wendy Warren Gen Fds m-f (see mon) B&B; Aunt Jenny Lever spry m-f (see mon) FC&B; Helen Trent Am Home JFM Toni Burnett 191N L m,w,alt f; Our gal Sunday Whitehall Phar m-f (see mon) Murray	Down at Holmesy's N m-f L; Capitol comment S C Johnson m-f NL&B 12:15-20; Guest time N 12:20-30 L&T; No network service m-f	Pauline Frederick co-op N m-f L; No network service m-f
1–2	Paul Harvey news co-op m-f (see mon); Ted Malone co-op 153N m-f L; No network service m-f	Road of life P&G ivory soap m-f (see mon) Compton; Ma Perkins P&G oxydol m-f (see mon) D-F-S; Young Dr Malone P&G crisco, joy m-f (see mon) Compton, Blow; Guiding light P&G duz, ivory m-f (see mon) Compton	C Foster news co-op Bost m-f L; Ray Heatherton Show N m-f L	No network service m-f
2–3	No network service m-f; Betty Crocker Gen Mills m,w,f 2:30-35 D-F-S; Martin Block Show m-f 2:35-4 N L&T	2nd Mrs Burton Gen Fds m-f (see mon) Compton; Perry Mason P&G tide m-f (see mon) B&B; Nora Drake Toni Co m-f (see mon) Weiss & Geller; Brighter day P&G cheer m-f (see mon) Y&R	Wonderful City N m-f L; Sam Hayes news S C Johnson m-sel 2:25-30 NL&B; Luncheon with Lopez N m-f L	No network service m-f
3–4	Joe Emerson Gen Mills m-f (SE sfns) Knox-Reeves; Martin Block (cont'd) Carter Prods nellie m,w,f SSCB; Merit Grtg Card partic m-f Louis F Herman	Hilltop house Miles Labs m-f (see mon) Wade; House party Lever surf m,w,f (see mon) BBDO; Benell & Block; Mike & Buff's Mail Bag N m-f L	Ruby Mercer Show N m-f L co-op	Welcome travelers P&G m-f (see mon) Blew; Pepper Young P&G camay, duz m-f (see mon); Right to happiness P&G drefl, tide m-f (see mon) D-F-S
4–5	Reed Browning H m-f L 4-4:25; Betty Crocker Gen Mls 4:25-30 m,w,f (see mon) D-F-S; Treasury Bandstand H L&T	No network service m-f; News 4:55-5 m-f	No network service m-f; Mutual Music Show N m-f T; Charley & John N m-f L	Backstage wife P&G cheer, zest m-f (see mon) Y&R; Stella Dallas Sterling Drug m-f (see mon) D-F-S; Widder Brown Sterling Drug m-f (see mon) D-F-S; Women in house Sterling Drug m-f (see mon) SB&W
5–6	Austin Kiplinger Wash m-f L; Art & Dotty Todd H m-f L; Gloria Parker N m-f L; Vincent Lopez N m-f L	No network service m-f; Curt Massey time Miles Labs m-f (see mon) Wade	Bobby Benson Show N m-f L 5-5:55; Cecil Brown news S C Johnson m-f 5:55-6 NL&B	Just Plain Bill Whitehall, Murray; Carter Pr Bates all th; Fr Page Farrell Pharmaco: DCSS Am Home Prods Murray all day; Lorenzo Jones Colgate m-f (see mon) Esty; It Pays to be Married H m-f L The Three Plans

SATURDAY

Time	ABC	CBS	MBS	NBC
10–11	No school today Tello Prods Co; Sir Saleway Stre; Beverly; Moeler, Dieterich & Brown; Space patrol Nestle Co alt wk L C&P; Ralston Purina cereals alt wk L Gardner $3500	Galen Drake 10-11 N L ½-hr $1050 ¼-hr $1500	Country Cousin's Corner Loren, W Va 10-11 L; F Singiser news S C Johnson m-sat 10:30-35 NL&B; Country Cousin's Corner (cont'd)	Hurl for ...; Mary Lee Taylor Pet Milk; Gardner $1800
11–12	Platterbrains N L&T; All-league clubhouse N T	Robt G Lewis 11-12 Nehi Corp T BBDO 11-11:15; Helene Curtis 11:15-30 L Gordon Best; Van Camp 201N 11:45-12 L BW&S ½-hr $2000	Helen Hall N 11-11:15 T; Conference Call N L; H Engle news S C Johnson m-sat 11:30-35 NL&B; US Military Academy Band	Serenade to Romance
12–1	101 Ranch Boys Lancaster, Pa L; American farmer C Wash L	Bill Shadel News Schell Mfg Co 12-12:05 D&C $450; Romance N L; Stars over Hollywood Carnation Co evaporated milk 301H L&T EW $4000	Musical Caravan N T; Gerrard Music Festival N T	US Marine Band Wash T; US Army Band Wash T
1–2	Navy hour Wash L; Vincent Lopez N L	City Hospital Carter Prods 305N T Bates $2500; Allan Jackson Chevrolet 1:30-35 L Campbell-Ewald; Let's Pretend N L	Johnny Singer's Orch Flora L; Ruby Mercer Show co-op L	National farm & home hour, Allis-Chalmers (partly legible)
2–3	Syncopation Piece N L; Festival (Million Crowd) 2-4 N L	Dance Music N T; Sports Parade Phila L	Ruby Mercer (cont'd); Sam Hayes news S C Johnson m-sat 2:25-30 NL&B	Road Show
3–4	Festival (cont'd)	Allen Jackson Chevrolet N 3-3:05 C-E; Report from Overseas; Adventures in Science Wash L&T; Farm News Wash L; World Assignment N L	Bandstand USA N L; Sloan Simpson Show N L	Road Show (cont'd)
4–5	Horse Racing Var L; Pan American Union Wash L	Dorothlan Music N T; Treasury Bandstand Wash L; Allan Jackson Chevrolet N 4:55-5 C-E	Salute to the Nation Wash L; Mac McGuire Show Phila L	Road Show (cont'd)
5–6	Tea & Crumpets 5:30-15; This Week in Washington Wash L; As We See It Wash L	Washington USA Wash T; Saturday at the Chase StL L	Teen-Age Unlimited N L; Jack Brickhouse State Farm M 170N 6:15-55 L NL&B $750; E Hallie news S C Johnson 537W 5:55-6 L NL&B sat only	Road Show (cont'd)

On the Washington scene...

Her column tops 'em all!



You might not think it, to look at slim, diminutive Elinor Lee... but she's one of Washington's best-known, most influential women. For one thing, she's food editor-columnist of Washington's largest newspaper, The Washington Post and Times Herald. For another, she's the dean of women broadcasters in the capital, with an award-studded record of more than 25 years as a dietician, homemaker and consumer service expert. (One of her WTOP shows was sponsored by Potomac Electric Power Co. for 11 years!)

But what's most important... her daily column of the air, "At Home with Elinor Lee," is (by a wide margin) Washington's *highest-rated women's program, month after month, year after year!*

If Washington women interest you (and remember that we have the highest major-market family income in the nation here), reach them with Washington's most interesting woman, WTOP Radio's Elinor Lee.

WTOP RADIO

Represented by CBS Radio Spot Sales



Each frame – *each scene in the print must be perfectly matched to assure an outstanding film production. Leading producers, directors and cameramen know that Precision processing guarantees that individual attention.*

Skilled hands and exclusive Maurer-designed equipment are teamed to bring these perfect results to each Precision print. Even more important, continuing research constantly improves techniques that are already accepted as unequalled in the field.

In everything there is one best... in film processing, it's **Precision.**

PRECISION

FILM LABORATORIES, INC.

21 WEST 46TH STREET, NEW YORK 36, N. Y.

A division of J. A. Maurer, Inc.

film

BASICS

SPONSOR

FILM REPRESENTS OVER HALF OF LOCAL PROGRAMING

Here are some of the important questions you will find answered in the six pages of this report

Q. ***What percent of all local programing is on film?*** ..... ***page 1***

Q. ***What type of film do stations use?*** ..... ***page 2***

Q. ***How much nighttime network programing is on film?*** ..... ***page 2***

Q. ***How big an audience can reruns of film shows get?*** ..... ***page 3***

Q. ***How many episodes in a season's film cycle are missed?*** ..... ***page 4***

Q. ***What do station men think of reruns?*** ..... ***page 4***

Q. ***How much time is left for film outside network hours?*** ..... ***page 5***

Q. ***What should you look out for in buying film?*** ..... ***page 6***

I The extent film is used in television

1. What percent of total programing hours of tv stations is on film?

SOURCE: Questions 1-4 on these pages are answered by charts adapted from NARTB 1954 report on film. NARTB surveyed 120 tv stations operating before 15 May 1953 in markets of varying size. Week surveyed was 7-13 June 1953. 60 stations replied.

STATIONS REPLYING TO QUESTIONNAIRE	LOCAL* % LIVE HRS.	LOCAL* % FILM HRS.	ALL LOCAL HRS. (TOTAL)	ALL NETWORK HRS.
Group 1 (18 *stations in markets up to 50,000 tv families*)	18.1%	**45.9%**	64.0%	36.0%
Group 2 (9 *stations in markets of 50-150,000 tv families*)	22.4%	**23.4%**	45.8%	54.2%
Group 3 (28 *stations in markets of 150-500,000 tv families*)	21.0%	**25.3%**	46.3%	53.7%
Group 4 (6 *stations in markets of 500,000 1,000,000 tv families*)	22.6%	**32.1%**	54.7%	45.3%
Group 5 (9 *stations in markets of 1,000,000 or more tv families*)	31.9%	**40.4%**	71.8%	28.2%

Many admen have wondered just how much time tv stations devote to local-level film programing of all types. The answer is contained in the NARTB-compiled chart above; it may be a surprise to many. All stations do more film programing percentagewise than live, regardless of market size. Oddly enough, stations in the largest markets have almost the same percentage of film programing as stations in the smallest tv cities, due usually to the fact that they go on the air earlier and stay on later. "Film" programs above include syndicated program series, feature movies and Westerns, short subjects, newsreels, "free" tv films

*Percentages in these two columns are of total programing hours

2. How many hours of local programing by tv stations are on film?

SOURCE: See question 1.

STATIONS REPLYING	LIVE LOCAL HRS.	TOTAL FILM HRS.
Group 1 stations	10.37	26.54
Group 2 stations	21.43	22.39
Group 3 stations	23.20	28.03
Group 4 stations	24.01	34.02
Group 5 stations	32.50	42.20

More "program" hours mean more "film" hours

As chart at left shows, the bigger the market the more hours per week stations are on the air. But even though the largest tv outlets in the largest markets air more than twice as many program hours as the smallest outlets, film shows continue to play an important role, exceeding live programs in number of hours in every case. Thus, local film programing is ahead on two counts: (1) the percentage of local time that is devoted to film; (2) the number of local film hours as compared with the number of local live hours.

3. What percent of all local programing does film represent?

SOURCE: See question 1.

STATIONS IN Group 1	STATIONS IN Group 2	STATIONS IN Group 3	STATIONS IN Group 4	STATIONS IN Group 5
72%	**51%**	**54%**	**59%**	**56%**

This chart again shows that stations find film a low-cost, profitable form of local programing. Stations in every size markets use film for better than half of their local programing. Stations with the smallest coverage area rely on film more than any other size station, programing an average of 72% of all local origin telecasts with film. Next heaviest film users on a percentage basis are stations in markets of 500,000 to a million tv families. These stations use film for 59% of their entire local programing hours.

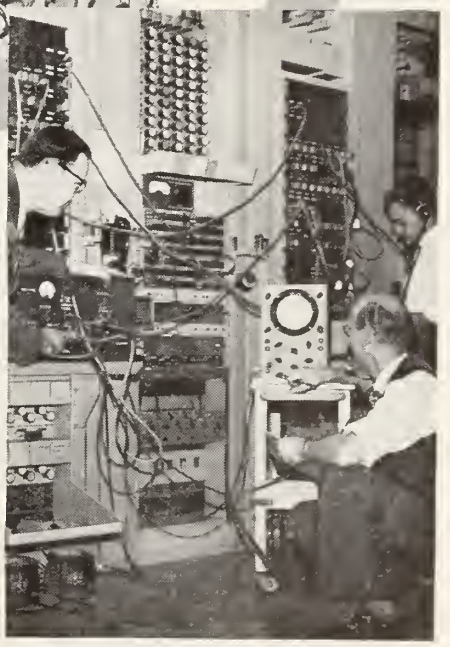


What makes her blush?

The color camera can pick up the slightest change in an actress' complexion. But unless the radio relay and coaxial cable routes that carry this picture are specially equipped, her blush would never reach the nation's screens.

It is a big job to install new equipment, necessary for color transmission, along thousands of channel miles in the Bell System network. Personnel must also be trained in the new techniques of transmitting color signals.

But the work is well under way, with facilities now serving an increasing number of cities with color television. The Bell System will keep pace with the industry's needs for color television networks.



Bell System technicians testing transmission of the color signal over radio relay facilities.

BELL TELEPHONE SYSTEM

PROVIDING TRANSMISSION CHANNELS FOR INTERCITY RADIO AND TELEVISION TODAY AND TOMORROW

4. What type of film do stations use (by weekly hours and percent)?

SOURCE: See question 1.

	FEATURE FILM HRS.	SYNDICATED FILM HRS.	SHORT SUBJECT FILM HRS.	FILM SHOT BY STATION	FREE FILM
Group 1 stations	12.04 (44.8%)	9.41 (36%)	1.55 (7%)	.08 (.7%)	3.07 (11.5%)
Group 2 stations	9.26 (41.7%)	8.33 (37.7%)	1.33 (6.8%)	.55 (2.6%)	2.32 (11.2%)
Group 3 stations	12.57 (46.3%)	10.53 (38.8%)	1.50 (6.5%)	.11 (.6%)	2.12 (7.8%)
Group 4 stations	21.27 (63.1%)	6.40 (19.6%)	3.10 (9.3%)	.29 (1.4%)	2.16 (6.6%)
Group 5 stations	29.03 (68.5%)	7.30 (17.7%)	3.58 (9.4%)	.26 (1.1%)	1.23 (3.3%)

5. How much nighttime network programing is on film?

SOURCE: SPONSOR's Comparagraph of Network Tv Programs for May 1954

NETWORK	LIVE HOURS WEEKLY	FILM HOURS* WEEKLY	TOTAL HOURS LIVE & FILM	% FILM IS OF TOTAL
ABC	17½	7½	25	**30%**
CBS	22½	4	26½	**15%**
DTN	15¼	0	15¼	**0%**
NBC	19¼	5¾	25	**23%**

* Does not include shows which are partially film.

6. How many nighttime half-hour shows are on film?

SOURCE: SPONSOR's Comparagraph of Network Tv Programs for May 1954

NETWORK	TOTAL NO. ½-HOUR SHOWS WEEKLY	NO. ON FILM*	% ON FILM
ABC	30	15	**50%**
CBS	36	8	**22%**
DTN	18	0	**0%**
NBC	13	11	**31%**

* Does not include shows which are partially film.

26% of night half-hour shows are film

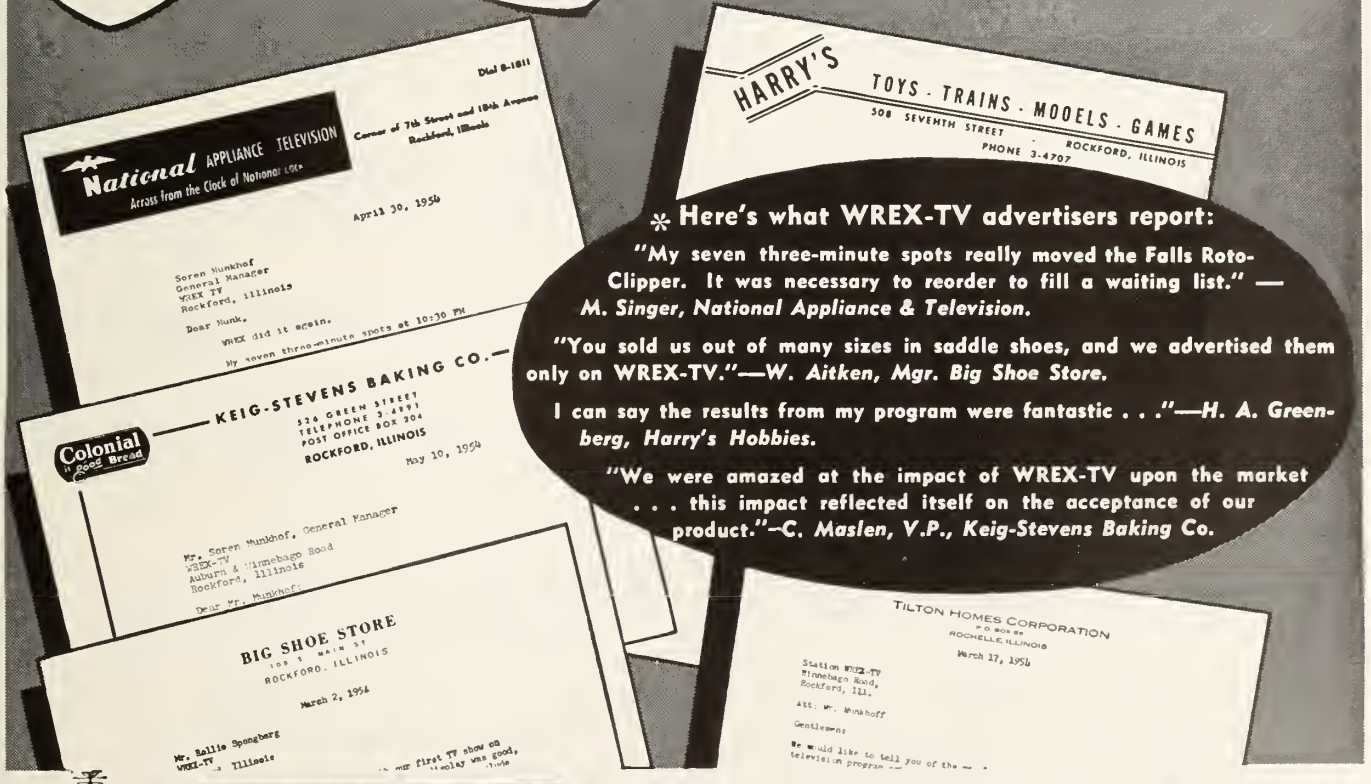
A comparison between the proportion of half-hour shows on film and total nighttime programing on film shows the strong trend on networks to half-hour film shows. Live nighttime variety shows and hour dramas lower the percentage of film programing in total nighttime network programing. ABC's ratio of film to live among half-hour shows is 50% film; of total nighttime programing, 30% film. CBS has 22% of half-hour nighttime shows on film, 15% of all programing; NBC has 31% of half-hour nighttime shows on film, or 23% of total nighttime programing. Du Mont is the only network that programs live only.

EXPERIENCE PROVES*

"Rex" produces results



TIME AFTER TIME!



*** Here's what WREX-TV advertisers report:**

"My seven three-minute spots really moved the Falls Roto-Clipper. It was necessary to reorder to fill a waiting list." — *M. Singer, National Appliance & Television.*

"You sold us out of many sizes in saddle shoes, and we advertised them only on WREX-TV."—*W. Aitken, Mgr. Big Shoe Store.*

I can say the results from my program were fantastic . . ."—*H. A. Greenberg, Harry's Hobbies.*

"We were amazed at the impact of WREX-TV upon the market . . . this impact reflected itself on the acceptance of our product."—*C. Maslen, V.P., Keig-Stevens Baking Co.*

WREX-TV 13

ROCKFORD • ILLINOIS

47,000 WATTS E.R.P.
NETWORK AFFILIATIONS CBS • ABC
SERVING THE ROCKFORD-MADISON AREA

FOR DETAILS, CONSULT H-R TELEVISION, INC. NATIONAL REPRESENTATIVES

II Reruns of film programs

1. How big an audience can reruns of film shows get?

SOURCE: A. C. Nielsen Co. Analysis of Repeat Films, December 1953· done for ABC, CBS, NBC film divisions.

Summer ratings of film reruns higher than shows run for first time in summer

SHOWS WHICH HAVE FILM RERUNS

WINTER: Ratings for original run of film shows		SUMMER: Ratings for reruns of same shows	
High Show:	46.7	High Show:	40.9
Low Show:	12.9	Low Show:	14.6
AVERAGE ALL:	33.9	AVERAGE ALL:	28.0

AVERAGE DECLINE· **5.9** rating points

CONTROL GROUP WITH NO RERUNS *(for comparison)*

WINTER: Ratings for control group of shows		SUMMER: Ratings replacement shows run first time	
High Show:	56.6	High Show:	39.4
Low Show:	13.3	Low Show:	12.0
AVERAGE ALL:	31.6	AVERAGE ALL:	24.0

AVERAGE DECLINE: **7.6** rating points

Share of audience film reruns higher than shows run for first time in summer

SHOWS WHICH HAVE FILM RERUNS

WINTER: Share of audience of original run of film shows	SUMMER: Share of audience of reruns of same shows
52.1%	52.2%

CONTROL GROUP WITH NO RERUNS *(for comparison)*

WINTER: Share of audience of control group shows	SUMMER: Share of audience for replacement run for first time
48.4%	50.2%

The A. C. Nielsen Co. made a study of the audience that the original run of a film show commands during winter compared with a rerun of the show during summer. Nielsen than took a control group of shows falling into the same program categories as the film shows for comparison, checking the size of the audience these commanded as first runs in winter compared with their replacement shows in summer. Nielsen found (1) the average non-repeat show lost more rating points than the average film rerun in summer; (2) film reruns during the summer had a higher share of audience than original runs in either winter or summer.

2. Is there a big audience loss when some people realize a show is a rerun?

SOURCE: See question 1.

Average rerun loses less audience than summer first run shows

SHOWS WHICH HAVE FILM RERUNS

WINTER: % of audience of original run of film show which stays tuned*		SUMMER: % of audience of reruns of same shows which stays tuned*	
High Show:	97%	High Show:	96%
Low Show:	75%	Low Show:	77%
AVERAGE ALL:	90%	AVERAGE ALL:	89%

CONTROL GROUP WITH NO RERUNS *(for comparison)*

WINTER: % of audience of control group which stays tuned*		SUMMER: % of audience of replacement shows which stays tuned*	
High Show:	95%	High Show:	95%
Low Show:	83%	Low Show:	83%
AVERAGE ALL:	90%	AVERAGE ALL:	88%

A further Nielsen study showed that more viewers stay tuned in to a film rerun after they realize that it's a rerun than stay tuned in for the control group of first-run summer replacement shows. The average of all rerun films tested commanded 89% of the audience, which stayed tuned in for 25 out of 30 minutes. The average replacement show from control group kept 88% of viewers for that time.

*For 25 out of 30 minutes

3. Will viewers watch a rerun film show they've seen before?

SOURCE: See Question 1

% OF RERUN SHOW AUDIENCE WHO HAD SEEN THE EPISODE BEFORE 41%

% FIGURE ABOVE IS OF AUDIENCE WHICH WATCHED THE FIRST RUN 34%

Just as millions of Americans will go to a movie or a play more than once so millions of televiewers will dial the repeat episodes of a tv program they've enjoyed. As the Nielsen study of rerun programs indicates, an average of 41% of those homes tuned to a repeat film show have seen the show before . . . but watched it again.

This figure compares favorably with the size of the original audience tuned to the first-run of the program. An average of 34% of the viewers in the original audience, according to Nielsen, return to watch the repeat showings. Concluded Nielsen: "Use of repeat film shows does not significantly affect audience levels in tv."

4. How many episodes in a season's film cycle are not seen by viewers?

SOURCE: A. C. Nielsen and CBS TV Film Syndication

Nearly 90% of audience sees less than 50% of shows

PERCENT OF VIEWING HOMES	NO. EPISODES VIEWED	AV. NO. EPISODES PER HOME
2%	16-21	16.2
10%	11-15	12.5
24%	6-10	7.7
64%	1-5	2.2

In a special study of a 21-week film cycle, A. C. Nielsen learned that only a handful of viewers—2%—saw more than 16 episodes in the program series. On the other hand, most viewers missed a large number of episodes. Some 24% of the audience saw an average of less than eight programs; some 64% saw fewer than three shows. The point: the first-run of a show, apart from all consideration of tv's steady growth in both markets and tv homes, does not exhaust a program's opportunity. And, as the chart above shows, even if they have seen a film show before when it's being shown in rerun the chances are good that the viewers will stay.

5. What's the judgment of station programing men about reruns?

SOURCE: ABC Film Syndication Inc. survey of 80 tv stations, first quarter 1954

STATIONS CARRYING 1-5 RERUNS 75%

STATIONS CARRYING 5-10 RERUNS 9%

STATIONS CARRYING NO RERUNS 16%

Majority of stations carry rerun film series

More than eight out of every 10 U.S. television outlets, including those in the largest and oldest markets, carry one or more rerun film shows. Reason: From the station's viewpoint, they often pull as well as, and sometimes surpass, the program's original tv rating.

6. What else helps to account for the large rerun audience?

SOURCE: NBC TV Research Department

91% growth of tv in past two years means big rerun potential

1952 month-by-month tv set growth

Jan.	15,777,000	July	17,832,200
Feb.	16,129,300	Aug.	18,354,300
Mar.	16,535,100	Sep.	18,711,800
Apr.	16,939,100	Oct.	19,124,900
May	17,290,800	Nov.	19,751,200
June	17,627,300	Dec.	20,439,400

1953 month-by-month tv set growth

Jan.	21,234,100	July	24,519,000
Feb.	21,955,100	Aug.	24,895,000
Mar.	22,551,500	Sep.	25,233,000
Apr.	23,256,000	Oct.	25,690,000
May	23,930,000	Nov.	26,364,000
June	24,292,600	Dec.	26,973,000

1954 set growth

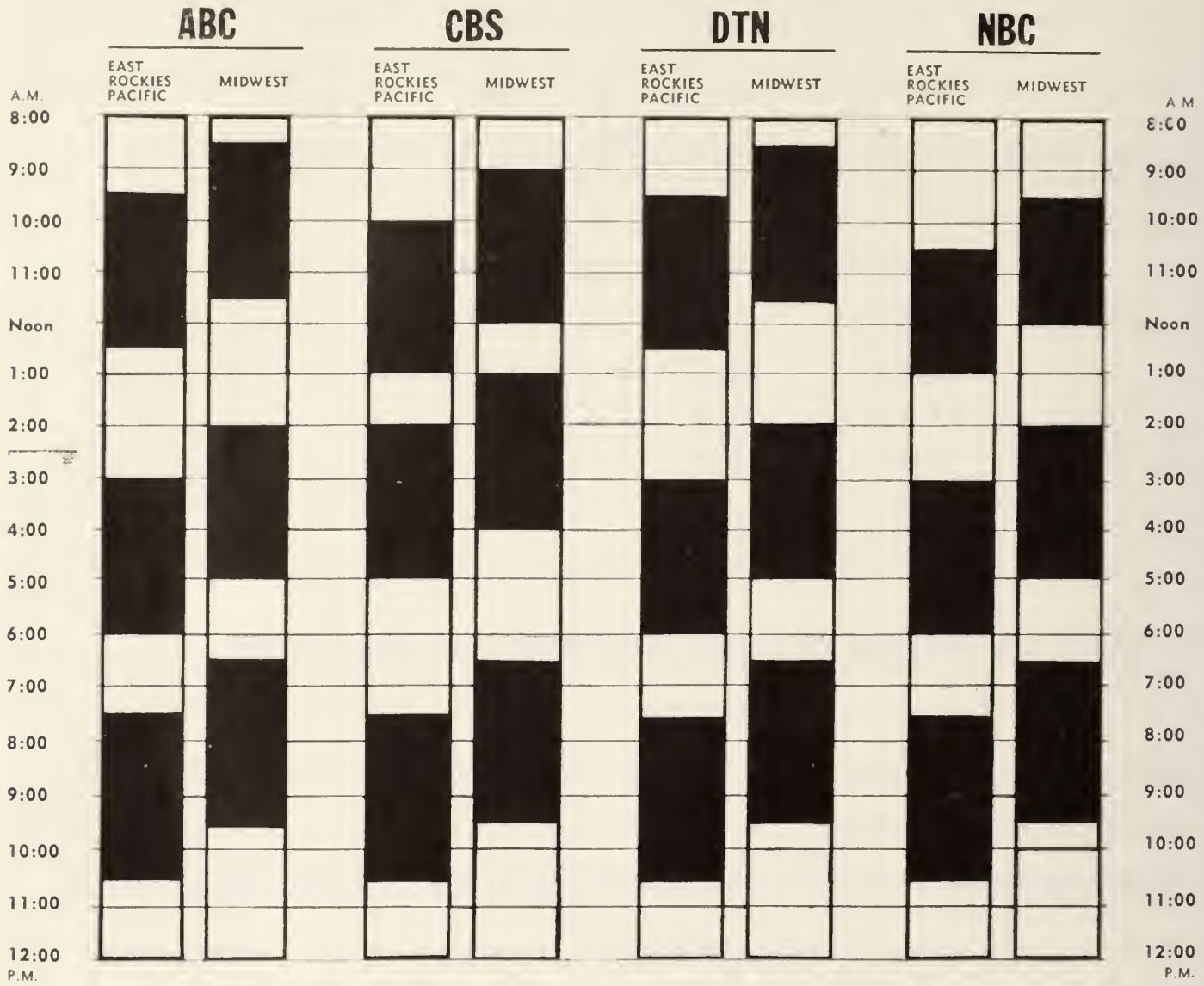
Jan.	27,812,000
Feb.	28,500,000
Mar.	29,125,000
Apr.	29,495,000
May	30,083,000

III Availability of time for film

1. How much local "film time" is left outside of network program hours?

SOURCE: SPONSOR survey of four major tv networks June 1954

Black portions of bars below indicate "network option" periods



Option time varies with network: As special chart above shows, there are some important variations between the major networks as to what time slots are, and what are not, assigned as "Network Option Time" in station contracts. All four networks schedule the 7:30 p.m. to 10:30 p.m. period (local times) for network shows. Pattern in Midwest is the same, one hour earlier. But daytime patterns differ. NBC TV's and CBS TV's are roughly similar; ABC TV and Du Mont are identical but NBC TV varies notably with ABC's network pattern as does CBS TV with Du Mont.

In general, national spot and local advertisers seeking to buy or place syndicated film shows on affiliates must look first to the non-network time periods as indicated above, particularly in the largest multi-station markets or in markets where the leading networks are represented with owned-and-operated stations.

But there are exceptions. Networks have lately been seeking to clear the 10:30 p.m. to 11:00 p.m. (or later) slots for network programs. Such network shows as "Studio One," "See It Now" and "What's My Line" on CBS TV; "Greatest Fights," and "Private Secretary" on NBC TV; and "Name's the Same" and "Place the Face" on ABC TV will be aired this fall in what is technically "Station Time."

At the same time, network affiliates (but not O&O outlets) in a number of large markets served by two or three outlets have not hesitated on occasion to "bump" network scheduling in Class A time to place an attractive spot film series. One national tv advertiser, for example, has spotted a mystery series in "network" time in such markets as: Charlotte (9:00 p.m., Sunday); Minneapolis (8:30 p.m., Monday) and Atlanta (8:30 p.m., Wednesday).

As one tv rep observed: "Apart from the O&O outlets, stations become very cooperative when you start to discuss a firm 52-week film contract. Spot tv means more money in their pocket."

Network hours shown in chart above are "live" for the East and Midwest in almost all cases, are via kinescope in the Rockies and Pacific markets in the same local time slots as in New York. Very few shows are aired on a live basis from one coast to the other.

Sheldon Reynolds'

Production of

SHERLOCK HOLMES

...Starring Ronald Howard as Sherlock!



H. Marion Crawford as Watson

The greatest detective of all time comes to TV *...on film. Here is a series that is backed with one of the most extensive pre-sold audiences in TV history. For almost 70 years the adventures of* **SHERLOCK HOLMES** *and his friend Dr. Watson have been thrilling audiences in the great Arthur Conan Doyle books! In the movies... on the stage... and in daily and Sunday newspapers ...the magic name of* **SHERLOCK HOLMES** *always has meant box office! And now – as a TV film show produced by Sheldon Reynolds, creator of "Foreign Intrigue", and starring Ronald Howard, brilliant young English actor– the potential is even greater!*

SHERLOCK HOLMES *(39 half-hour programs, custom filmed for TV) is ready for September airing.*

SHERLOCK HOLMES, *filmed in Europe, is a natural for local, regional and national spot advertisers!*

For A Sure Clue To Increased Business write, wire or phone your nearest MPTV Film Syndication Division:

NEW YORK
655 Madison Ave.
New York 21, N.Y.
TEmpleton 8-2000

CHICAGO
155 E. Ohio St.
Chicago 11, Ill.
WHitehall 3-2600

LOS ANGELES
9100 Sunset Blvd.
Los Angeles 46, Calif.
Crestview 1-6101

BOSTON
216 Tremont St.
Boston 16, Mass.
HAncock 6-0897

DETROIT
2211 Woodward Ave.
Detroit 1, Michigan
Woodward 1-2560

SAN FRANCISCO
625 Market St.
San Francisco, Calif.
Douglas 2-1387

ATLANTA
Mortgage Guaranty Bldg.
Carnegie Way & Ellis St.
Atlanta, Georgia
Alpine 0912

TORONTO
MPTV (Canada) Ltd.
277 Victoria St.
Toronto, Canada
Empire 8-8621

DALLAS
3109 Routh St.
Dallas 4, Texas
STerling 4007

These MPTV shows are available now:

½ Hour Shows: Duffy's Tavern • Flash Gordon • Janet Dean, Registered Nurse • Sherlock Holmes

¼ Hour Shows: Drew Pearson's Washington-Merry-Go-Round Junior Science • Tim McCoy • • • *plus more to come*

Dramatic Serial 5 quarter hrs. a week • The Heart of Juliet Jones

mptv
SYNDICATION CORP.
655 Madison Avenue New York 21, N.Y.

IV Tips on buying film

1 ***Financial guarantees:*** When buying a brand-new syndicated film series, particularly in a multi-market deal, always check the producer's (or the syndicator-producer's) financial responsibility. Producing tv film series today sometimes involves a long wait on the part of the producer for a return on his initial investment. It's not at all impossible for a producer, even a good one, to be caught short on money, in which case he may not be able to deliver the remainder of the series. Some clients today even require the producer to post big bonds before signing.

2 ***Quality control:*** Pilot films aren't always a good gauge of of what a series will be like. If a series is not completed when it is offered to you, you will have to rely on the reputation of the producer or the syndicator. Look at representative samples of his other series. Don't take chances, either; they can prove to be very costly. Independent producers, and most syndicators who also produce shows, are financed by banks who charge full rates of interest, and who have the producer in a corner. Therefore, the average producer isn't likely to offer cancellation clauses.

3 ***Distribution:*** Video clients should always check a syndicator's distribution facilities. Are the tv film prints carefully inspected? Are they cleaned and repaired? Does the syndicator have a reputation for delivering prints to stations in time for play dates? Does he carry insurance on the films while they are in his possession? And so on. Reason: The handling of tv films can become a huge problem. Big syndicators, like Ziv Tv, NBC, CBS, Official, TPA and others have to handle as many as 1,200 prints per week. Clients who want commercials cut in should check cost.

4 ***Reruns of tv films:*** Today, reruns are so well accepted by clients and audiences alike that there is little of the original stigma ("They'll never get an audience") surrounding them. However, there are price differentials between first and subsequent runs on nearly all film packages in syndication, with the price dropping anywhere from 10 to 40%, depending on time slot, original rating, number of sets and stations in the market, and suchlike. It's wise for a client to check carefully on whether a show is really a first-run package, if it is offered for sale as such.

5 ***Merchandising:*** Nearly all of the syndicators contacted by SPONSOR in its survey of the made-for-tv film industry offer varying degrees of merchandising assistance. The fanciest variety is offered by the top syndicators like Ziv Tv, and by the syndication offshoots of the major tv networks. However, other syndicators and producers have developed some audience-attracting publicity gimmicks, which can range all the way from the franchised merchandise deals made with shows like *Ramar of the Jungle* and *Flash Gordon* to personal appearances of stars (*Liberace*).

6 ***Time buying:*** Clients who are considering multi-market film deals on the scale of Canada Dry's sponsorship of *Annie Oakley* on a national basis, or regional deals like Pure Oil's sponsorship of *Racket Squad*, should be careful in scheduling the starting dates of their film campaigns. Reason: The usual number of prints supplied for even a "national" tv film deal (perhaps 50 markets) without extra charge to the client is around a dozen. These are shuttled between stations on a "bicycling" basis. Day-and-date starts mean costly extra prints.

7 ***Legal protections:*** Just as the financial responsibility of a producer and/or syndicator should be investigated before signing up for an important film program deal, so should the question of legal protection be explored, veteran film buyers warn. There is, for example, the question of who, exactly, is responsible for the film during its various stages of travel (agency, client, producer, syndicator, shipper, station). Also, clients should check on the protection they are offered against crank lawsuits, morals questions with talent, retroactive union increases, and so forth.

8 ***Research:*** The same warnings that apply to the purchase of live shows on the basis of broadcast research apply to the buying of tv films, particularly reruns. Ratings may be cited as being "typical." These should be checked, if they are being used as a strong factor in show purchase. The ratings may be old and made back in the days when the show had only minimum competition. Or they may have been made in one-station markets, in which case they do not reflect the ability of the show to attract audience in multiple-station markets. Ratings are only a guide.

9 ***Exclusivity:*** New tv stations have appeared with great regularity across the face of the U. S. in the past few months. Many of these new tv markets overlap with old ones. Therefore, a sponsor who is buying a syndicated film series should be careful that the same program will not be seen in a serious overlap with his campaign. It's possible today for a sponsor to buy a show as "first run" in a new tv market only to find that the "second-run" showing—perhaps by a leading business competitor—is being seen by a sizable percentage of exactly the same audience.

10 ***Station contracts:*** Although the number of multiple-affiliate stations is dropping in the big tv markets, it's still wise to check on preemptions and "misses" in time contracts. Reason: Certain special tv programs, like Presidential speeches, major news and sports events, and suchlike can "bump" a locally slotted film advertiser out of his usual time. Unless the time contract with the station spells out clearly that the advertiser will get a "make-good" in his regular time slot sponsor may get one which does not reach the right audience.

REPRINTS OF FILM BASICS are available on request. Special price for quantity orders

30 star-studded feature films for TV... so new

12 are still reserved for Motion Picture Theaters



Right now, you can sign for the rights to the showing in your market of every one of the 30 recent, major studio feature films never before seen on TV which make up the General Teleradio "First with the Finest" film franchise.

It won't delay your scheduling a single day but twelve of these films are so recent that they are being held by the film distributors for motion picture showing until the dates listed.

You can't blame them when you consider that $45,000,000 was spent to produce the 30 films in the first place.

Don't you be left waiting in line in your market.

Act now! Call... New York—LO 4-8000 • 1440 Broadway
Chicago—WH 4-5060 • Tribune Tower
Los Angeles—HO 2-2133 • 1313 No. Vine St.

THE FILM DIVISION OF GENERAL TELERADIO INC.

ARCH OF TRIUMPH *(now available)*

BODY AND SOUL *(available 8/10/54)*

CASBAH *(now available)*

CAUGHT *(now available)*

COUNTESS OF MONTE CRISTO *(now available)*

THE DARK MIRROR *(now available)*

DOUBLE LIFE *(now available)*

FABULOUS DORSEYS *(available 11/13/54)*

FORCE OF EVIL *(now available)*

FOUR FACES WEST *(available 8/10/54)*

LET'S LIVE A LITTLE *(available 12/7/54)*

LETTER FROM AN UNKNOWN WOMAN *(now available)*

LOST MOMENT *(now available)*

LULU BELLE *(available 9/7/54)*

MACBETH *(now available)*

MAGIC TOWN *(now available)*

MAGNIFICENT DOLL *(now available)*

MIRACLE OF THE BELLS *(now available)*

MR. PEABODY AND THE MERMAID *(now available)*

NO MINOR VICES *(now available)*

NORTHWEST STAMPEDE *(available 8/25/54)*

ONE TOUCH OF VENUS *(now available)*

THE OTHER LOVE *(available 10/13/54)*

PRIVATE AFFAIRS OF BEL AMI *(available 10/16/54)*

RAMROD *(available 8/25/54)*

RUTHLESS *(available 9/12/54)*

THE SCAR *(available 12/6/54)*

SECRET BEYOND THE DOOR *(now available)*

THE SENATOR WAS INDISCREET *(now available)*

SO THIS IS NEW YORK *(available 12/13/54)*

Take a quick look at—

LUBBOCK TEXAS

HUB OF THE SOUTH PLAINS

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

LUBBOCK TEXAS *Largest Metropolitan Area between:*

DALLAS, FT. WORTH AND ALBUQUERQUE	650 MILES
SAN ANTONIO AND DENVER	961 MILES
OKLAHOMA CITY AND EL PASO	725 MILES
WICHITA FALLS AND EL PASO	556 MILES

LUBBOCK *Retail Trading Area comprises:*

26 Counties — Population 396,829

LUBBOCK *Metropolitan Area:*

Population — 108,678

LUBBOCK *County is THIRD in Cotton Production in America*

LUBBOCK *is FIRST in Cotton Seed Oil Refining in America*

LUBBOCK *County is THIRD in:*

Per Family Spendable Income — $5,237.00

LUBBOCK *is the Home of "TEXAS TECH":*

The College has an annual payroll of — $3,000,000

NATIONAL REPS—THE KATZ AGENCY

KFYO 790 **KYC. The Strongest Voice of the South Plains—5000 W.D. 1000 W.N.**

CBS—The only Class A Radio Network Service in West Texas

KFYO—Covers 36 Counties—Pop. 542,300—Radio Homes 144,130



spot radio

FROM MORNINGS TO AFTER-MIDNIGHT, BUSINESS IS GOOD

Here are some of the important questions you will find answered in the pages of this report

Q. *What's the timebuyer's outlook in fall availabilities?* ..... *page 196*

Q. *What are the important sales trends in spot radio?* ..... *page 197*

Q. *Are new yardsticks being used in fall spot buying?* ..... *page 200*

Q. *What role will transcription firms play this fall?* ..... *page 210*

Q. *How well does spot radio reach the U.S. farm market?* ..... *page 218*

Q. *What developments are there in classical, folk music?* ..... *page 220*

Q. *How have after-midnight spot radio shows been doing?* ..... *page 221*

Q. *What's the outlook in foreign-language programing?* ..... *page 221*

Q. *Fm radio: Is "hi-fi" proving a shot in the arm?* ..... *page 223*

Availabilities

Q. From the timebuyer's viewpoint, what's the general outlook for spot radio time availabilities?

A. The fall 1954 outlook resembles that of last year, although a number of trends in motion then have become more pronounced:

1. *Mornings:* The Monday-through-Friday 6:00 a.m. to 9:00 a.m. daysegment is still the most sought after. Result: Many stations sell morning time only on a waiting list or rotating basis, with the biggest control centering on "personality" shows in the 7:00 a.m. to 8:00 a.m. breakfast hour. This squeeze is getting tighter, too. Increased emphasis on the out-of-home radio audience has heightened competition for prime morning time since these sales tactics have brought to radio many advertisers who want to reach motorists on their way to work. Between 9:00 a.m. and noon on weekdays there are more availabilities. Weekends, too, have more open morning time, often at special weekend discounts.

2. *Afternoons:* Since many advertisers who want to reach both men and women do not feature strongly in the purchase of afternoon slots, there are more slots available in afternoon time than in the peak morning hours. However, this situation may tighten considerably by the end of summer. Already a number of top advertisers—including General Foods' Jello and Minute Tapioca, Clapp's Baby Food, Nescafé, Bluebonnet Margarine, Nucoa, Chase & Sanborn and such cigarette advertisers as Camel, Lucky Strike, L&M and Viceroy—have started to place extensive afternoon spot radio schedules. Consensus of reps: Slots in women's participation programs and afternoon d.j. sessions that show strong rating histories will be a good buy for fall, particularly since the radio set sales trend (See Radio Basics page 00) is in the direction of small "extra" sets and clock radios.

3. *Evenings, nighttime:* Advertiser interest in early-evening radio time—particularly news strips—has been rising lately. As Street & Finney timebuyer Helen Thomas told SPONSOR recently: "Early morning has become so popular and so jammed with commercials that I've strongly recommended the 6:00 p.m. to 7:00 p.m. time slots, particularly at the daytime rates on some stations. During these times we get the same mixed audience as mornings." As in afternoon radio, the outlook—at the moment—for picking up availabilities is pretty good but it is likely to tighten up by fall.



Spot radio grew 37% from 1947 till 1954

Starting at $98.5 million in 1947, spot radio billings took the biggest jump in 1953, with a $12 million increase over 1952, or 37% over the 1947 mark. R. Rollinson, SRA (far left), explains this spot growth to G. Laboda, dir. of radio-tv and G. McCoy, Colgate-Palmolive; J. Crandall, then media dir., Sherman & Marquette. (standing, l. to r.); agency's J. Gilbert; E. Fitzsimmons, Weed (seated l. to r.)*

*Agency now Bryan Houston

Spot radio availabilities during the prime tv hours of 7:30 p.m. to 10:30 p.m., as every timebuyer knows, are the easiest of all to buy. But, as more and more stations group them into attractive saturation packages and as research shows the still-powerfnl effects of nighttime spot radio, this situation, too, is changing. "Nighttime spot radio may be the 'sleeper' in fall air advertising," is how a Cunningham & Walsh media buyer termed it. Already, according to reps. there are signs that nighttime slots—particularly of the music-and-news nature—are disappearing from the easy-to-buy list. Auto advertisers and auto dealers, particularly Ford and Lincoln-Mercury, have been snapping up 10:00 p.m. and 11:00 p.m. news shows.

After-midnight popular music shows are as popular (and as untouched by tv) as ever. Classical music shows beamed at music lovers and the hi-fi fraternity in the post-midnight hours —a trend that started last fall—are continuing, and timebuyers may expect to see a number of such offerings, particularly from am-fm outlets.

Sales trends

Q. What new trends are apparent in spot radio selling?

A. As outlined above, the basic situation in what time segments are most available hasn't changed. But there's been a sizable shift in spot radio selling which affects the buyer. Here are some of the most important sales developments:

1. *Service packages*: This fall, more than half of the stations in the country—according to the guesstimate of sales executives of several leading rep firms—will feature some kind of service packages. These will range in size (and price) from occasional traffic bulletins at peak commuting hours to full-scale combinations of traffic, weather, school, travel service, shopping and homemaking announcements throughout the day.

Particular stress will be placed on weekend radio service packages (see "Weekend radio: are you missing a good bet?" Parts I and II, SPONSOR 14 and 28 June). Reason, as voiced by one station sales executive: "Tv will never be able to compete with radio in this form of programing. And



Station Reps Assn. clinics further buyer-seller understanding

SRA brings together groups of station reps and admen to discuss spot radio. Pictures above show several of these meetings. Top (standing, l. to r.) R. Rollinson, director of advertiser relations, SRA; F. Mitchell, G. Milliken, FCB; T. Campbell, Branham Co.; J. Marsicano, W. Ensign, P. Gerhold, FCB; J. Francis, Free & Peters; E. Fillion, Meeker; B. Morrison, Free & Peters; W. Reed, Blair; G. Blake, FCB; (seated, l. to r.) A. Pardoll, W. Bambrick, A. Lowitz, A. Weil, H. Frier, H. Holt, D. Kaplan, all from FCB. Second: (standing l. to r.) C. Fredericks, Biow; R. Rollinson, SRA; H. Shook, PM; P. Leary, PM; (seated l. to r.) D. Deutsch, PM; T. Christensen, PM; J. Tormey, Avery-Knodel; R. Milhiser, PM. Third: (standing l. to r.) R. Rollinson, SRA; T. Campbell, Branham Co.; J. Thompson, Free & Peters; J. Turck, Weed; R. Fenner, Vick; F. Fitzpatrick, Katz; A. McCoy, Avery-Knodel; D. R. Moore, Vick; B. Goodel, Meeker; (seated l. to r.) T. F. Flanagan, SRA; M. Bassett, Blair; T. Poole, R. Davies, C. Carter, E. Gellert, all of Vick. Bottom: (standing l. to r.) R. Rollinson, SRA; A. McCoy, Avery-Knodel; M. Kellner, Katz; R. Gurkin; Blair; J. Carter, Adam Young; M. Turner, B&B; J. Scovern, Free & Peters; (seated l. to r.) G. Beaumont, P. Podgus, C. Jones, M. Becker, E. Murtfeldt, all of B&B.

THE FACTS ABOUT THE RATING SERVICES: C

NAME	RADIO OR TV	TECHNIQUE	AREA	LOCAL MARKET	PROJECTABLE NATIONALLY	SAMPLE BASE	SAMPLE TABULATED	INTERVIEW PERIOD	DELI OA
1. American Research Bureau *(Washington)*	Tv	Diary	Natl & local	60 Reg	Yes	2,200 diaries natl; 500-550 per city	1700-1800[2] natl, 325 city (averages)	Normally 1st 7 days of month	2-7
2. Hooper *(New York)*	Both	Tv-diary,[3] R-duplex-phone coincidental	Local	Tv-55 R-90	No	15,400 coincidental, 700-900 diaries; R-900 phone calls up per 1/4-hr program in 2 wk period	Tv-12,350 coincidental; 300-400 diaries. R-typically 900 per 1/4 program in 2-wk period	Tv-1st wk, R-varies	Tv-plus
3. Nielsen *(Chicago)*	Both	Meter	Natl, multi-city, local[10]	Tv-N.Y. R-5[4]	Yes	R-1200 metered homes per minute; Tv-over 800 meters	Approx 10% less	Continuous[6]	3 t
4. Pulse *(New York)*	Both	Roster recall (personal interview)	Natl, local	Tv-100 R-100	Yes	R-400 interviews 1/2 hr wkly program; 1000 for 15-min 5-day wkly show; Tv-200-400 for 1/2 hr wkly, 1000 for 15-min 5-day wk show	Same as sample base	1st 7 days of mo	4
5. Trendex *(New York)*	Both	Phone coincidental	Tv-multi-city R-local	Tv-10 R-45	No	Tv-700 calls per 1/2 hr show; R-300 per reporting period (1/4 hrs 8 am-8 pm)	Tv-600 R-300	Tv-1st 7 days of mo, R-last 3 wks of mo	Tv R
6. Videodex *(Chicago & New York)*	Tv	Dairy	Natl, multi-city, local	70[5]	Yes	Approx 5% greater than number tabulated	9200 natl, 200 to 600 local guaranteed	1st 7 days of mo	7

FOOTNOTES: 1ARB publishes 2 national reports monthly, 15 city reports monthly, 11 city reports quarterly, 11 city reports 3 times yearly, 23 city reports twice yearly. Had increased from 35 markets covered most 1953. 2ARB National Supplement, based on separate sample about 1/3 size of regular sample, covers second 7 days of each month for programs not covered first week. 3Hooper uses telephone coincider diary in all 55 tv cities as check; correction factor is then applied to each (ered. 4Nielsen has radio reports for New York, Cincinnati, Pittsburgh, Chi Angeles plus separate Pacific Time Zone Report. 5Videodex publishes 27 mc

the radio audience for 'service' programing is constantly growing."

2. *Saturday tie-in:* The race for choice Monday-through-Friday morning radio slots has prompted a number of reps and stations to seek new ways to get more advertisers into more morning time. One way is the Saturday tie-in.

In its most common form, it works like this:

Regular Monday-through-Friday morning programing, with the cooperation of the stations concerned, is stretched to include Saturday as well, thus putting programing on a six-day instead of five-day basis. And, a six-day rate is figured, based on existing prices and the latest Saturday rating picture.

For an advertiser who buys on the full six-day basis, it means a hike in rates of 10 to 20% although that is balanced by the fact that he reaches a larger audience more often. In some cases, the Saturday tie-in has been arranged on a rotating schedule so that advertisers are on the slate for a Monday-Wednesday-Friday slotting one week, Tuesday-Thursday-Saturday the next. Rates in this case amount to about half the six-day rate.

3. *Rotating schedules:* Many radio stations are allocating prime morning time on a rotation basis to spot radio advertisers. Perhaps one out of five U. S. stations have "gone on allocation."

One form of the rotating schedule is outlined above, involving three-day scheduling in a six-day period that includes Saturdays.

But the most common version is a rotating schedule built around premium-priced morning radio time, which works like this:

Because of its large family listening, a premium price is charged for the 7:00 a.m. to 8:00 a.m. period. However, if an advertiser is willing to take a rotating spot schedule between 6:00 a.m. and 9:00 a.m. (landing in the premium-priced slot every third day) he pays the regular morning rate with

D SAVE THIS CHART FOR READY REFERENCE

(Updated from 28 December 1953 issue to 1 July 1954)

CST	SUBSCRIBERS	BASIC DATA SUPPLIED	LIMITATIONS	ADVANTAGES
$900 Rptr, o for it pack- ge	287 agencies, advertisers, stations plus networks, misc	¼-hr ratings, sets in use, total audience, audience composition, viewers per set; also sponsor, number cities carrying telecast for natl rprt, cum ratings daytime, others pblshd on request	Undependability of diary keeper. Returns may not be representative. Limited to week's viewing per month. Keeping diary short period could inflate viewing. Some family members may be missed. Can't measure chainbreaks.	Diary inexpensive. Measures conscious viewing. Covers complete broadcast day. Also station area. Same data may be used in local, national reports. Yields data on short periods, audience composition, flow of audience cumulation.
tns- ,200 port; es- ,500 nth	378 advertisers, agencies, stations, networks, misc	Both R & Tv: ratings, share of audience ,sets in use; Tv only: audience composition, cumulative audience, weekly averages, uhf penetration	Phone doesn't cover non-phone homes, rural areas, early or late listening or viewing or out-of-home. Misses unknown amount extra-set listening. Diary has same weaknesses as ARB. Diary-phone combination questioned.	Phone: Can produce quick results. No memory loss increases accuracy of ratings. Flexibility in market selection. Can yield audience composition. Use of diary-phone together largely corrects weakness of either used alone.
C to a yr	185 agencies, advertisers, all 8 networks, others	Both R & Tv; ¼-hr Nielsen Ratings, homes reached, average audience, share, total audience, cum audience, min-by-min audience, cost per homes, much other analytical data	Measures tuning only, not people. As result can't determine audience composition. Amount extra-set listening measured debatable. Expensive. Set breakdowns can affect sample.	Mechanical. Reduces human factor to minimum (placing meter, mailing tape). Measures 24-hr daily minute-by-minute tuning; this provides wealth of data not obtainable otherwise. Fixed panel better for trend data.
s- 000 cies- 0 mo[7]	400 stations, 100 agencies, advertisers, all networks	Both R & Tv: ¼-hr ratings, viewers per set, audience composition, share of audience, sets in use, number cities carrying show	Interview technique can be inflationary because of memory failure, confusion factor. Technique expensive, especially rural areas. Some family members may be missed. Misses those not at home when calls made.	Yields 'round-clock data, also for short time periods, audience flow. Sample can be rigidly controlled. Questions can be added or changed to obtain new data. Can combine with market, product surveys of all kinds.
yr s); er m per r x: 50	77 agencies, advertisers, stations, networks, misc.	¼-hr daytime, ½-hr evening ratings, sets in use, average audience by minute, audience composition, indexes 3 times yrly, sponsor identification 3 times yrly	Phone coincidental doesn't reach non-phone homes, rural areas, early or late listening or viewing or out-of-home. Misses unknown amount extra-set listening. Radio report limited to 8 a.m.-8 p.m. weekdays.	Very fast. Does not ask respondent about radio and tv at same time. This tends to give more valid radio ratings. Only service giving network popularity reports. Other advantages similar to Hooper above.
$10	150 advertisers, agencies, media, others	¼-hr ratings, sets in use, audience share, average viewers per set by time period and by program, number of homes reached, number cities carrying show, sponsors	Limitations much like ARB above. Rotating panel used (same homes kept 7 months, 1/7th changing each month). Is 7 months too long for accurate diary keeping? Additionally diary returns may not be representative.	Rotating panel enables Videodex to discard first week's diary as "inflationary, otherwise atypical." Claims it can build more representative sample over long period, get more accurate trend data, than one-shot approach.

8uarterly. 6Nielsen National Radio reports issued biweekly, cover first and of month (1 each), National Tv reports issued biweekly, cover 2 consecu- each month. 7Pulse package includes all radio and tv market reports plus network report plus twice yearly radio network report. 8Trendex can report by wire in 12 hours on any one program. 9Videodex price to agencies, advertisers and media for basic service (network, multi-city and local reports); additional markets available at marginal cost. 10Nielsen is launching new local radio and tv measurement service in October in 3 markets; 3 markets to be added a month till 50 are covered.

no added premium.

These plans, and similar variations, are designed to accomplish a double purpose: (a) to fit more advertisers into morning radio, and (b) to provide an inducement to advertisers to buy time outside the peak morning hours.

This fall, if an advertiser or timebuyer does *not* want to go into a rotating morning schedule he will often face premium prices and very tight availabilities in prime morning time.

4. *Out-of-home listening:* This summer, the amount of radio programing and follow-through promotion aimed at out-of-home radio listeners will hit an all-time peak. And sponsors—including such advertisers as Lincoln-Mercury, Rayco Seat Covers, Philip Morris, Armstrong Tire & Rubber, Buick, Admiral, RCA and others—have been buying many time slots to reach out-of-home dialers.

There's every likelihood, according to reps and station executives, that this trend will continue.

Typical recent buy: Sun Oil Co., a veteran radio advertiser, recently signed for a series of "holiday weekend" announcement saturation packages to carry through the summer and into the fall. Sun Oil will lay down a barrage of announcements from the eve of the holiday (4 July, Labor Day and others) right through the morning of the first work day that follows, using most of key Eastern markets. Target: the motoring audience.

Several timebuyers told SPONSOR that reps and stations were making more and more sales pitches in which a program rating was actually the combination of in-home and out-of-home ratings.

This varied all the way from the policy of John Blair Co. (combine all Pulse in-home and outside-the-home radio ratings wherever available) to NBC Spot Sales, which combines in- and out-of-home ratings occasionally in special presentations to auto, gasoline, appliance and suntan oil manufacturers.

MEMO FROM DEE RIVERS —

TO: *All time-buyers*

Please call
Bernie Howard
Stars National
400 Madison Ave.
Plaza 8-0555
so that he can
tell YOU-ALL *what*

WEAS

and its new

50,000 *watt*
Westinghouse transmitter
on its same old frequency

1010

with its same old
non-directional antenna
is going to do in

GEORGIA

on

AUGUST 1, 1954

HOOPER Tells the KC Story!



Look at these figures of June '54 HOOPER 8:00 AM-12 N

The picture has changed!

Net A	—	25.8
Ind A (Negro)	—	16.0
KUDL	—	13.4
Net D	—	10.8
Net C	—	9.8
Ind B	—	8.8
Net D	—	7.2

KC Loves

Let your nearest FORJOE office show you the new June, '54, C. E. HOOPER

SOON . . . . DENVER, TOO!!

COVERS THE GREATER KANSAS CITY MARKET

KUDL

STUDIOS 1012 BALTIMORE BUILDING

KUDL ● —KANSAS CITY

KDRO—CLINTON

NOW FOR THE FIRST TIME HOME TOWN COVERAGE FOR GREATER KANSAS CITY

for extra coverage Include ● KDKD CLINTON

—IN THE GREAT KANSAS CITY MARKET

Said K&E timebuyer Larry Donino: "In cities like Los Angeles, Detroit and Washington—just to name three—the out-of-home factor, when measured, adds greatly to your ability to evaluate radio buys. In Washington, for instance, office *closing* hours are staggered to avoid traffic jams. There's a very sizable out-of-home car audience right through the supper period which can be reached by evening radio."

5. *Saturation plans:* Because of radio's huge base circulation, a saturation spot drive hits an enormous cumulative audience at low cost. Thus stations and reps have been devoting increasing attention to the "saturation" technique.

Rep predictions are bullish as regards saturation spot campaigns. As Dan Denenholz, research and promotion manager of the Katz Agency rep firm told SPONSOR:

"You can expect an increase in the number and variety of saturation or multiple-announcement plans. More and more stations are establishing them."

Net as well as indie stations are extremely active in the saturation technique. Typical buy: A CBS Radio affiliate in New England has instituted a special "floating" series of one-minute announcements in non-network time. This amounts to about one announcement per hour for nine hours daily, between 6:00 a.m. and midnight, Monday-through-Saturday. Price: $450 net weekly for 54 announcements. In other markets, network affiliates have taken their cue from the independent outlets and have set up saturation packages that range from special European travel promotions to all-day barrages of "I.D."-type announcements.

Buyers will find that most of these packages have been priced at special discounts, simply because they involve a lot of time on a single outlet. Often extra discounts are available if the advertiser will allow a "floating" schedule and leave the actual slotting up to the station's traffic department.

To some extent, independent stations have more flexibility—since they do not have to consider their network programing—in setting up "blockbuster" saturations. One independent outlet in Miami, for example, has set aside *all* of its Saturday and Sunday program periods from early morning to early evening, less the half-hour station breaks, as day-long saturation packages. Any Miami listener who tunes the station at any time during the day hears commercials for the same advertiser, at $20 per participation.

Other independent stations have set up packages of weekend service announcements, weather information, time signals or hourly newscasts.

Spot radio yardsticks

Q. What new trends are apparent in agency buying of spot radio?

A. This year SPONSOR editors have noticed an increasing radio research consciousness among timebuyers. The buyer today tends to take many more factors into consideration than in past years.

This isn't just extra-close interest in ratings or cost-per-1,000 figures. As Harold Davis, an Erwin, Wasey timebuyer, told SPONSOR: "Some clients

(*Please turn to page* 204)

WE COULDN'T BELIEVE THEIR EARS!



BOB TREBOR

. . . but 14,000 postcard entries in Bob Trebor's recent Daybreaker's Jackpot convinced us! These 14,000 entrants not only represented all Rochester but also 122 towns outside Rochester.

Your product-message will get JACKPOT results on Rochester's result producing morning show, Bob Trebor's Daybreakers.

5000 WATTS
1280 KC.



IN ROCHESTER, N. Y.

Represented Nationally by
THE BOLLING COMPANY

Automatically
YOUR PRODUCT GETS A COMPETITIVE SELLING ADVANTAGE

with

WISN GUARANTEED DISPLAYS



DRUG CHAIN MERCHANDISER . . .

based on a contractual agreement with leading independent drug stores which do over $7,000,000 annual volume.

This plan **guarantees** qualified advertisers self-service display, as pictured, on the special racks supplied by WISN.

GROCERY CHAIN MERCHANDISER . . .

based on a contractual agreement with A&P, National and Kohl's Food Stores which do over 50% of all food business in the Milwaukee Market.

This plan **guarantees** qualified advertisers Mass End Displays, Jumble Displays or Basket Displays.

These two in-store display plans are just one part of the many sales-producing merchandising services available through the

WISN ADVERTISER DIVIDEND PLAN

For complete details contact Dick Shireman, Sales Manager, or one of the Katz Offices.

WISN

THE MILWAUKEE ADDRESS OF



Represented by the KATZ AGENCY, INC.

NEW YORK • DETROIT • CHICAGO • KANSAS CITY • DALLAS • SAN FRANCISCO • LOS ANGELES

KYW • WPT





Saturday Night in Philadelphia

From Shenandoah, Pa. to Cape May, N. J., people move back the rugs and a decade or so. People in their thirties. They dance again to the bands they knew. Glenn Miller. Dorsey. Artie Shaw. Goodman.

Or maybe they just remember as the records spin the stories of every listener who danced through that wonderful era.

It's radio station KYW's four-hour Saturday Night Dance Party.

Folks from thirty to forty years old have themselves a ball. They've made this the most popular local radio show in Philadelphia. So, advertisers can have themselves a ball, too. Because these are the very people who buy household goods, food, clothes, cars and 'most everything else advertisers have to sell.

But big loyal audiences like this are delivered wherever WBC stations send out their powerful 50,000-watt signals—Portland, Fort Wayne, Pittsburgh, Philadelphia, Boston. If you want to sell more in these markets, why don't you call the stations or Eldon Campbell, WBC National Sales Manager, at Plaza 1-2700, New York City?

WESTINGHOUSE BROADCASTING COMPANY, INC.

Philadelphia; **WBZ-WBZA • WBZ-TV**—*Boston;* **KDKA**—*Pittsburgh;* **WOWO**—*Fort Wayne;* **KEX**—*Portland, Ore.*

Exclusive National Representatives: FREE & PETERS, INC., 444 Madison Avenue, New York 22, N.Y.



There's more to Wisconsin than Milwaukee

Cover the Dairy State with your soles message through the low cost medium of Wisconsin's most powerful rodio station. WKOW's 53 caunty moil-response oreo occounts for 61% of the stote's total income ond 63% of the stote's total retail soles. Call yaur Heodley-Reed mon for the focts.

WKOW-CBS

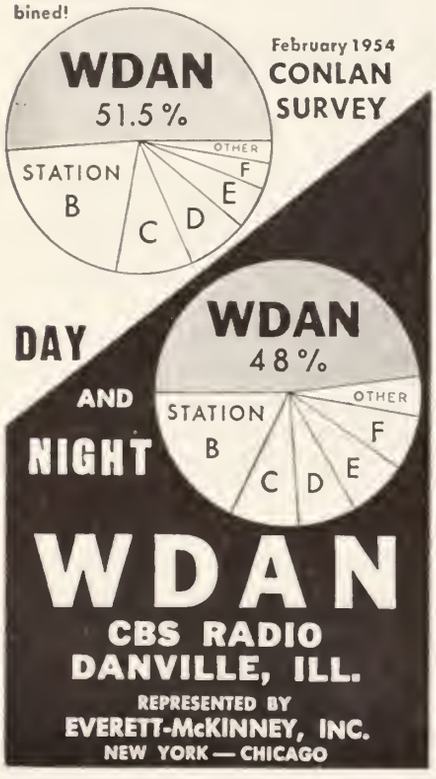
MADISON, WIS.

Wisconsin's most powerful radio station

Represented nationally by Headley-Reed Co.

. . . the Story Remains the Same in Danville

WDAN is a MUST buy if you want coverage in East Centrol Illinois' and Western Indiana's rich market. WDAN gives you more listeners than all other stations combined!



WDAN

CBS RADIO

DANVILLE, ILL.

REPRESENTED BY

EVERETT-McKINNEY, INC.

NEW YORK — CHICAGO

have an arbitrary maximum cost-per-1,000 in mind when they decide to use radio. But that isn't the most efficient yardstick. It doesn't take into account such factors as audience composition or the psychological factor of getting the right people at the right time. No one factor is enough to determine choice of a medium."

And as Dancer-Fitzgerald-Sample timebuyer Dave Wham observed: "On a cumulative basis of several weeks radio can deliver more audience nationally than tv does—that is, in terms of audience turnover."

Generally speaking, radio reps are delighted at the agency preoccupation these days with the evaluation of radio on a number of different levels. The New York manager of a veteran rep firm stated, "Complete measurement of radio can't help but spotlight radio's importance."

Q. What important steps are being taken to provide new spot radio "yardsticks"?

A. As SPONSOR went to press, these were some of the most important projects in the works:

1. *Coverage data:* There hasn't been a measurement of U. S. radio coverage, county-by-county or station-by-station, since the Standard Audit & Measurement Service and Nielsen Coverage Service studies of 1952. Both sets of data are widely used by agencies, but are now obsolescent, particularly in the markets to which tv has been added in the past two years.

SAMS' Ken Baker told SPONSOR that he was not making any plans to do another radio coverage study, due chiefly to lack of financial backing from broadcasters. A. C. Nielsen plans to conduct another NCS survey and has set a tentative date for this coverage-and-set-census study in early 1955.

Radio census figures will emerge from the large-scale study currently being prepared by Alfred Politz Research for the four radio webs and BAB. This study, however, is primarily an investigation of where radio is listened to, when and by whom.

2. *"Area" ratings:* Because of tv competition, increased attention has been focused on the kind of ratings a station gets throughout the area in which it's heard, not just its metropolitan home base.

In October A. C. Nielsen will start regular measurements of "area" listening (and viewing) for the Nielsen Station Index. First cities to be measured will be New York, Chicago and L.A.; in the following month Detroit, Philadelphia and San Francisco will be added with others to follow. The NSI will measure the per-broadcast audiences of radio shows in a station's "inner" and "total" areas, as well as audience composition, four-week cumulatives, frequency of listening, share and auto set listening. First delivery to subscribing agencies has not been set but may fall around 1 December.

At the same time, Pulse has been increasingly active in "special order" area research. Pulse's Dr. Sydney Roslow told SPONSOR that his research firm has completed "some two dozen" special area studies for U.S. radio stations since mid-1953. These stations include WKY, Oklahoma City; KEX, Portland, Ore.; WOW, Omaha; KARK, Little Rock; WHDH, Boston; KDKA, Pittsburgh, and WHAM, Rochester—among others.

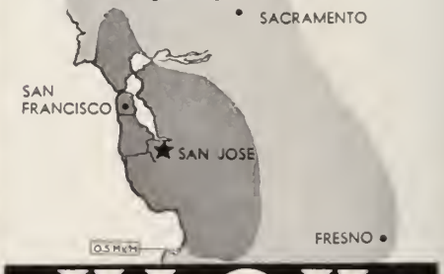
These studies follow the general principle of local Pulse radio checkups (roster recall to get quarter-hour listening, out-of-home dialing) except



of the

San Francisco Bay Area's 3,000,000 people are Foreign Language Speaking!

They multiply, add, subtract and divide; THEY THINK! THEY BUY! in their own language! Sell them with KLOK, the station that reaches them all. KLOK's specialized programming guarantees your message attention-getting IMPACT!



KLOK

5000 WATTS — 1170 KC

San Jose Studios
P. O. Box 967
San Jose, Calif.

San Francisco Studios
Hotel Lankershim
San Francisco, Calif.

Represented by John E. Pearson Co.

What's this talk about

single station penetration

of Southeastern New England?

Q. Is there really *one* radio station that delivers top circulation *throughout* Southeastern New England—particularly Providence, Fall River and New Bedford?

A. Yes! *WPRO is the dominant, top-rated station*—with a 7.7 average quarter-hour Area Pulse* from 6 a.m. to 7 p.m. weekdays . . . 57.1% greater than the second-place station . . . 13.2% greater than the next two stations *combined.*

Q. Do WPRO's local programs—as well as CBS Radio programs — rate "first" throughout the area?

A. Decisively! In fact, WPRO holds commanding audience leads in 51 out of the 52 quarter-hour reporting periods — 27 of which are devoted to WPRO-produced local programs with a 7.2 average quarter-hour rating.

Q. Is WPRO top-rated in Fall River and New Bedford, Mass., as well as Providence and the entire area?

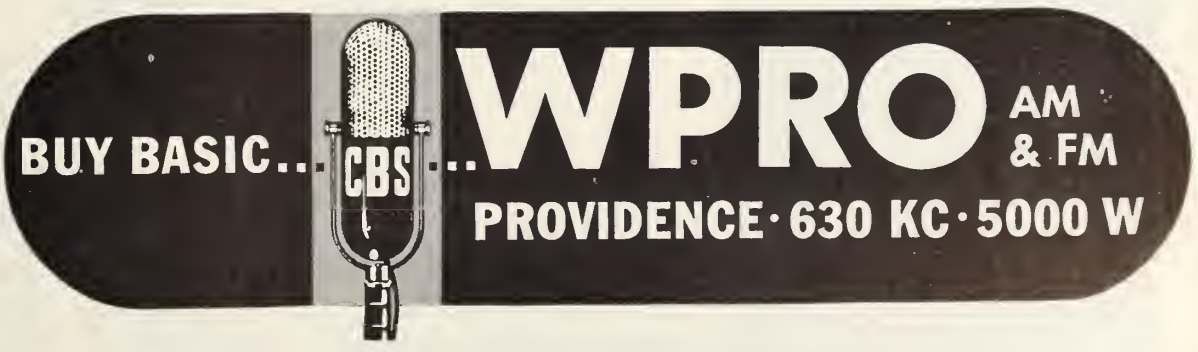
A. Yes! A Fall River-New Bedford share of audience analysis shows WPRO's index is 47.2% greater than the second-place station . . . 23.3% greater than the next two stations *combined.*

Q. Why is WPRO so predominant in Southeastern New England?

A. Because the personalities and programs — both local and network—are the personalities and programs Southeastern New Englanders *like best* . . . and because of WPRO's persuasive 5,000 watt voice on a preferred frequency—630 kc.

**Source — Area Pulse, Jan.-Feb., 1954, surveying the State of Rhode Island and Bristol County, Mass. Area includes three major metropolitan markets — Providence, Fall River and New Bedford . . . over 347,000 radio homes.*

to reach the most buyers,



Represented by JOHN BLAIR & COMPANY



LEE NICHOLS
Country Music Man

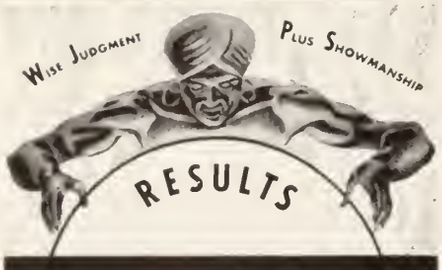
"Sagebrush Serenade"
"Western Requestin"
"Lee Nichols Show"

THE MART STORES
"For the first time we had volume sales that could directly be attributed to our advertising."

DOUGLAS OPTICAL
"We attribute a good share of our traffic to the terrific impact of our KWBB spot announcements."

Represented by
George W. Clark, Inc.

KWBB
"WICHITA'S RADIO ACTIVE STATION"
410 KC • 1000 WATTS



That's the important thing. Ratings, adjacencies, programming, network, don't mean a thing if you can't increase SALES.

CAN WJPS GET RESULTS?

Here are just a few:

Sterling Beer — Mid-Continent Petroleum — Coco-Cola — Purina Mills — Puffin Biscuits — Hesmer's Foods — Economy Super Markets — P. W. Burns Insurance — International Harvester — Red Bird Gasoline — International Salt — and many others that we will send upon request.

We would like to "Ring the Cash Register" for you because we have the KNOW HOW.

Let us prove our worth to you.

Robert J. McIntosh, General Manager
REPRESENTED BY
The George P. Hollingbery Company

WJPS
"A RADIO IN EVERY ROOM"
Evansville, Indiana

that they are made in a station's entire coverage area. This area, in the case of some stations, can be anything up to two dozen counties in six or seven states. Said Dr. Roslow:

"Stations and buyers alike are becoming conscious of the value of 'area' measurement in determining a station's effectiveness in attracting audiences. Homes-using-radio figures in a 'city' area are by no means always true of the 'total' area. Even the out-of-home pattern varies.

"Currently, we expect to do about 30% more special-order area measurements for stations in the next year than we did this past year."

3. *Other studies:* Several other research irons are in the fire. BAB has tentatively slated an extensive measurement of auto radio listening later this year or in early 1955. Several rep firms which have recent radio research studies (such as the "Radio in tv markets" study made by Politz for the Henry I. Christal stations) plan to repeat or expand their research into the qualitative and out-of-home aspects of radio listening. The Station Representatives Assn. has discussed plans for a series of special studies of audience composition of spot programs and how they compare with competitive network programing. Pulse is now measuring out-of-home listening (which can be combined with in-home listening for a "total" metro-area rating) in 25 markets, an increase of more than 40% over the number measured by Pulse a year ago.

(See chart pages 198-199 which gives you analysis of strengths and weaknesses, key facts about rating services.)

Over-all

Q. What's the "State of the Union" in spot radio today?

A. For the most part, excellent.

Figures compiled annually by the Federal Communications Commission —which cover national spot radio revenues of stations after trade discounts and before commissions to reps—show the following picture:

1. There has been a steady growth in spot radio billings, year after year, and this growth has held up strongly all during the postwar period.

2. Starting at a 1947 level of $98,581,241 spot radio by 1948 grew some six million dollars; by 1949 spot radio was up another four million; 1950 saw a nearly 10 million annual increase. Then a pause—in 1951 the growth slowed to one million. But in 1952 the growth stepped up to about four million and last year, spot radio billed a tremendous 12 million more than the previous year—an increase of some 37% over the 1947 mark. The 1954 outlook is at least equal to 1953.

3. This growth has come during a period when great fundamental changes were taking place in the advertising world—a period during which tv grew from an experimental to a full-fledged advertising medium competing heavily with radio both for the advertiser's dollar and the consumer's attention.

Q. Will the general outlook for spot radio continue to be good this fall?

A. The outlook continues to be optimistic.

As Reg Rollinson, general manager of the Station Representatives Association's "Crusade for Spot Radio" observed in a speech last month to the Florida Broadcasters Association:

are we happy ?
Si Señor!

SERVING 300,000
LATIN-AMERICANS!!



THE MIGHTY "MIKE" OF
SAN ANTONIO
250,000 Milliwatts
kiwW
Spanish Language

National Time Sales—New York
Harlan G. Oakes & Assoc.
Los Angeles — San Francisco



50,000 WHATS ?

Station power by itself is only part of the story, and the fact that WTIC is the most powerful station in Southern New England would not interest an advertiser were it not for the confidence and loyalty of our listeners. Over the years, WTIC's policy of careful screening of advertisers, high standards of entertainment and public service has made our programs unexcelled backgrounds for messages that sell.

FOR YOUR SELLING . . .
USE WTIC

WTIC DOMINATES THE PROSPEROUS SOUTHERN NEW ENGLAND MARKET

*Almost all the audience
All the time!



SELLING & SERVING
South Eastern B. C.

ELLIOTT HAYNES DAY RATING 93.6%
ELLIOTT HAYNES NIGHT RATING 89.9%

KWJJ

"Oregon Country Happy Hunting Ground for Smart Advertiser."

Take it from KWJJ — Chief of the Northwest Independents — there's good hunting for advertisers who want buyers with "plenty wampum". Advertisers plenty smart who use KWJJ for spot announcements with "big sell" in "big" country.

National Representative
BURN-SMITH CO., INC



KWJJ
1011 S.W. 6th Ave.
PORTLAND 5, OREGON

CHIEF OF THE INDIES
*Independent Radio Stations

"Radio is a totally new concept in advertising, different from all other media in that it is total. Not the best homes, not the urban homes, not women only, not men only, not children only, but total.

"And it has that vast untapped resource of local talent, local programs which regional and national advertisers are only beginning to appreciate. Further, national spot radio offers untold opportunities for new creative devices where media, copy and plans departments join together to create new productive patterns."

Q. What accounts for the steady growth of spot radio—despite tv?

A. There's no single answer. Actually, a combination of circumstances have worked in spot radio's favor in the past near-decade:

1. *Spot vs. network*: Before tv advertisers were sometimes reluctant to buy into and around local shows, preferring evening chainbreaks next to the big network radio shows. Spot radio programs played second advertising fiddle.

Tv changed all that. Big-name television shows drew off a lot of audience for network radio programs, particularly in the Class A (7:30 p.m. to 10:30 p.m.) period. At the same time as radio's base expanded from the 1946 level of 57,750,000 sets to 117,000,000 this year (see page 1 of Radio Basics) spot programing on network affiliates grew steadily in value as rating levels held up, despite tv, in non-network time.

Nowhere is this situation more clear than in a comparison between morning and nighttime programing. Morning radio—and it's primarily spot radio up to 9:00 a.m.—is the most popular buy today; evening network radio i tougher to sell. Ten years ago, the situation was reversed.

2. *More research*: An examination of the latest radio research (see Radio Basics, page 229) will show how much of it is working in favor of spot radio. Until recently such factors as out-of-home listening and cumulative audience were not used as buying yardsticks in spot broadcasting. Today they are—and the local programing slanted at both the home and out-of-home audience (music, news, weather, traffic bulletins) and the across-the-board local programing (newscasts, farm programs, music strips, d.j. shows) benefits from more advertising dollars.

Stations and reps are accelerating their research activity (see report on Spot radio yardsticks, page 200), producing or subsidizing special area reports and qualitative studies of the radio audience.

3. *Pinpointed audiences*: Radio stations have always had more freedom in developing localized programs than have networks. That's because radio networks, as a rule, have aimed primarily for the mythical "average U. S. listener" while local stations—particularly the independents—have tailored their shows to fit local peculiarities of local tastes, population, racial backgrounds, working hours and climates.

In the past half decade spot radio has therefore been able to offer the national advertiser a wide variety of pinpointed audiences at all hours of the day and night. In general these spot audiences are more specialized than anything now available via network radio or network tv.

Such audiences are due to the increasing amount of such program fare

WANT TO SELL CANADA?

One radio station covers 40% of Canada's retail sales

CFRB
TORONTO
50,000 WATTS, 1010 K.C.

CFRB covers over 1/5 the homes in Canada, covers the market area that accounts for 40% of the retail sales. That makes CFRB your No. 1 buy in Canada's No. 1 market.

REPRESENTATIVES
United States: Adam J. Young Jr., Incorporated
Canada: All-Canada Radio Facilities, Limited

WKMF Flint

Only Exclusive disc jockey radio station in Flint

BIG part of the BIG Michigan Market

Here's Selling Power!

WKMF is Flint's most popular radio station . . . proven by a local impartial survey. Flint's only 24 hour 'round the clock music-news station with top radio personalities, including Flint's No. 1 disc jock, Jim Rockwell and two others in the top bracket. Here is area saturation for your sales message in the billion dollar Flint market. Here is the way to increased profits for you in 1954. And remember! WKMF is in the Michigan Golden Triangle . . . the 6 billion dollar market that's ripe for the picking.

WKMH—WKHM—WKMF . . . package buy of these 3 strategically located Michigan stations offers you maximum coverage at minimum cost.



WKMF Flint

WKHM JACKSON 1000 WATTS

WKMH DEARBORN—5000 WATTS 1000 WATTS—NIGHTS

MICHIGAN — 1000 WATTS

Represented by Headley-Reed

The "Sellingest" Station in Flint



BILL SNYDER
KWBB
SPORTS CASTER

(Formerly St. Louis Browns)

★ Last 4 years carried Wichita Indians baseball exclusive.

★ Standard Oil Company of Indiana sponsored all at home and away Wichita University football schedule last 2 years.

★ Theo. Hamms Brewing Company has sponsored Wichita Indians baseball at home and away, last 2 years.

Represented by
George W. Clark, Inc.

KWBB
"WICHITA'S RADIO ACTIVE STATION"
1410 KC • 1000 WATTS

KEY BUYS SUPER SALES PLAN

KSO offers "Merchandising Magic" with the new SUPER SALES PLAN. Now any grocery products advertiser can be assured

★ distribution
★ preferred location
★ displays
★ shelf promotion
★ newspaper advertising
★ store bulletins

in 36 SUPER VALUE SUPER MARKETS. These merchandising "plusses" are available to food advertisers who buy a minimum schedule of $12[illegible] for 13 weeks on KSO. You choose your own guaranteed times. For further information call, write or wire KSO or Avery-Knodel, Inc.

Basic ABC Network

KSO DIAL 1460
Keeps Serving Others

as: locally developed radio personalities, from d.j.'s to newscasters; Negro-appeal shows, primarily on independent outlets; classical music programing, again mostly on independents; barn dance and hillbilly programs featuring local musical talent; local "service" programing that includes news, traffic and weather bulletins; foreign-language programing in every language from Spanish and Italian to Hungarian.

4. *Price structure*: Spot radio rates have played a large part in the steady growth of spot radio in recent seasons.

As tv won away a sizable amount of nighttime radio audiences, radio stations countered by setting up single rate structures, whereby day and night rates were the same. The SRA now estimates, for instance, that more than half of the U. S. outlets in tv areas now have such an arrangement, or have discount structures which amount to the same thing.

At the same time many radio outlets have also set up special saturation schedules for advertisers who want to achieve heavy impact through the cumulative effect of radio's audience turnover. From the station's standpoint, the saturation campaign has been a useful way by which to sell more nighttime radio.

On the other hand something like 20% of the U. S. radio outlets—by the SRA's guesstimate—have raised their early-morning or daytime rates in the past three years as daylight radio became increasingly valuable. And since these rates have generally run behind the growth of daytime audience, advertisers have been quick to buy for the most part.

Lastly the very spread of radio rates—everything from a $2 spot announcement on a minor station to a $5,000-weekly saturation drive on a major metropolitan outlet—has encouraged business from every type and size of national advertiser. Network media, although far more flexible in recent years than they were in 1944, are more limited in their ability to tailor vehicles for the medium and small-budget sponsor.

Transcribed shows

Q. What's new in the transcribed radio program field?

A. Network stations are turning increasingly toward the makers of transcribed programs to help fill their programing needs. Reports from Frederic W. Ziv, Harry S. Goodman, RCA Recorded Program Services and other firms all support this finding.

The dwindling of network programing has given rise to a substantial demand for high-calibre nighttime programs, reports Alvin E. Unger, vice president in charge of sales at Ziv, though daytime shows are also much wanted. For some time, big-name drama shows have been an important part of the Ziv stable (with such stars as Humphrey Bogart, Lauren Bacall, Tyrone Power, Dick Powell); but this year, Ziv, for the first time, produced a show with a big-name comedy star, Red Skelton, making a "network-level" performer available to stations at a nominal cost. Now considered a "huge success" by Ziv, the half-hour *Red Skelton Show* was released in February 1954, is now running on over 380 stations in major and secondary markets.

Stations are running Skelton generally five times a week, sell it in single or multiple sponsorships. Of the sponsors using the show, 63% have taken it as a full program buy, many have bought it regionally for several stations. It is available for from $10 to $500 a show, depending on market size.

Note the "63%" figure here. Broadcasters attending the NARTB Convention reported a trend toward full sponsorship of quality programs rather than just participations in these programs, points out Unger; broadcasters had formerly indicated that advertisers favored participations over full program buys.

Ziv will expand its comedy operations still further. It has just signed a contract with Eddie Cantor which will involve an expenditure of over $9,000,000 during the next seven years. The contract calls for the making of 39 half-hour films annually and a similar number of taped radio programs each year, the taping of the radio series to run concurrently with the tv. The show will be called *The Eddie*



BILL POWELL
Specializes in the
NEGRO
HIGH SCHOOL & COLLEGE
MARKET via
WSOK
NASHVILLE, TENNESSEE

Overwhelming LEADERSHIP in this 5-Station Market

WSYR

PULSE OF SYRACUSE – FEB., 1954

72 15-Min. periods, 6 a.m. to midnight

WSYR FIRST . . . . . in 54 periods
WSYR SECOND . . . in 18 periods
72
(that's all there is)

16 15-Min. periods, 6 a.m. to 10 a.m.

WSYR FIRST . . . . . in 15 periods
WSYR SECOND . . . in 1 period
16

24 15-Min. periods, 6 p.m. to midnight

WSYR FIRST . . . . . in 24 periods
(a clean sweep!)

And, of course, the last Nielsen and SAMS story still stands:

NIELSEN	SAMS
WSYR FIRST	WSYR FIRST
by 47% to 212%	by 29.8% to 239%

WSYRACUSE 570 KC

NBC Affiliate • Write, Wire, Phone or Ask Henry I. Christal Co. Inc.

WSYR-AM-FM-TV — The Only Complete Broadcasting Institution in Central New York

MORE POWER TO US

Now under construction is WQXR's new 50,000 watt transmitter . . . another great milestone in the history of the nation's No. 1 good music station.

It will be a great day for music lovers when WQXR becomes the first good music and news station to go 50 KW. And an even greater day for alert advertisers who know the value of a *big* market of above-average prospects.

Better get in touch with us now to hear how more power to us means more power to you.

WQXR

The Radio Station of The New York Times

229 W. 43rd Street, New York 36, N. Y.

Cantor Theatre, will star Cantor in one out of three shows, use him as host in the other two for top Hollywood names. Production has started and Ziv expects to have both the radio and tv series ready to be released before the end of this year, according to John L. Sinn, president of Ziv Tv Programs.

Ziv offers 50 series of packaged shows plus nearly 6,000 individual programs of all types. Sales of Ziv radio programs from July 1953 through May 1954 reached a higher level (34% higher) than during any other similar period in the company's history. Numerous inquiries on new show releases and station requests for advance bookings on shows point to an extra-healthy fall season, says Unger.

The Harry S. Goodman Co. is also pleased with the way things are going. States Everett Goodman, manager of the firm, "It's surprising how healthy our business is getting. The first six months of this year, we did about 40% better than in any six months of our history. In fact, in just one week recently, we did more business in transcribed announcements than we did in the last six months of last year."

Partly responsible for this new resurgence of business has been the company's new "Double Exposure" plan—a plan to help program-hungry stations fill gaps and attract sponsors. It consists of a package of 15 different half-hour mystery-adventure shows with 52 episodes each (such shows as *Murder at Midnight, Mystery House, Deadline for Danger*). The choice of mystery-adventure was determined by the BAB's findings about the continuing high popularity of such programs on radio, says Goodman.

Stations can buy a minimum of three of these shows (260 half-hours a year) to run across-the-board. Several of the shows in the group have rebroadcast rights without additional talent fees, which is where the economy of the plan—and the "double exposure" idea—enters. It enables the same series to be broadcast twice in one week—once in the daytime, once at night, so that if a station fills five half-hours a week with a given program, it actually pays for only three a week. (Five of the 15 shows were made in Australia which eliminates rebroadcast fees.)

First station to buy this plan was WOR, New York, which has been programing 10 hours weekly with these shows (*WOR Radio Playhouse*) running 1,040 half hours in one year. About 12 other stations have contracted for this plan so far, says Goodman, practically all network stations, and representing all four networks. They have been doing very little business with indie stations.

Stations are selling most of the "Double Exposure" shows to participating sponsors or in quarter-hour segments, states Goodman, rarely as single sponsorships. Each show provides for a maximum of four participations plus an opening and closing billboard for each sponsor.

RCA Recorded Program Services reports that the biggest development of the year for them has been the new growth in the popularity of their soap operas. This, according to A. B. Sambrook, manager of the company, indicates a new interest on the part of stations in strengthening daytime programing.

The firm offers three soap operas: *Dr. Paul, Aunt Mary* and *Betty and Bob*. The first-mentioned *Dr. Paul* was acquired by RCA in the past year (after having been sponsored for years on NBC by Wesson Oil and Snowdrift Sales and having rounded up big ratings). Since then, the company has been promoting these shows to stations in a package—45 minutes of programing a day, five days a week—at a special price.

Sales of these soaps have risen more this year than sales of any other type of show they offer, states Sambrook. RCA's syndicated stable also includes musicals, dramas, mysteries, juvenile and sport shows, 24 series in all, outside the soaps, ranging from half-hours to five-minute shows.

Stations are running the serials largely in the morning, to build a daytime women's audience early in the day. They are selling them primarily in full quarter hours (rather than participations), with bakeries and dairies two predominating types of sponsors.

There are enough episodes of these three serials to enable them to run for years on a station, says Sambrook, and more can be produced: *Dr. Paul* has almost 1,000 episodes; *Aunt Mary*, 605; *Betty and Bob*, 390.

With the renewed daytime trend, soaps will be even more popular among

It won't help you if it's not available



In Los Angeles, San Francisco and San Diego you can woo customers into your stockade through the open gates of KHJ, KFRC and KGB. Consistently good ratings ARE available . . . to YOU . . . with no fences of elusive high ratings so often quoted but not available when you want them.

Low, low daytime rates apply to nighttime too, on Don Lee's three key stations that cover California's three prime markets. Singly or together, you'll find KHJ, KFRC and KGB are your best buys . . . at the lowest cost per thousand. For programs or spots that ARE available . . . to YOU . . . corral your Don Lee or H-R Representative today.

KHJ LOS ANGELES 5000 W — 930 KC

KFRC SAN FRANCISCO 5000 W — 610 KC

KGB SAN DIEGO 1000 W — 1360 KC

KEY STATIONS OF

Mutual DON LEE RADIO

Represented Nationally by H-R REPRESENTATIVES, INC.

stations in the coming months, forecasts Sambrook. Since most other syndicated shows issued by RCA and the other services are made for evening broadcast, there will be a correspondingly increased need for other daytime shows as well, he states.

Charles Michelson also notes new activity with his soap operas. He reports that several large independent stations have recently bought *The Life of Mary Sothern* and *Pretty Kitty Kelly*, mainly for before-10-a.m. programming. He also finds that mysteries are in demand, is currently working with three radio reps who plan to clear at least an hour each weekday evening on their several stations to run a block of his half-hour mystery shows across-the-board.

Program, sales services

Q. What new trends are there among the radio program and sales services?

A. What have been referred to in the past as "music libraries" or "library services" are today more accurately described as "program and sales services." Once World Broadcasting, RCA's Thesaurus and Lang-Worth were suppliers of music transcriptions for radio stations; today they not only provide a library of 5,000 or more musical selections plus complete scripted (and lately, all-e.t.) programs, they also aid stations in selling these programs and other time as well. They provide recorded jingles for a variety of sponsors, brochures and colorful art to help the local salesman sell the client, tips on radio selling methods, merchandising material for local advertisers, among other sales-boosting services (see article in SPONSOR, 17 May 1954, page 50).

With all these aids provided by the program and sales services, a local radio station has something tangible to offer an advertiser. The radio salesman no longer has to go out "cold" to try and sell the local drug store or taxi cab company on the idea of buying a program or participation. When he steps out to sell the jeweler or the super market across the street, he has on hand a battery of catchy commercial jingles and "lead-ins" specially tailored for the type of prospective sponsor he is visiting. He can also offer a variety of other commercial pegs, such as holiday and special-occasion campaigns, with which the sponsor can tie in.

There has been an increase in the demand among stations for shows in which multiple participations can be sold, according to spokesmen for these firms, pointing to an increased interest on the part of advertisers in buying local radio participations—especially in shows with big-name stars such as these services supply.

To help meet the demand for top-star shows which can be used as participating vehicles and which require no scripts or special announcer-personnel, World Broadcasting has come up with what it calls its "ComET" Plan (an abbreviation for "complete electrical transcription"). The plan was first announced at the NARTB Convention and will be formally launched by World station-subscribers on 15 September, according to Pierre Weis, general manager of World.

World's ComET Plan features *The Betty Grable-Harry James Show* designed to run one hour a day, five days a week for 52 weeks (260 shows a year). A husband-wife chatter-and d.j. show in which the two big-name stars do all the introducing of numbers by leading bands and top-star vocalists, it has room for 15 commercial announcements (12 one-minute, three half-minute slots); stations can sell these to sponsors individually or in a variety of combinations.

This is the first time World has produced a show of this length and type all on an e.t. and with no script, open-end style (the station selects specific vocal or band selections indicated on the e.t. and at the proper time plays them on another turntable). It is available only to World subscribers at a nominal charge of $1 per show and to date some 325 stations have signed for the plan. These include contract extensions and renewals as well as new subscribers, among them big network powerhouses seeking programing to fill evening gaps.

The increasing interest of the big network stations in their services is significant, says Weis; as the networks offer less and less in the way of programing, he declares, services like World which can provide the stations with attractive big-name programs,





He reaches customers in kitchen and car

Want to talk to the lady of the house while she's preparing the evening meal? Want to get the ear of her husband while he's driving his car?

Then let Hal Morgan tell your food, beverage, drug or automotive story on "Morgan's Matinee" —the sixty-minute show with double-barreled appeal for homemakers and motorists alike.

From 4:00 to 5:45 each weekday afternoon, Hal Morgan serves up a blend of *good music, news, weather, time and road conditions* . . . preferred fare for the man driving home from work, *and* for the homemaker in the kitchen.

While Morgan is on the air, Greater Cleveland traffic is at its peak. Over a *quarter-million* motorists are on the move—90% with car radios! During this same period, radios are tuned to Hal Morgan by busy homemakers.

Reach customers in a mood to buy—on "Morgan's Matinee"! Participations and quarter-hour segments available. Check your nearest Christal office today.

WGAR

THE STATION WITH

4½ MILLION FRIENDS IN NORTHERN OHIO

CBS—Cleveland—50,000 Watts
The Peoples Broadcasting Corp.
Represented by The Henry I. Christal Co., New York
In Canada by Radio Time Sales, Ltd., Toronto

will be more important to them.

In line with the growing demand for participating programs, World is planning about six new five-a-week scripted half-hour and quarter-hour musical shows.

World boasts over 1,000 station-subscribers, reports that its production budget for the first six months of 1954 was up 35% over last year.

RCA's Thesaurus also stresses as the important trend this year the increasing use of participating announcements in library service shows rather than single sponsorships. They have designed such new shows as *Penthouse Party*, hosted by Nelson Eddy and featuring top vocal stars, to carry up to seven participations on one half-hour stanza, and *Melachrino Musicale* to provide for four announcements per quarter hour. Each show, however, is flexible and can be sold by stations in a variety of ways.

Reflecting the ever-increasing sales-consciousness in the field, this year for the first time, Thesaurus has made available merchandising and point-of-sale material to the sponsors of one of its shows, *The Hour of Charm* (with Phil Spitalny's all-girl orchestra).

Starting in August, Thesaurus subscribers will receive the first selections in a new series of "Sell Effects"—single-word transcriptions designed to tie in with local commercials (these are in addition to the firm's singing jingles).

In May, Thesaurus launched a new five-minute musical quiz show, *Quickie Quiz*, representing a somewhat different programing approach for the firm (whose 31 shows in half-hour and quarter-hour lengths are largely straight musicals with top-name vocalists and band leaders). Featuring Ralph Flanagan and orchestra, it is an audience participation bit expressly designed to tie in with local events and sponsors connected with them. Ten five-minute shows are available each week, and most stations run two a day.

Artists in Thesaurus shows include such names as Eddie Fisher, Johnny Desmond, June Valli, Beatrice Kay, Fran Warren, Sammy Kaye.

Lang-Worth Feature Programs reports that it has increased its customer list by 25% since 1 September 1953. "We are today re-signing radio stations that two or three years ago decided to get along without a program service," says Lang-Worth President C. O. Langlois.

In the planning of new programs, Lang-Worth is now working hand-in-glove with a committee of executives from several advertising agencies all over the country to bring in a practical advertiser viewpoint. Rather than design shows merely to attract audiences as in the past and for single sponsors, Lang-Worth has revamped its approach to a more sales-conscious one, is now gearing programs toward the much-in-demand multiple sponsorships.

First of the new-type shows is the *Russ Morgan Show*, a daily 30-minute stanza with five one-minute availabilities per program which will start 6 September. At presstime, it was sold in 504 markets. It is a new departure for Lang-Worth in more ways than one. It is the first show that the firm is marketing individually—that is, to non-subscriber as well as subscriber stations. It is also the firm's first show for which no script is needed—the m.c. role is taken over by the star, in the style of open-end shows, while the local d.j. plays the tunes. There is a big need for this open-end type of show.



- KTUL blankets the rich 22-county area of Northeastern OKLAHOMA where 805,000 people have an effective BUYING INCOME of $1,064,307,000 and SPEND $696,809,000 annually on merchandise. KTUL is a welcome "salesman" in 242,360 RADIO HOMES in this fabulous Market!
- For the complete, graphic story of KTUL's TULSA MARKET, write to George Ketcham, Promotion Director.

CBS Radio in Northeastern OKLAHOMA

KTUL

Affiliated with KFPW Fort Smith, Ark.

L. A. BLUST, Jr., Vice Pres.-Gen. Mgr.

AVERY-KNODEL, Inc., National Rep.

Announcing

the appointment of

H-R inc.

as the National Representative

for Radio

Kowh
OMAHA

Another step toward even better service for KOWH advertisers is the appointment of H-R Inc. as National Representatives for "America's Most Listened-To Independent Station."

And just to cinch the "Most Listened-To" title even more firmly, KOWH just completed its 32nd month in first place in Omaha by setting a new record. With a day-time *rating of 46.2%*, KOWH has just topped the mark for share of audience in a six-station area.

And with an average like that, any spot you pick at random has a better than even chance of delivering you a *bigger listening audience than a spot on all other Omaha-Council Bluffs stations combined!*

MID-CONTINENT BROADCASTING CO.
General Manager; Todd Storz

KOWH	WTIX	WHB
Represented by	Represented by	Represented by
H-R Inc.	Adam J. Young, Jr.	John Blair & Co.

RADIO STATION
WSAZ
HUNTINGTON, WEST VIRGINIA
SERVING 3 STATES

We Would Like You To Meet . . .



JIM THACKER

NEW WSAZ SPORTS DIRECTOR

THE FAVORITE SPORTSCASTER OF THE TRI-STATE AREA . . . Bringing the latest local, regional and national events to the listening audience at

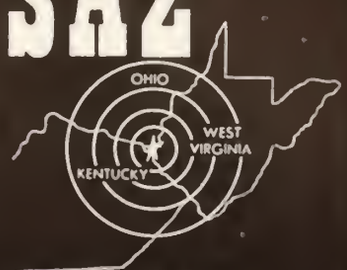
6:05 P.M.

MONDAY THRU SATURDAY

"TIME FOR SPORTS"

5,000 WATTS DAY
1,000 WATTS NIGHT
930 KC

WSAZ



TELEVISION AFFILIATE
WSAZ-TV
Represented by THE KATZ AGENCY

says Langlois, and more will follow from Lang-Worth.

This year Lang-Worth made a transcribed sales lecture course available to subscribers titled "Selling and Servicing Local Radio Accounts" setting forth basic groundwork in radio selling as well as new angles and ideas. The company plans to continue these aids, transcribed by President Langlois himself. It also plans additional releases of musical commercials which have been extremely popular with advertisers, reports Langlois.

Associated Program Service (a division of the Muzak Corp.) now has a "permanent" library of some 7,000 musical selections plus sales aids which it rents to subscribers, plans no change in this setup right now. Its collection includes musical production assists such as themes, fanfares, bridges and sound effects. Selling aids, aside from time and weather jingles and advertiser lead-ins, feature a series of transcribed sales talks by former APS V.P. Maurice B. Mitchell (now President of Encyclopaedia Britannica Films), designed to be run off at station sales meetings.

APS rents its library at a monthly rate of $62.50 to all stations, regardless of size, on a minimum three-year contract. It currently has 483 subscribers.

Although APS no longer issues new releases or services, in the past 18 months it has had a higher net than at any time in its history, according to Edward Hochhauser Jr., vice president and general manager. The reason is that it operates at minimal cost, via direct mail.

Pop, light concert and dance music dominate the APS library, though novelty, hillbilly, band and religious selections are included. Featured are such names as Rosemary Clooney, Guy Mitchell, Vic Damone, Errol Garner, Xavier Cugat.

Farm radio

Q. Isn't most farm programing in rural areas?

A. Obviously a great deal of farm broadcasting is done by stations located in predominantly rural areas. However, 64% of the radio stations and 47% of the tv stations responding to *Program Guide* questionnaires said they carried farm programs. (*Program Guide* is the breakdown on local U. S. radio and tv programing recently published by Sponsor Services Inc.) Included in the list of stations with farm programing are such urban outlets as WNBT (tv), WABC and WOR, New York; WGN-AM-TV, WMAQ, WNBQ, WBBM-AM-TV and WLS, Chicago, and other outlets.

(For details on the farm market, see SPONSOR's special farm section, 18 October 1954. See also Farm tv, page 102.)

Negro radio

Q. What's the most important thing to remember when selling to Negroes?

A. Best results come from using Negro performers or announcers. Never use artificial Negro speech: let the station rewrite your commercials, if necessary, to suit its market. Consistency in Negro advertising is important as with all advertising.

Q. How many Negro stations are there in the U. S.?

A. *Program Guide* lists 22 stations

Agencies! Advertisers!

. . . be among the FIRST to profit from the NEW Tucson, Arizona Metropolitan Area!

- 141,216 population - 1950 census
- Tucson - 167 Quality of Market Index

Get FREE FACTS from Tucson's Scott Henderson Advertising Agency

Call, Write, Wire, TODAY!

Other ways the Scott Henderson Advertising Agency of Tucson can help you and your product:

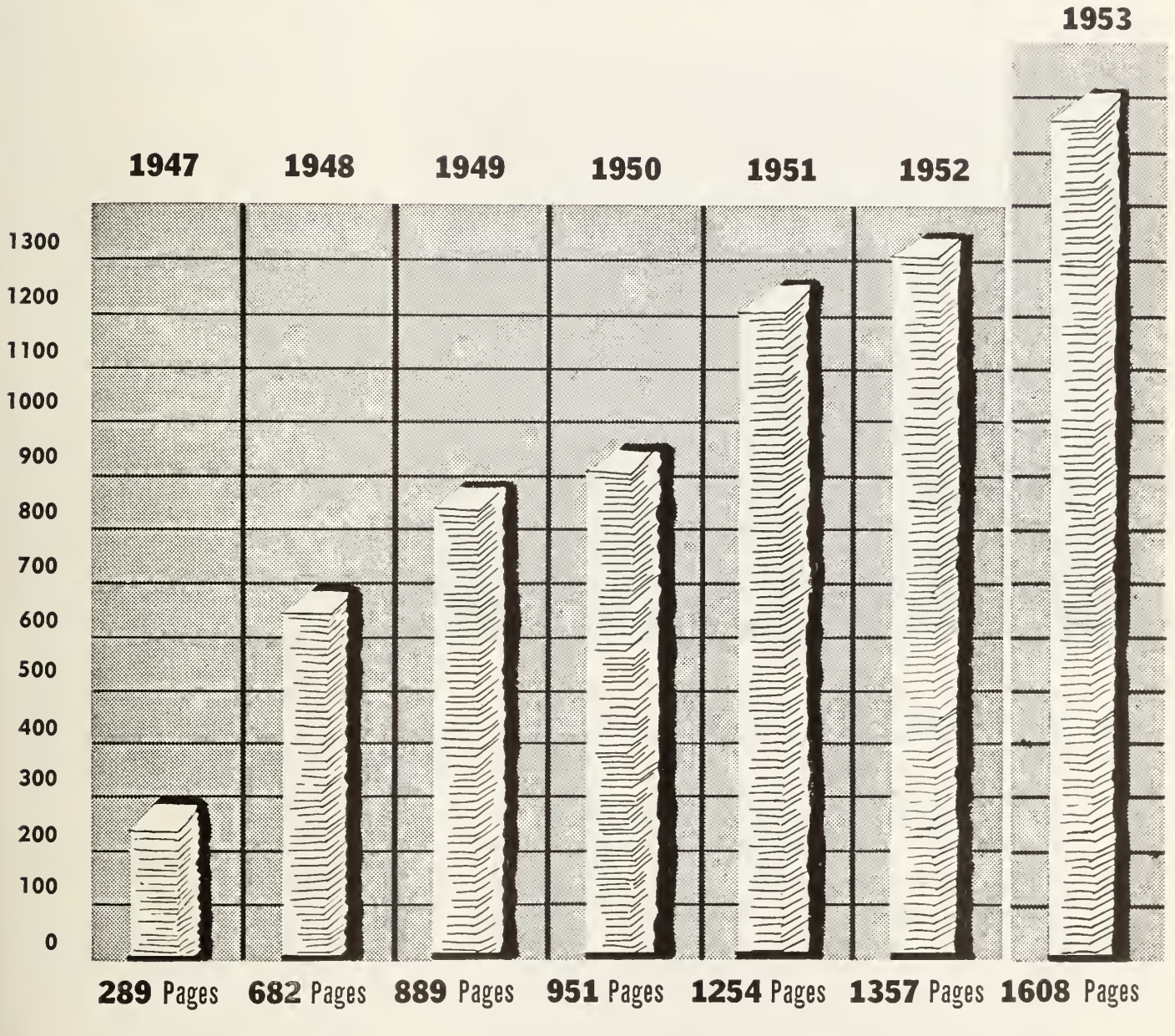
- Your product in an expanding market needs attention. The Scott Henderson Advertising Agency knows the Tucson Metropolitan Area. It can select media, do spot-checking of distributors and retailers, handle research and billing.
- Ask about our special radio and TV packages; also spot availabilities on top shows.

Dial 3-5425
Santa Rita Hotel
Tucson, Arizona

scott henderson ADVERTISING

BUILDING!





SPONSOR *The magazine radio and tv advertisers use*



SPONSOR builds on a solid basis. Our policy: turn out useful issues and the advertising will follow. This common-sense approach to tv and radio trade paper publishing has appealed to station advertisers increasingly since our first issue in November 1946. Our promise for 1954: new, improved use departments, more use articles for buyers of radio and television.

which are 100% Negro programed and 82 other stations with a considerable amount of Negro programing. There were 374 stations responding to the *Guide* questionnaires (25% of the total respondents) which program at least partially for the Negro audience.

Q. What's new in Negro radio?
A. Possibly the latest in Negro programing is the National Negro Network, which airs *Ruby Valentine* (a serial story) on 43 stations. Sponsors include Pet Milk, Philip Morris cigarettes and Wrigley gum. An interesting fact is that representatives for Negro stations told SPONSOR that "tv is not hurting Negro radio at all; it's still an untapped goldmine."

Q. How big is the Negro market?
A. The Negro market is bigger than you probably imagined. After all, one out of 10 Americans is Negro. In New York alone there are more than one million Negroes—which exceeds the entire population of Pittsburgh, Boston, St. Louis or San Francisco. The Negro market represents a lot of money, too. In the Birmingham area, for instance, more than 240,000 Negroes spend more than $248 million every year.



The Night the Stars Came Out

If the stars came out only one night a year, what an audience they would draw. And if WIBW broadcast only one day out of 365, what a rush there would be for availabilities.

Fortunately for advertisers, WIBW is on the air every day from dawn to midnight. To the farm and small town folks who make up our audience, we're as dependable as the North Star . . . dependable in our services in their best interests.

That's why WIBW consistently* continues to be the station that Kansas farm folks listen to most—the station where RESULTS make it the first choice of sales-minded advertisers.

*Kansas Radio Audience 1937 to 1953.

WIBW CBS RADIO

WIBW - CBS Radio, Topeka, Kansas
Ben Ludy, Gen. Mgr. WIBW - WIBW-TV and KCKN

Classical music

Q. How popular is classical music?
A. During 1952 (last year for which figures are available) 30 million people paid $45 million in admissions to hear good music concerts in the U. S. That was five million more than the number of people who attended all major, minor and no-league baseball games.

Surveys indicate the average income of people who listen to good music radio stations is $7,000—double the national average. There are five times as many people earning $15,000 or more who listen to good music stations than those who listen to other stations. Half of all good music listeners own their own homes (90% of the non-apartment dwellers who listen to good music stations own their homes).

Q. Exactly how big is the good music radio audience?
A. Good Music Broadcasters, Inc., reports that its 14 member stations have a total audience of more than two million people. In addition to these 14 stations, SPONSOR's *Program Guide* also lists 125 other stations programing more than 10 hours weekly of good music. There are 922 stations (61% of the *Guide's* respondents) who program one or more hours weekly of good music. The audience of these stations can only be conjectured.

Q. What kind of sponsors use good music stations?
A. Leading good music advertisers include Air France, Macmillan Co., RCA Victor (for its hi-fi equipment), *Holiday*, *Reader's Digest*, *Atlantic Monthly*, Hukwa Tea, Cadillac, Buick, French Tourist Office and many others.

Folk music

Q. Do mostly hillbillies listen to folk music?
A. According to *Program Guide* the majority of people like folk music

(sometimes called Western and hillbilly). For 65% of the *Program Guide* respondents (995 radio stations) reported folk music programing. There are at least 236 stations which schedule more than 20 hours weekly of folk music and at least seven outlets program nothing but folk music. These stations are not all high in the Ozarks, either. For example, WARL, Arlington, Va., a suburb of Washington, D. C., is a 100% folk music station serving the cosmopolitan, sophisticated capital city. One of the nation's best-known stations—WSM, Nashville—broadcasts 39 hours weekly of folk music. KXLA, Los Angeles and KVSM, San Mateo (a San Francisco suburb) are 100% folk-music programed.

After-midnight radio

Q. Who listens to the radio after midnight?

A. Most people think factory workers on the graveyard shift are the only souls exposed to post-midnight radio. As American Airlines can testify, however, a large group of white-collar workers also is up late. The airline has *Music Till Dawn* on six major stations (see "10 top case histories," page 45). The show is aired from midnight to 5:00 or 5:30 a.m. on the outlets, draws hundreds of letters weekly.

There were 264 U. S. radio stations with post-midnight programing which responded to *Program Guide* questionnaires. This represents about 18% of *Program Guide* respondents.

About 5% of the respondents—75 stations—operate 24 hours a day.

About 80% of the stations schedule pop music. Other programing includes chatter and interview, folk music, light classical and classical music.

Religious and gospel

Q. How many stations put on religious gospel shows?

A. As might be expected, the Bible Belt contains the largest concentration of radio stations specializing in religious and gospel programing. However, such programing is not entirely confined to one area, for 54% of all *Program Guide* respondents feature some religious programing. About 100 stations offer more than 10 hours of such programing weekly, of which 25 are on Negro-appeal stations. Some stations program far more than 10 hours weekly: KGER, Los Angeles, carries more than 70 hours a week of religious programing.

Foreign language

Q. Is foreign-language programing still important to advertisers?

A. At least 50 national advertisers believe foreign-language programing is important enough to continue to allocate money for it. And more new sponsors are using foreign language programing all the time. (Among the recent entries: Italian Lines' purchase of *Travel Diary* over WOV, New York.)

Q. The foreign market is sharply declining though, isn't it?

A. Ten years ago a leading New York agency told its clients that "in a decade there will be no such thing

NOW BIG NAME SPANISH SHOWS
for the BIG U.S. SPANISH MARKET!

Two transcribed productions starring
Latin America's most popular actor
ARTURO DE CORDOVA

Promotion Materials! in SPANISH! Mats; Photos; Giveaways Never before such service on foreign language shows.



EL DIOS MALTRECHO

150 ¼ hours—a love story filled with the passion and suspense which guarantees a loyal Spanish speaking audience.

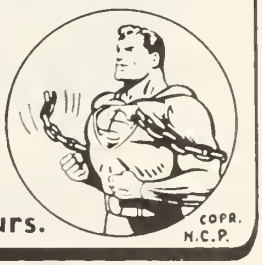
and

LOS PERSEGUIDOS

26 half-hours of mystery

In SPANISH, the greatest adventure show of all . . . .

LAS AVENTURAS DE SUPERMAN



260 transcribed quarter hours.

COPR. N.C.P.

The most popular DAYTIME SERIALS by Latin America's leading radio author, CARIDAD BRAVO ADAMS . . . 4 transcribed series now available.

Serialized adaptations of Mexican Motion Pictures with the original stars in the cast! 5 transcribed series.

For auditions and further information contact:
In New York: Fremantle Overseas Radio and TV Inc.
366 Madison Ave., N. Y. 17. MU 7-4344
In Mexico: Fremantle Radio y Television, S.A.
12-706 Paseo de la Reforma
Mexico, D.F. Tel. 36-28-17

as a foreign-language market in the U. S." It based its prediction on limited immigrant quotas and other factors. Now, however, the agency is telling clients that "the foreign market continues to be a very important factor in advertising."

Q. But isn't the foreign market group—like everyone else—leaving its own neighborhoods in downtown areas and scattering to the suburbs of cities?

A. Milton Guttenplan, vice president of Emil Mogul Co., told SPONSOR that there had been a trend to the suburbs. "But this mostly affects distribution of products for these groups," he said. "It may change distribution patterns. It doesn't and won't affect radio advertising; radio covers the suburbs anyway. And radio continues to have entertainment appeal that these groups seek out and enjoy."

Q. Where are the major foreign markets?

A. As a rule of thumb, chief foreign markets are the older urban manufacturing centers. SPONSOR's *Program Guide* listed 285 radio stations carrying foreign-language programing (not including Spanish; see separate paragraphs for Spanish-American radio/tv). This is nearly 20% of the total respondents to the *Guide* questionnaires. Pennsylvania had 37 stations; California, 30; New York, 29; Michigan, 23; Massachusetts, 18, and Ohio 17. The stations program to 31 different nationalities.

Mexican-American

Q. Are there two kinds of Spanish-speaking groups?

A. Yes. One is made up of immigrants largely; this is the Puerto Rican group which centers in New York City. The other segment is the Mexican group.

The Dept. of Commerce and others consider the Mexican-American group at least 300 years old. And it's big; there are about three million Mexican-Americans throughout California, Arizona, New Mexico, Colorado and Texas.

Q. How do individual markets rank?

A. Richard O'Connell, New York station representative with a number of Mexican-American stations, compiled Dept. of Commerce, Chamber of Commerce and Census figures, as well as reports from several other organizations, to arrive at this breakdown:

Los Angeles County, 550,000; San Antonio, Tex., trading area (includes 10 surrounding counties), 400,000; the 65-mile strip of the Lower Rio Grande Valley, Harlingen, Brownsville, 350,000; Corpus Christi trading area, 110,000 to 125,000; El Paso-Juarez trading area, 100,000; Houston trading area, 90,000; Laredo, Tex., trading area, 90,000; Austin trading area, 80,000; Albuquerque trading area, 80,000; Phoenix trading area, 75,000 and Tucson trading area, 50,000. The rest of the population is divided fairly evenly within the rural valleys of South Texas, the Imperial Valley and San Fernando Valley (both California), along the rest of the Texas-Mexican border from Laredo northwest to El Paso.

YOU CAN DOMINATE

THE NATION'S 14th LARGEST MARKET

RADIO

WGR

BASIC NBC

Buffalo's FIRST Station

The "merchandising-minded" station that is always bought *first* by advertisers who want to *sell* their products.

WGR's Salesmen of the Air:

JOHN LASCELLES
the Morning "Musical Clock" Man

Reggie and Bill KEATON
"Mr. and Mrs. Buffalo"

BOB GLACY
in "Glacy's Basement" Late Show

BILL MAZER
Sports As You Like Them

HELEN NEVILLE
The Homemaker's Friend

PLUS complete news and special event coverage

Free and Peters — *National Representatives*

STATIONS THAT SERVE BOTH THEIR AUDIENCE AND THEIR ADVERTISERS

TELEVISION

WGR-TV

BASIC NBC

CHANNEL 2

The *new* opportunity for complete, integrated product domination in the nation's 14th largest market.

ON THE AIR THIS SUMMER SO IT'S NOT TOO EARLY TO MAKE YOUR PLANS

Headley-Reed — *National Representatives*

OWNED AND OPERATED BY WGR CORPORATION

Q. Do these Mexican-Americans have any program preferences?

A. The Mexican-American's natural infatuation with music makes music the backbone of programing of any good Spanish station. According to Richard O'Connell, next in popularity "is the real blood-and-guts type soap opera which goes to much greater lengths in realism than do our English soap operas. They, for instance, think nothing of having an illegitimate child in the script about to be born. However, due to their religious taboos, the child must either die at birth, the mother must die at birth, or, as rarely happens, the father must show up at the last minute and marry the mother. This is just one example of how realistic Spanish soap operas can get . . ."

Fm radio

Q. What is the outlook for fm?

A. Veteran fm men say they have reason to be optimistic. They give three reasons: multiplexing, hi-fi, more fm sets.

Q. What is multiplexing?

A. It's a way of broadcasting two signals on the same channel. It enables part of an fm channel to be used for non-broadcast purposes while regular fm "home" broadcasting continues. This squeezes more uses out of a single channel, gives fm more opportunities to make money.

Example: While an fm station is broadcasting classical music to the home audience, it could also beam background music to restaurants and offices. The background music could be broadcast without interfering with the "home" broadcasting. A third service, music for stores, could also be broadcast simultaneously.

At the Chicago NARTB Convention last May, FCC Commissioner George E. Sterling indicated that the new rule allowing stations to do multiplexing (officially known as FCC Docket No. 10832) will soon be put into effect. He was careful to state that multiplexing would be an "adjunct to fm, not a replacement for it. . . . It may give fm the revitalization it needs."

Q. Is hi-fi a factor for sponsors to consider?

A. Virtually every big maker of electronic gear is trying to cash in on the hi-fi market. Once confined to smaller firms, now RCA, GE, Philco, Zenith, Pilot and others are making a strong pitch for hi-fi business. Henry G. Baker, RCA vice president (home instruments), says there will be "$300 million spent on hi-fi equipment during 1954."

This will affect fm. The majority of hi-fi rigs (ranging in price from $150 to several thousand dollars) have an fm or fm-am tuner. "These hi-fi fans aren't buying an fm tuner just to look at," one dealer told SPONSOR.

Various fm stations have reported an upsurge in business from hi-fi dealers and record companies.

Q. What sponsors should make an effort to reach hi-fi homes?

A. Hi-fi is a great delight of the upper middle class. With a minimum investment of $150 required—and the average running around $500 to $800—it's obvious that hi-fi enthusiasts who listen mainly to fm constitute a quality market. Better automobiles,



FABULOUS HOUSTON

NOW

1,000,000

M-DAY JULY 3, 1954



Reach 'em all with

KLBS 610 on Every Dial

Texas' Largest Full Time Independent Station

ASK THE WALKER REPRESENTATION CO., INC.

travel and transportation firms, distributors of fine wines—all these are "naturals."

Q. Besides the hi-fi fm sets is fm set circulation growing?

A. Not only is the number of fm sets manufactured steadily (if not spectacularly) increasing, but also two new areas of fm listening recently have been opened. Now you can buy both auto radios with fm and portable radios with fm bands.

WILDROOT

(*Continued from page 44*)

Billy Williams, now has his own group). The program was aired Monday evenings, ran 15 minutes.

The show never got off the ground. Its average rating was 1.8. The sale of Wildroot hair tonic did not surge.

For six long years Wildroot abandoned all plans for extensive radio advertising and turned to other media.

By late 1942 the memory of Wildroot's sad radio experience had faded. Wildroot had just brought out its now-famous Wildroot Cream Oil. And Maurer had just written his "Wildroot Cream Oil Charlie" jingle. After introducing Cream Oil in October and November via Sunday supplements, Maurer used spot radio on a market-by-market basis (at that time the 100-markets map had not been figured out). As soon as one market had been established, Wildroot began spot radio in another area.

Use of spot radio increased year by year until, during 1944, Wildroot was said to have spent more for spot than any other advertiser. In those days, recalls Maurer, network radio was the big thing and it was unusual for a national advertiser to use particularly heavy spot campaigns.

Despite his satisfaction with spot, by 1945 Maurer decided the firm was ready for network radio. It had been nine years since the company had been in network radio.

The first show featured the Woody Herman band. A year later Wildroot switched to *Sam Spade*. The private eye was sponsored by Wildroot for four and a quarter years.

About the same time, Wildroot bought the King Cole Trio. This group was sponsored by Cream Oil for a year and a half.

After dropping *Sam Spade* and the Trio, Wildroot picked up *The Shadow* and, later, *Twenty Questions* on MBS plus *Charlie Wild* on radio and tv. It continued these network programs until 1953 when, following completion of the 100-market breakdown and the 100 different advertising budgets, Wildroot dropped network radio and put its entire $1.1 million air budget into spot.

"You'll see that we had several criteria for network radio," Maurer explains. "All the shows we sponsored we got just as they were on their way up in popularity. We kept them until they reached their peak, then turned to new programs.

"All the shows had a young following as well as an audience that had pretty good male listening. They were aired at a time when we'd reach men—both young men and older men. You see, we're serious about getting our message across to a young audience.

"You might say we try to catch 'em both on the way up—both programs and kids."

Significant as his big colored map

for quick, easy reference to your copies of

SPONSOR

get the durable new

Sponsor binder

looks like a million . . .

costs only

$4.

SPONSOR
40 E. 49th St.
New York 17

☐ $4 one binder
☐ $7 two binders

Please send me Binder holding 13 issues and bill me later.

Name _____

Firm _____

Address _____

City _____ *Zone* ____ *State* ____

and 100-budget breakdown is to Maurer, they're not the most important elements in Wildroot's advertising strategy.

"Ideas are most important," he explains. "Exciting ideas, with the right kind of copy. Of course you need a good product to begin with. You've got to be honest. But aside from those basics, I believe ideas are most important."

Maurer is himself an idea man. He doesn't leave all the creative thinking up to BBDO. "I have my own creative man, too, Earl Obermeyer. Good idea man, excellent writer. Earl, the agency and I all work together on ideas."

Possibly Maurer's most exciting (he likes that word) idea was his "Wildroot Cream Oil Charlie" jingle.

When Maurer hears the jingle, he visualizes a couple of vaudevillians with their canes, striped trousers and straw hats a la the Happiness Boys.

"For one thing that jingle is happy. And I believe it's important to have happy commercials. People like to be happy. They like to be associated with happy products. Our jingle sort of gives them a lift, makes 'em feel good."

Every line of the jingle contributes to its selling message. "Take the first line—'*You'd better get Wildroot Cream Oil, Charlie*'—where you ask the listener to act. The second line gives him the reason why—'*It keeps your hair in trim.*' The next line tells more about the product—'*You see it's non-alcoholic, Charlie; it's made with soothing lanolin.*' The next line repeats the demand for action—'*You'd better get Wildroot Cream Oil, Charlie; start using it today.*'

"We even throw in sex. The next line goes, '*You'll find that you will have a tough time, Charlie, keeping all those gals away.*' And so it goes."

This year's Wildroot campaign is centered around Al Capp's cartoon character, Fearless Fosdick.

"Coming into 1954 we had, in addition to the annual problem of where were we going to tell our story, the problem of what we were going to say.

"What, besides our jingle, did we need? We needed some exciting way of dramatizing the jingle. We wanted a new way of getting the jingle to the public.

"Having Fearless Fosdick is like having a Godfrey or Crosby—he's an audience getter, a salesman, a character that symbolizes Wildroot Cream Oil."

Before definitely signing with Capp, however, Maurer ran a split-run test in which Fearless and a conventional cartoon strip were used. Both cartoons were on the comics page. Both had the same position.

When readership surveys were made, the Capp cartoon outpulled the other strip by such a great extent that says Maurer, "we could do only one thing—hire Fearless Fosdick."

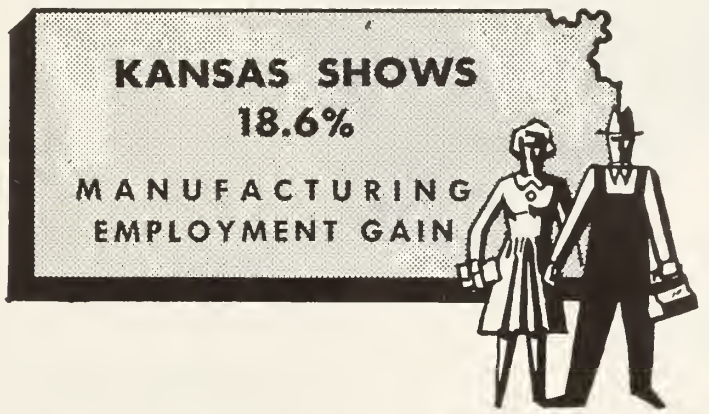
The company's radio and tv commercials also feature Fearless Fosdick, as well as point-of-sale material, sales letters to distributors and all the rest of Wildroot's advertising and merchandising.

"Fearless is our gimmick this year," Maurer explains, "and we'll exploit him to the fullest extent."

When it comes to giving people ideas, Maurer warms up to his theory that the advertising agency shouldn't be responsible for every new idea.

"I believe we're BBDO's second oldest client. We started with Alex Osborn—the old Remington Agency (Buffalo), stayed with the merged

How You Gonna Keep'em Down on the Farm?



YOU CAN'T WIN WITH THE RURAL VOTE ALONE!!

Labor Department figures show Kansas tripled the national average and ranked fourth of all states in percentage of manufacturing employment gain in 52-53. Much of this growth is centered in WREN's backyard. You can no longer cover Kansas with a farm station alone. Bolster your schedule with WREN—top buy in Topeka and wealthy Eastern Kansas.

Rep. by Weed & Co.



5000 WATTS ABC TOPEKA, KANSAS

Batten, Barton, Durstine & Osborn.

"Your agency has to be a partner in your business. You have to tell the agency *everything* about your company. Don't look upon the agency as an idea machine. It should be your selling partner. You're both in business to make money," Maurer observed.

Maurer gave this description of the way Wildroot works with BBDO:

"Our account executive is Alan D. Lehmann, who is assisted by two assistant account executives—Jay S. Larman and Stuart Hample; also a media director, William Decker—all working out of BBDO's Buffalo office. Our New York coordinator and Gal Friday is Gertrude Scanlan, and I think it would be safe to say that a group of BBDOers—upward of 35 people—spend all, or part time, on the Wildroot account.

"I sincerely believe that the Wildroot Company and BBDO relationship is very unique. It is well over 40 years old and *we have never had another agency*—which is certainly unusual in our kind of business. The Wildroot advertising department is relatively small for a firm with a $3,000,000-plus budget. I sincerely believe that the reason for this is that we have always tried hard to avoid client-agency duplication, and we use the agency for almost everything that they are in a position to supply.

"We do not look upon our agency as an idea shop, nor do we depend on them for all of the ideas and all creative suggestions. We think they are a group of intelligent, sound businessmen, and they have our complete confidence. For example, at the last bi-monthly meeting which we had with the A. C. Nielsen Co., there were as many agency people in attendance as there were Wildroot people.

"You might be interested in knowing that the agency is called into all of our planning at the very inception. They are active in all of our product testing, consumer testing and sales testing. Coming right down to the last foot, we feel that they share with us any successes or failures that we may have experienced."

Maurer explained that Cream Oil was originally a wartime substitute.

"Our hair tonic, pre-World War II, had alcohol in it, like most tonics. Then our supply of alcohol was cut because of the war. Ever since 1937 the lab had been working on a tonic with lanolin that was non-alcoholic. Actually it probably was better for your hair. Of course some men liked the stimulation they got from the alcohol tonics. But we had to sell the fact that because ours was non-alcoholic and contained lanolin—that was at a time when most people didn't know what lanolin was exactly—ours was better."

Some observers told Wildroot they were making a mistake in bringing out an emulsion tonic. "Men won't put that white stuff on their hair," they warned Wildroot.

Maurer and Albert E. Ritchie, general sales manager for world operations, started to test the Cream Oil in eight markets.

They chose markets of 100,000 to 250,000 population—big enough to check results but not too big to be too expensive or to make personal checking impossible.

Maurer had charge of four markets, Ritchie had the other four. Each per-

3

REASONS WHY

KOA's Western Market is the place to intensify your farm and ranch selling right now!

1.

Income is at its peak! From now through the fall, harvest season means boom buying!

2.

Income is higher through the year! Farm and ranch income in the Western Market is 74.3% higher than the national average!

3.

KOA serves the entire Western Market... more people who can't get TV than any radio station in America. This regular coverage includes 3,644,400 listeners in 302 counties of 12 states!

Write today for complete details... or CALL PETRY!

KOA programs for this market, with 18 hours a week devoted to FARM AND RANCH SERVICE!

KOA
DENVER
Covers The West... Best!
Dominant NBC Station—50,000 Watts

sonally supervised careful sales tests.

"After nine weeks," Maurer told SPONSOR, "we were convinced that we had a winner in Cream Oil. And our 'wartime substitute' has turned out to be a peacetime necessity."

The Cream Oil is today so important to Wildroot that it gets virtually the entire Wildroot advertising budget, even though a wide variety of hair preparations and shampoos are produced. "For one thing, the hair tonic industry is very susceptible to advertising."

Working under Maurer is a staff of 10. In addition to Earl Obermeyer, Maurer's "creative man," there is Chuck Dentinger, the advertising department's media director, who handles the schedules, checking, billing details.

Arthur Zgoda edits a weekly employee newspaper (which has won two first prizes and a grand prize for the best publication entered in the Niagara Frontier Industrial Editors Association contest, judged by Northwestern University's Medill School of Journalism). Zgoda also edits a biweekly salesman's newspaper, is the company photographer, handles employee relations and does some public relations work.

Maurer has been with Wildroot 25 years; he has been advertising director since 1947 and was advertising manager the preceding five years. He's immediate past chairman of the Association of National Advertisers, is on the ANA board and was a member of SPONSOR's Advisory Board for its All-Media Study. SPONSOR got the impression, while spending a day with him, that he is given a free hand from Wildroot President Harry Lehman in running the company's advertising program. Maurer started with Wildroot during a summer vacation while he was attending college, liked it so well he stayed with the company and never did finish school. Before coming into advertising he was a salesman.

The original batch of Wildroot hair tonic was made by two Buffalo barbers who had been asked by their customers for a dandruff-removing preparation. The jug in which the first tonic was made in 1909 is in Wildroot's archives.

SPONSOR asked Maurer why Wildroot had been so successful when there are several hundred brands of hair tonics on the market to chose from.

"We have a good product, of course," said Maurer. "It costs more to make Cream Oil than other tonics. But besides a good product, you need good selling to succeed. You need to be research-minded.

"We have two kinds of research. One, our laboratory upstairs with its staff of scientists. Two, our sales research. We copy test, sales test, consumer test. We're very cautious.

"Cream Oil was successful, I think, for three reasons.

"It was different: an emulsion.

"It had exciting elements; it was non-alcoholic and had lanolin.

"The Wildroot Cream Oil Charlie jingle helped give the product a personality. Personality is important."

Wildroot's chief competitors are Vitalis and Vaseline.

"One reason I believe Wildroot has been so successful," Maurer said to SPONSOR, "is that we seriously believe and practice an old adage. The sales department, the advertising department, the agency—we all follow this adage: 'You can do an awful lot of good in this world—if you don't care who gets the credit'." ★ ★ ★

WGSM means IMPACT!



in the Rich NASSAU-SUFFOLK Market

Within ½ Millivolt Signal
Retail Sales—$4,223,214,000*
754,215 families with spendable income more than $4,000*
382,826 families with spendable income more than $6,000*

Within Nassau-Suffolk Saturation Area
More retail sales than 18th ranking Metropolitan Market ($1,200,175,000)*
More food sales than 17 complete states or the District of Columbia ($364,062,000)*

WGSM
640 710 770 880
NBC MBS ABC CBS
740 KC
1000 WATTS
379 NEW YORK AVENUE
HUNTINGTON, L. I., N. Y.

4 TIMES THE POWER OF ITS NEAREST COMPETITOR . . .

The Only Long Island Station That REALLY SATURATES The Market . . .

WGSM—is first in morning audience**

WGSM—has more afternoon listeners than the combined audience of 3 of the 4 New York networks**

WGSM—is the independent with the lowest cost per listener in the largest "Home Owner" market in the world — Nassau - Suffolk - Westchester - Fairfield, and New Haven counties.

WGSM—rates are based on local value . . . yet the advertiser receives a bonus coverage of over 5,000,000 New York Metropolitan market dwellers—in Bronx, Queens, and Kings counties.

Represented by Robert S. Keller Inc.

*SRDS Consumer Markets (1954) **Hooper

Which is the best way to measure a radio station?





PROPHET OR PROFIT?

Profit is the way WIP advertisers measure their results!
That's why more local and national advertisers use WIP than any other Philadelphia network radio station.*

MBS **WIP** 610 KC 5000 WATTS

PHILADELPHIA 7, PA.

National Representatives
EDWARD PETRY & CO., INC.

*Broadcast Advertisers Report
May 1954

PHILADELPHIA'S PIONEER VOICE

radio BASICS

SPONSOR

1954: 117 MILLION RADIOS, 29 MILLION IN CARS

Here are some of the important questions you will find answered in the 11 pages of this report

Q. *How many U.S. homes are radio-equipped?* . . . . . *page 1*

Q. *How many cars in the U.S. have radios today?* . . . . . *page 2*

Q. *What type of radio is the public buying?* . . . . . *page 3*

Q. *How much does out-of-home audience add to in-home listening?* . . . . . *page 4*

Q. *How does the male vs. female radio audience compare?* . . . . . *page 6*

Q. *How many hours do homes listen per day?* . . . . . *page 7*

Q. *How do show types compare in number of people reached?* . . . . . *page 8*

Q. *What's the cost-per-1,000 of network programs by types?* . . . . . *page 9*

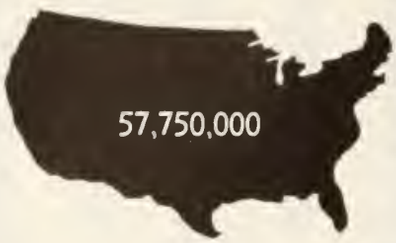
I Dimensions of radio's audience

1. How many radios are there in the U.S. today compared with 1946?

SOURCES: 1946 figure from NAB for January; 1954 figure is NBC Radio research dept. estimate for January

Set total doubles in eight years

Since 1946, first postwar year, total of U.S. radios has more than doubled. Sales of radios have been continuing at a fast pace through the years of television's most rapid growth.



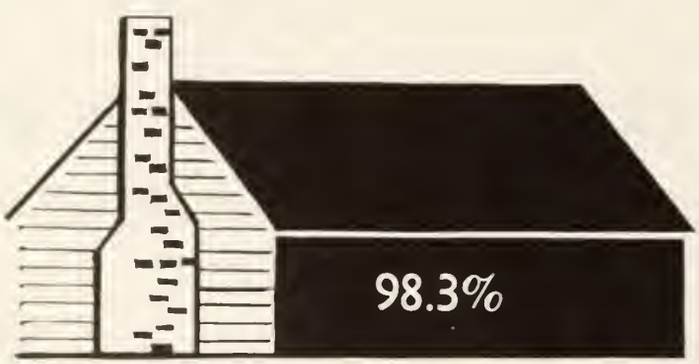
1946



1954

2. What percent of U.S. homes have radio sets today?

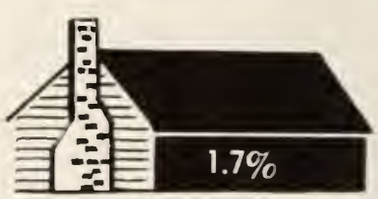
SOURCE: NBC Radio research dept. estimate for January 1954



Homes with one or more radios

Radio most universal mass medium

Non-radio home is rarity. No other medium has as high a degree of penetration. NBC made its estimate on basis of 1953 Joint Radio Network Committee report updated by RETMA figures.



Homes with no radios

3. What percent of radio homes now have more than one radio set?

SOURCE: "The Importance of Radio in Television Areas Today," survey by Alfred Politz Research for Henry I. Christal Co. and stations it represents; interviews span period 13 December 1952 to 29 January 1953



32% have two sets



23% have three to seven sets

55% homes multiple set

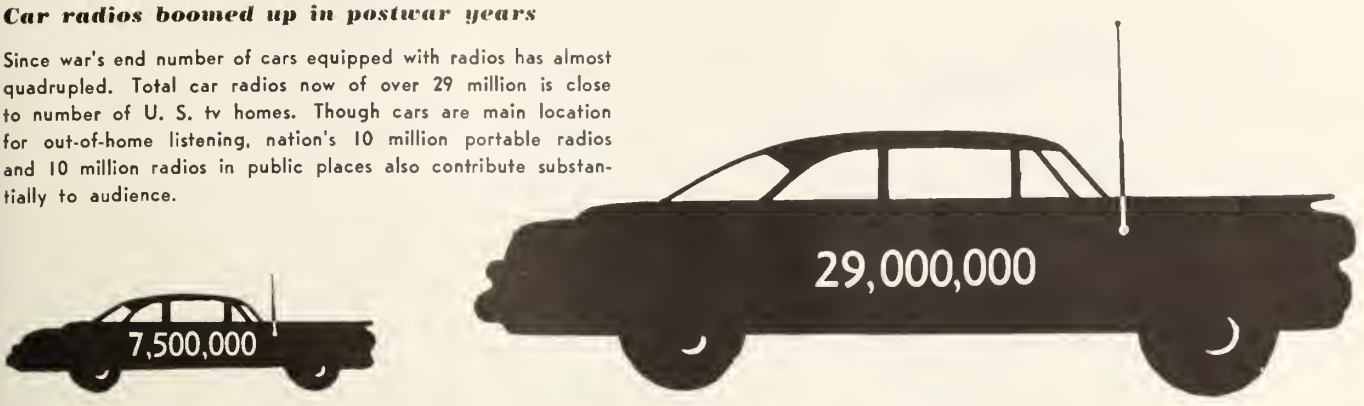
Politz study covered tv areas. High proportion of homes with more than one radio points up importance of listening by individual members of families to radios at different locations in homes. Chart on page 3 of Radio Basics shows where radios are located within homes.

4. How many cars in the U.S. have radios today compared with 1946?

SOURCE: 1946 figure from NAB, for January; 1954 figure is from merchandising publication Mart for January

Car radios boomed up in postwar years

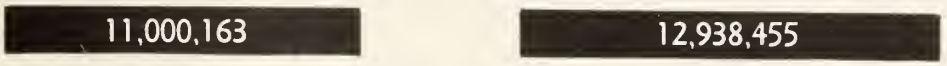
Since war's end number of cars equipped with radios has almost quadrupled. Total car radios now of over 29 million is close to number of U. S. tv homes. Though cars are main location for out-of-home listening, nation's 10 million portable radios and 10 million radios in public places also contribute substantially to audience.



1946 1954

5. How many radios were sold last year compared with the previous year?

SOURCE: RETMA figures for factory sales to distributors, 1952 and 1953



1953 1954

6. Do people buy radios in television areas?

SOURCE: CBS Radio Spot Sales study based on RETMA home radio figures, BAB auto radio figure

'53 radio set sales lead '52 in 10 "old" television markets

	1953 HOME SETS	1953 AUTO SETS	1953 TOTAL SETS	1952 HOME SETS	1952 AUTO SETS	1952 TOTAL SETS
New York	856,959	361,666	**1,218,625**	737,833	252,916	**990,749**
Chicago	462,449	236,939	**699,388**	314,472	175,872	**490,344**
Los Angeles	286,250	194,345	**480,590**	227,598	144,666	**372,264**
Philadelphia	268,522	146,214	**414,736**	214,613	106,217	**320,830**
Boston	161,887	89,903	**251,790**	142,559	67,450	**210,009**
San Francisco	137,224	83,062	**220,286**	104,630	68,437	**173,067**
St. Louis	103,288	69,696	**172,984**	95,150	44,223	**139,373**
Washington, D. C.	91,257	57,753	**149,010**	86,944	49,617	**136,561**
Minneapolis-St. Paul	55,731	45,466	**101,197**	52,720	39,019	**91,739**
Salt Lake City	12,646	8,275	**20,921**	12,896	6,612	**19,508**

Note that in these 10 mature television markets demand for radio sets shows acceleration in 1953 over 1952. This is true when you consider home as well as auto sets. Importance of continued purchase of radio sets lies in obvious fact consumers are voting their continued interest in medium when they spend dollars for sets. Markets above all had tv before freeze lifted in 1952.

7. What type of radio is the American public buying nowadays?

SOURCE: RETMA 1953 set sales figures

Living room radios	*33%*
Clock radios	*16%*
Portable radios	*13%*
Auto radios	*38%*
	100%

2 of 3 radios non-living room

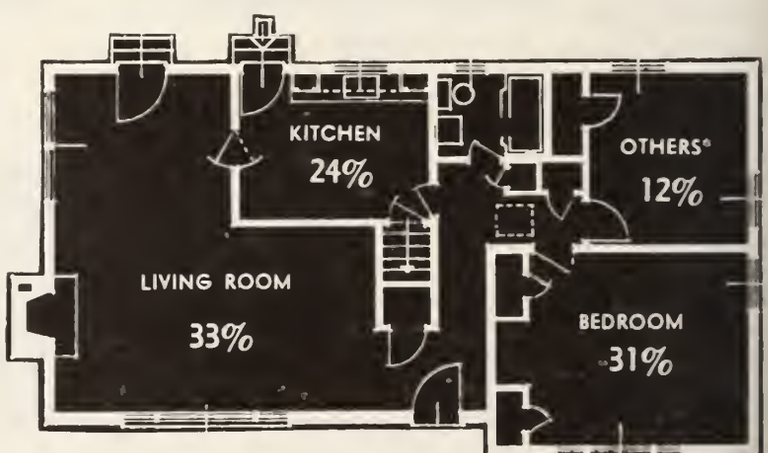
As figures at left show majority of radios now being bought are designed for use outside the living room. The present trend is a forerunner of what may be coming. The pocket radio, many electronics industry leaders feel, may be in mass-production within a few years. Portable radios may then become even larger portion of radio set sales than today. Total amount of listening by individuals should rise sharply.

8. Where are radio sets located within U. S. homes?

SOURCE: "The Importance of Radio in Television Areas Today," survey by Alfred Politz Research for Henry J. Cha[illegible] and stations it represents; interviews span period 13 December 1952 to 29 January 1953

Listening permeates U.S. homes

More sets today are found outside living room than in it. One reason: As television entered living rooms radios tended to be added in kitchens, bedrooms, other rooms where individual members of the family could use them without interfering with tv viewing. Spreading of radios all over home has made it more difficult for radio researchers to make full count of the radio audience.



9. How many people listen to radio in their homes every day?

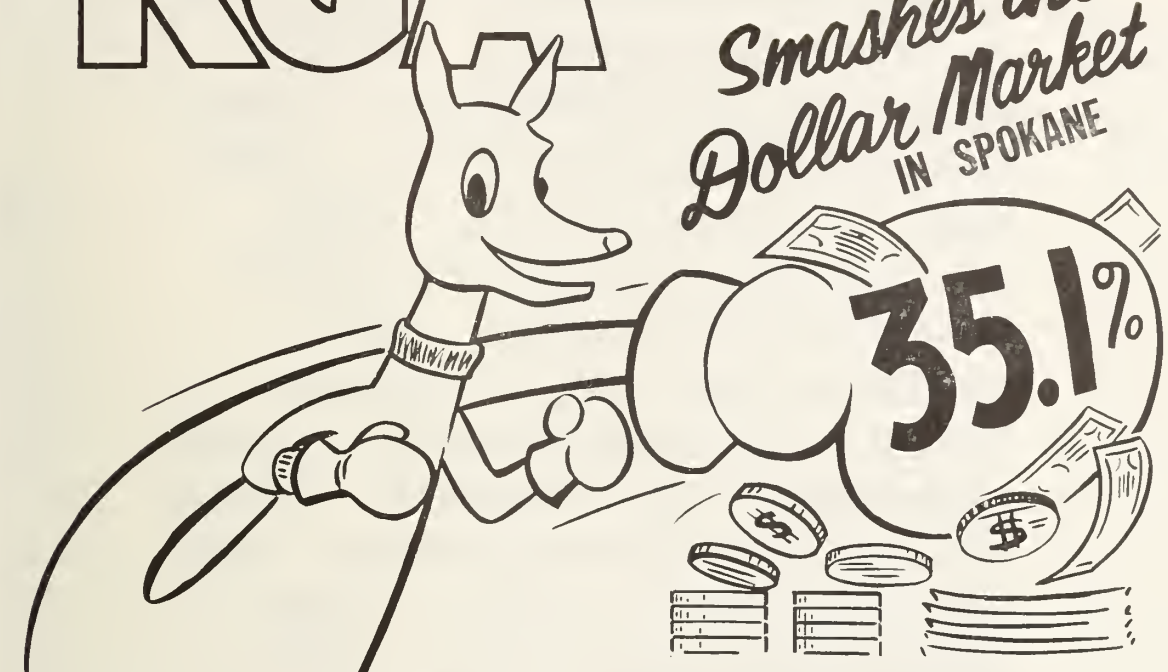
SOURCE. See footnotes below

	HOMES USING RADIO[1] %	HOMES USING RADIO[1] NUMBER	LISTENERS PER SET[2]	LISTENERS USING RADIO[3]
9 a.m.-noon	*16.8*	*7,850,000*	*1.18*	*9,248,000*
noon-6 p.m.	*17.1*	*7,980,000*	*1.27*	*10,130,000*
6 p.m.-midnight	*15.9*	*7,420,000*	*1.64*	*12,164,000*

[1]Nielsen Radio Index [2]Pulse Nov Dec 1953. [3]Arrived at by simple multiplication

KGA

Smashes the Dollar Market IN SPOKANE



More Retail Sales than Stores in an Average of Five Other Leading Cities

On a per-store basis, retail stores in the city of Spokane ring up an average of 35.1% more business than stores in the five cities leading the nation in population and in total retail sales.

A $1,137,685,00 MARKET

Spokane (city) with only 17.8% of Spokane Market population accounts for 21.9% of all retail sales.

51.5% HIGHER than New York
21.5% HIGHER than Chicago
11.9% HIGHER than Los Angeles
1.4% HIGHER than Detroit
61.2% HIGHER than Philadelphia



COVERAGE

The vast Spokane market is a geographically independent area. The nearest major city is located 300 miles away. To reach all of the 720,800 persons living within this market, you must beam your sales message out from Spokane at least 150 miles.

KGA's BONUS COVERAGE

KGA rates are based on listenership of the radio families within its primary coverage area. The thousands of persons who listen nightly from San Francisco to northern Canada on KGA's clear channel signal make up a KGA bonus audience that costs you nothing—means extra potential sales to you.

OPERATING ON 50,000 WATTS 24 HOURS AROUND THE CLOCK

(Only 50 kw between Minneapolis and the Pacific Coast.)

KGA

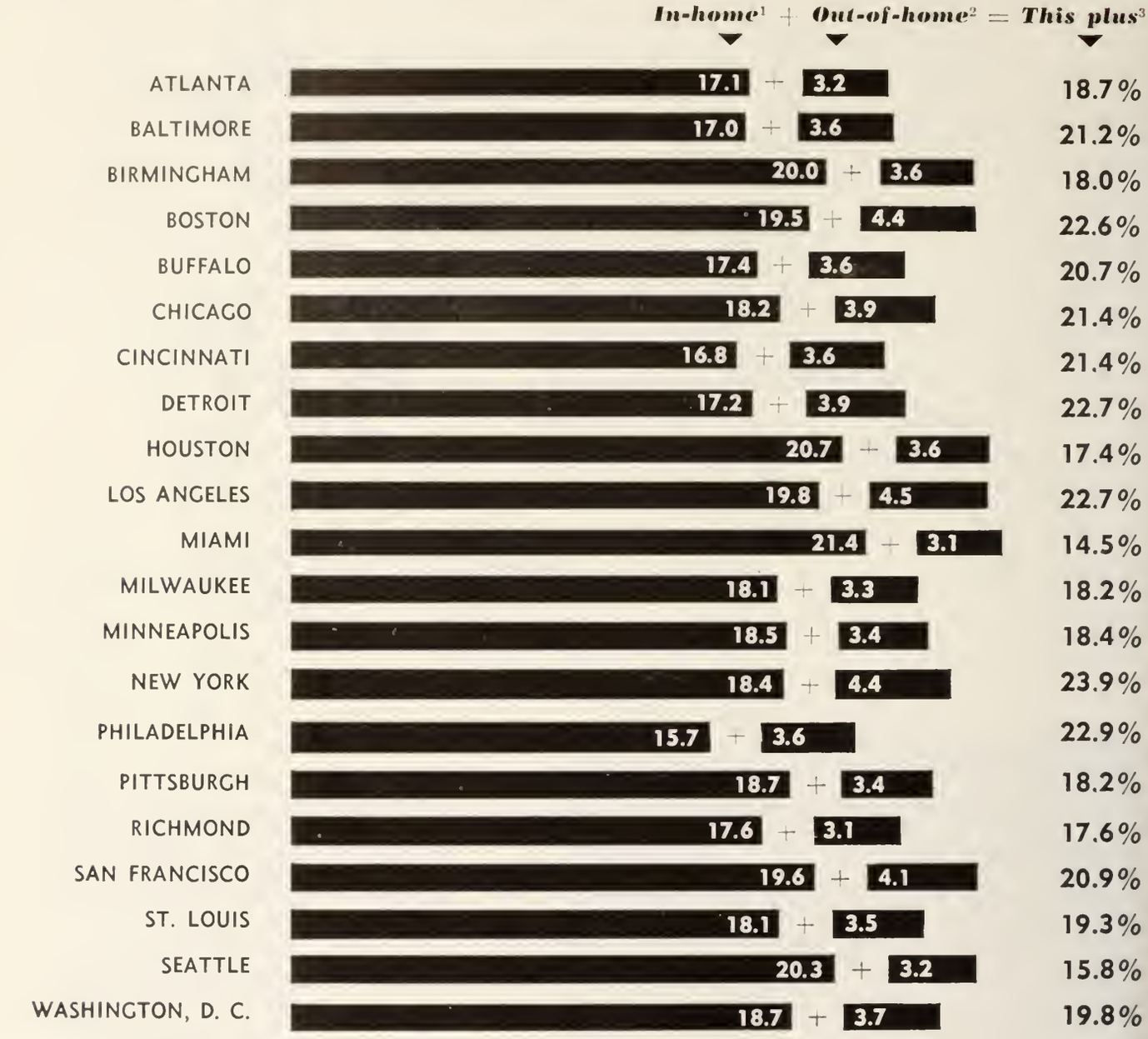
SPOKANE
WASHINGTON

Keeps Getting Action

*Source: Estimates based on "Sales Management" and U.S. Census figures 1949-53.

10. How much does the out-of-home audience add to in-home listening?

SOURCE: The Pulse, Inc. Jan. Feb. 1954 except New York which is only February



[1]Average quarter-hour sets-in-use of in-home radio listening. [2]Average quarter-hour sets-in-use of out-of-home radio listening. [3]The percent of listening added by out-of-home. (This is derived by calculating the ratio of out-of-home to in-home listening.) All figures in this chart cover 6 a.m. through midnight, Sunday through Saturday.

11. Who listens to radio out-of-home and where do they listen?

SOURCE: The Pulse, Inc., August 1953, New York market 24-hour period

		NO O-O-H	DID LISTEN
BY AGE GROUP	5-13	14.5%	6.1%
	14-19	7.6%	12.0%
	20-34	23.2%	31.3%
	35-44	14.5%	24.3%
	45-64	29.9%	22.2%
	65 & over	10.2%	4.1%
		100.0%	100.0%
BY SEX	Male	42.3%	59.1%
	Female	57.7%	40.9%
		100.0%	100.0%

		DID LISTEN
BY PLACE	Auto	61.8%
	Work	25.5%
	Visiting	14.1%
	Portables	5.0%
	Restaurants	3.9%
	Retail Shops	6.3%
	Schools, etc.	1.0%
		117.6%*

*Multiple responses

SATURATION

ON POWERHOUSE Radio WOW is a terrific buy!

HERE'S WHAT YOU GET!

Time	Sets-in-Use	Rating	Share of Total Audience
Monday			
7:00 AM	29.6	12.2	41%
8:00 AM	33.6	9.4	28%
9:00 AM	30.8	8.0	26%
10:00 AM	28.6	7.9	28%
11:00 AM	29.1	7.1	24%
1:00 PM	29.0	9.8	34%
3:00 PM	23.3	9.2	40%
5:00 PM	20.5	7.7	38%
7:00 PM	30.7	10.9	36%
9:00 PM	25.7	10.8	42%
(10) Average	28.1	9.3	34%
Tuesday			
6:30 AM	16.7	7.9	47%
8:30 AM	33.2	8.8	27%
10:30 AM	29.2	7.5	26%
11:30 AM	27.3	7.3	27%
2:30 PM	26.2	8.6	33%
4:00 PM	23.5	8.6	37%
5:30 PM	24.9	9.3	37%
7:30 PM	32.1	12.0	37%
9:30 PM	23.6	9.4	40%
10:00 PM	21.8	9.5	42%
(10) Average	25.9	8.9	35%
Wednesday			
7:45 AM	30.7	10.2	33%
9:45 AM	31.0	7.9	25%
10:45 AM	28.3	7.2	25%
11:45 AM	28.1	7.6	27%
1:45 PM	27.7	8.6	31%
3:45 PM	23.6	8.7	37%
4:45 PM	23.6	7.9	33%
6:45 PM	28.6	10.8	38%
8:45 PM	27.8	10.8	39%
10:30 PM	15.6	7.6	48%
(10) Average	26.5	8.7	34%
Thursday			
7:15 AM	32.5	12.6	39%
9:15 AM	30.5	7.5	25%
10:30 AM	29.2	7.5	26%
11:30 AM	27.3	7.3	27%
12:30 PM	33.1	11.5	35%
3:30 PM	23.5	8.8	37%
5:00 PM	20.5	7.7	38%
7:15 PM	30.7	10.5	34%
8:15 PM	30.0	12.1	40%
9:45 PM	21.9	8.4	38%
(10) Average	27.9	9.4	34%
Friday			
6:15 AM	14.3	7.1	50%
9:00 AM	30.8	8.0	26%
10:15 AM	27.5	7.4	27%
11:15 AM	27.1	7.0	26%
1:15 PM	29.2	9.0	31%
3:00 PM	23.3	9.2	40%
4:15 PM	23.6	8.5	36%
7:15 PM	30.7	10.5	34%
8:45 PM	27.8	10.8	39%
9:45 PM	21.9	8.4	38%
(10) Average	28.6	8.6	35%
Saturday			
8:15 AM	31.0	7.8	25%
9:30 AM	26.3	7.0	27%
10:15 AM	23.8	6.8	28%
11:00 AM	20.3	5.3	26%
11:45 AM	23.0	5.0	22%
(5) Average	24.9	6.4	26%

LARGEST AUDIENCE
LOWEST COST!

Compare the Ratings:

Total spots 55
Sets-In-Use (Average per spot) 29.4%

RATINGS:

WOW—Area Rating (Average per spot) 9.3
Station "B" (Same times) 5.1
Station "C" (37 Daytime, same times) 3.0

Share of Total Audience:

WOW—(Average 55 spots) 36%
Station "B"—(Average 55 spots, same time) 18.5%
Station "C" (37 Daytime, same spots) 11.0%

Comparative End-Rates:

	8-Sec	Cbs	Minutes
WOW	$6.50	$18.00	$22.00
"A" Station	7.00	14.00	14.00
"B" Station	5.68	11.35	11.35

Compare the Costs:

Cost-Per 1000 In-Home Families:

Base	S.A.M.-Day	Base B-Day	Base C-Day
WOW	389,809	425,390	.....
"A" Station	293,125	321,520	.....
"B" Station	147,410	201,210	.....
8-Sec:			
WOW	18c	16c	14c
"A" Station	47c	43c	...
"B" Station	1.28	94c	...
Chainbreaks:			
WOW	49c	45c	39c
"B" Station	94c	85c	...
"C" Station	2.56	1.88	...
Minutes:			
WOW	60c	56c	47c
"B" Station	94c	85c	...
"C" Station	2.56	1.88	...

Sources:

Sets in use, ratings, shares are from the Pulse of the WOW Area, March, 1954.

Rates are from the March, 1954 Standard Rate & Data, or (for shorties) quoted by Station Managers, 3/28/54.

C-P-M computed using total weekly base (as indicated) times WOW Pulse Area rating divided into rate.

REGIONAL RADIO WOW

OMAHA, NEBRASKA

Bill Wiseman, Sales Manager

NBC Aff. • 590 KC • 5000 WATTS

JOHN BLAIR & CO., REP.

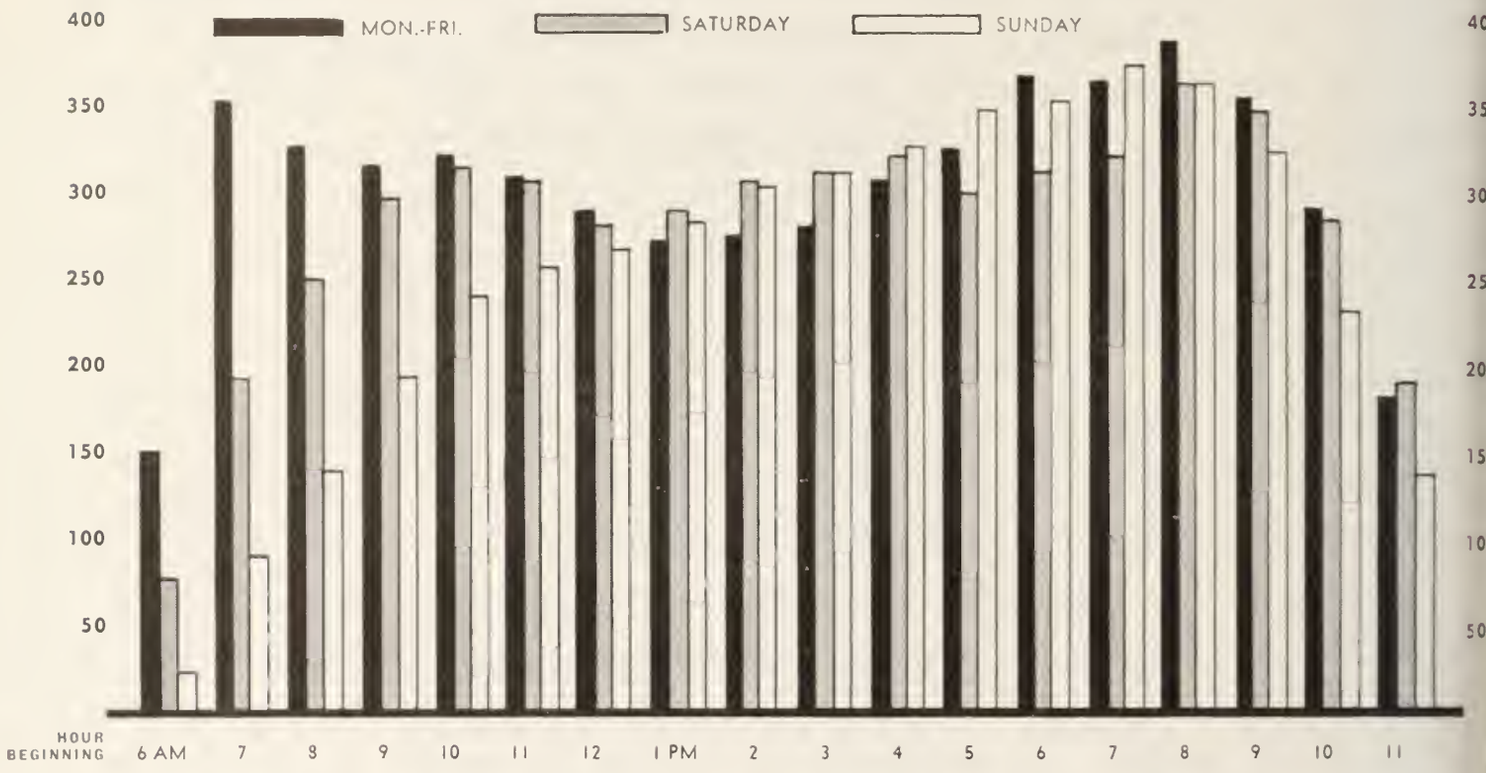
A MEREDITH STATION • *Affiliated with Better Homes and Gardens and Successful Farming Magazines*

II Radio listening habits

1. How does the number of people listening in homes differ hour by hour?

SOURCE: The Pulse, Inc. (12-City Area Average, [illegible] in 12 tv markets)

Total radio listeners per 1,000 homes with radios: 8 p.m. Mon.-Fri. is high point



* * *



How chart above is computed: it is result of sets-in-use multiplied by listeners, gives true measure of audience

The chart above gives a true measure of the relative size of the in-home radio audience at any time. It is derived by multiplying the sets-in-use figure for each hour by the number of listeners per radio set. The number of listeners per 1,000 radio homes figure thus obtained shows how the number of people actually listening fluctuates hour by hour. The Pulse figures used to derive these audience totals are 12-city averages for the following tv markets: Birmingham, Boston, Buffalo, Chicago, Cincinnati, Los Angeles, Minneapolis-St. Paul, New York, Philadelphia, San Francisco-Oakland, St. Louis, Washington, D. C. The high point in audience falls at 8 p.m. Monday through Friday when there are 394 listeners per 1,000 radio homes. Low point is Sunday at 6 a.m. when there are only 18 listeners per 1,000 radio homes. Radio homes, by the way, are not "radio-only" homes; they are "homes with radios" which means virtually all homes in a market and includes of course homes which have television. With this chart the advertiser interested in reaching the broadest number of people can easily tick off the hours with the highest potential. The chart shows, for example, that the morning hours starting at 7 and at 8 have a two-hour average of 349 people listening per 1,000 radio homes. But the hours starting at 7 and 8 in the evening have an average of 384 people. Actually sets-in-use for the evening hours is slightly lower than for the morning. But this is more than over-balanced by the increase in number of people listening per home in the evening. On the next page you'll find two charts similar to the one above which break the total audience down by sex. The principle used in deriving these charts is identical to the one explained above. Total here includes teenagers and children.

HOW MANY EARS HEAR THE VOICE OF BALTIMORE?

Some smart guy came up with a quick answer: "Twice as many ears as people!"

But it's not quite that simple! For instance, back in 1922 when WCAO first went on the air, there were 880,000 people in Metropolitan Baltimore. They all had ears—but they didn't all have radio sets. Right now there are 1,455,000* people in Metropolitan Baltimore—and it would be mighty hard to find a pair of ears that didn't listen to radio.

PULSE OF BALTIMORE tells us that WCAO is the most listened-to station in Baltimore. So that's that. But, WCAO's 5,000 watt signal goes a long way beyond Metropolitan Baltimore. Our mail map shows *extremely widespread listenership* beyond the limits of Metropolitan Baltimore.

And Baltimore's wealth is increasing faster than Baltimore's "ears". In 1922, Baltimore's spending power was reflected by retail sales of $325,000,000. In 1927 (when we joined the CBS network) retail sales were $395,000,000. And, in 1953, Baltimore retail sales reached a whopping $1,543,684,000*.

In other words, about twice as many people are spending nearly five times as much money! And, most of those 1,455,000 (plus) pairs of ears listen to the "Voice of Baltimore".

* 1954 Survey of Buying Power



27th Anniversary of affiliation with CBS as a basic radio station

WCAO

"The Voice of Baltimore"

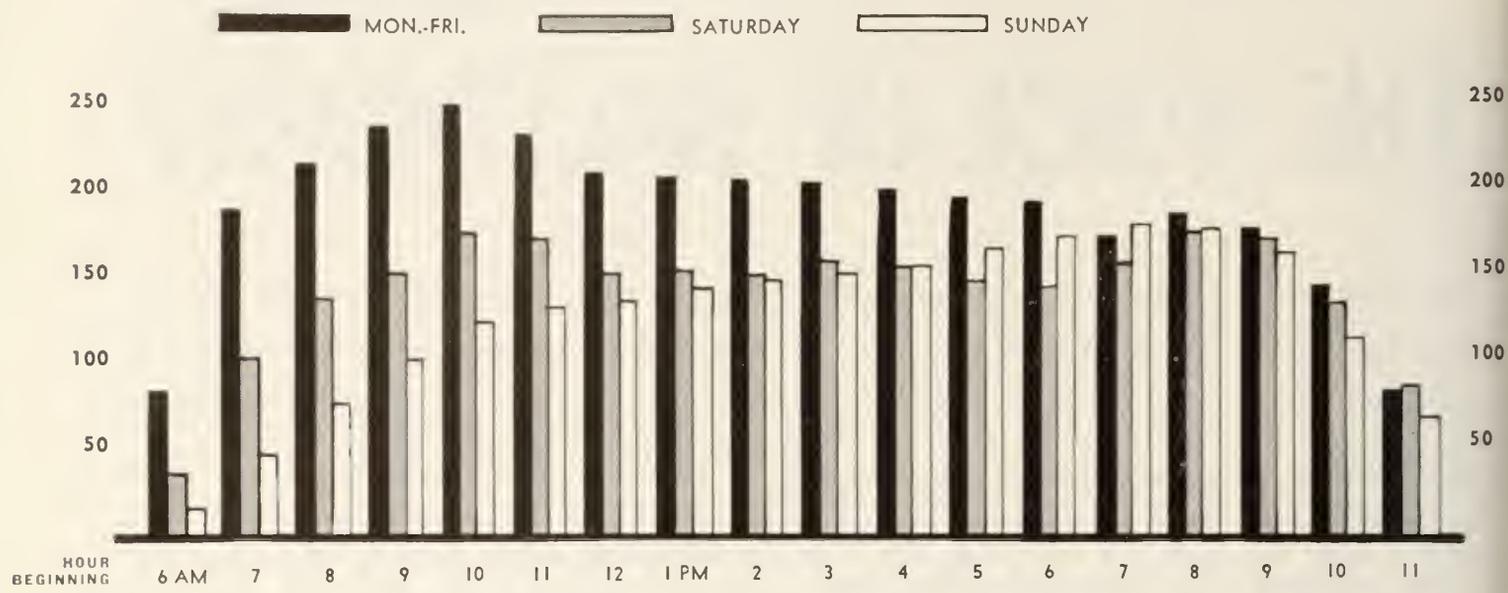
All programming is simulcast by WCAO-FM (20,000 watts) at no additional cost to advertisers

CBS BASIC • 5000 WATTS • 600 KC • REPRESENTED BY RAYMER

2. How does audience composition (men vs. women) vary by hour of the day?

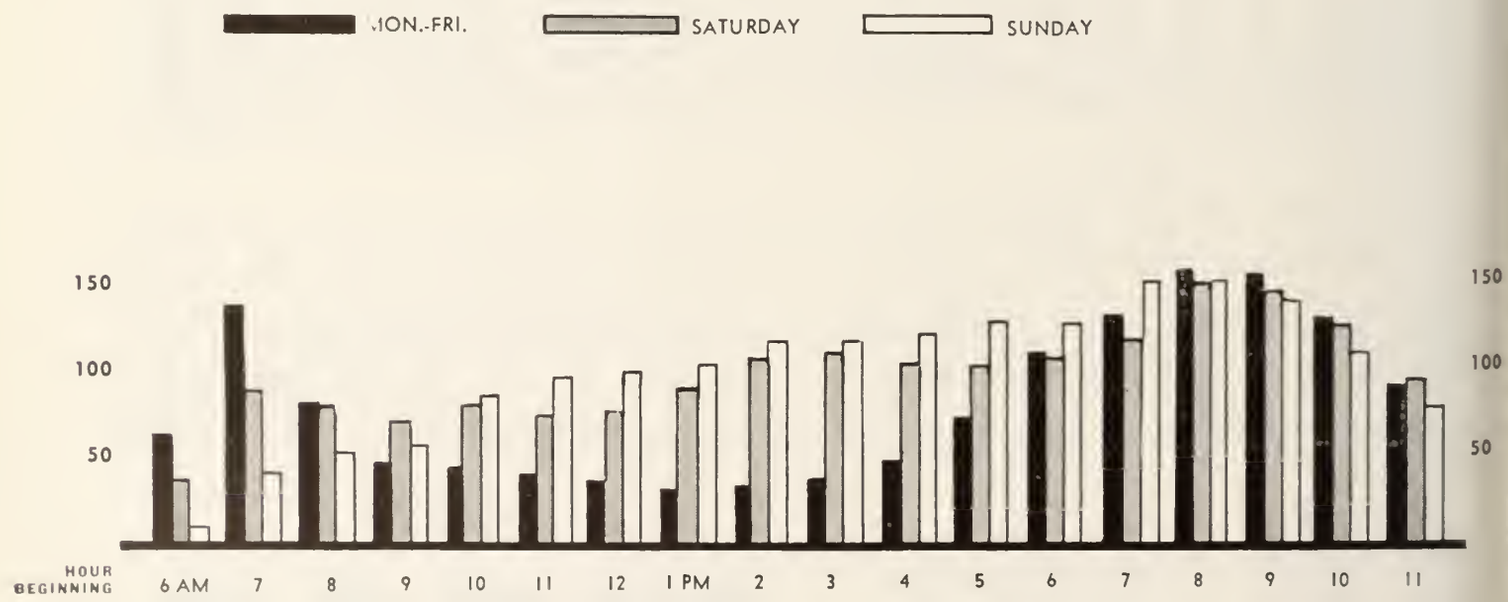
SOURCE: The Pulse Inc. study for The Katz Agency, winter 1953

Women radio listeners per 1,000 homes with radios: 10 a.m. Mon.-Fri. is high point



* * *

Men radio listeners per 1,000 homes with radios: 8 p.m. Mon.-Fri. is high point



The charts above are based on the principle explained on the immediately preceding Radio Basics page. They show you the total number of people of each sex per 1,000 radio homes listening each hour. This does not include teenagers or children. Women listeners are most plentiful at 10 a.m. Monday through Friday. The biggest male audience is in the evening, 8 p.m. Monday through Friday. Hour by hour, the chart shows, more women listen to radio at home than men, except at 11 p.m. when the male audience is larger for every day of the week. Another interesting fact shown by the chart is that the advertiser who wants to reach a big male audience in the morning has his best chance of doing so during one hour only, 7 through 8 a.m. In the evening the advertiser can reach a high male audience for the four hours starting 7 through 10 p.m. On the weekends presence of more men in the audience helps to balance lower female listening levels. Another factor in large Saturday morning audiences is addition of children and teenagers. Saturday morning listening at hours starting 10, 11 and 12 in morning are almost level with Monday through Friday audience. The male audience is up an average of 32 men per 1,000 homes during those hours and the number of teenagers and children in the audience goes up to the same degree. The children-teenagers average 31.6 per 1,000 homes Monday through Friday at these hours, rise to 62 per 1,000 on Saturday. (These figures derived by subtracting totals shown on previous page from total of men and women on this page.)

Sponsors buy by-the-year on WOWO!

National and local clients sell BIG on WOWO . . . morning, noon and night . . . fifty-two weeks of the year! So they *buy* fifty-two weeks of the year! You'll never get a better buy in this high buying-income Ohio-Indiana-Michigan market. Buy us and see!

For information about best buys and frequency discounts, call H. D. "Tommy" Longsworth, WOWO Sales Manager, Fort Wayne, Anthony 2136, or Eldon Campbell, WBC National Sales Manager, PLaza 1-2700, New York.

WITNESS:

NEW 52-WEEK CONTRACTS

5:45–6:00 A.M.
Tuesday, Thursday
Keystone Steel & Wire
(Red Brand Fence)

6:00–6:15 A.M.
Monday, Wednesday, Friday
Ralston-Purina Company

7:20–7:25 A.M.
Monday, Wednesday, Friday
Funk Brothers Hybrid Seed Corn

8:00–8:15 A.M.
Tuesday, Thursday
Parrott Packing Company

11:00–11:15 A.M.
Monday through Friday
Procter & Gamble (Cheer)

12:45–12:55 P.M.
Wednesday, Friday
DeKalb Agriculture

10:30–11:00 P.M.
Monday, Wednesday, Friday
Falstaff Beer

WBC

WESTINGHOUSE BROADCASTING COMPANY, INC.

WOWO, *Fort Wayne;* **WBZ-WBZA • WBZ-TV**, *Boston;* **KYW • WPTZ (TV)**, *Philadelphia;* **KDKA**, *Pittsburgh;* **KEX**, *Portland, Oregon*

National Representatives: FREE & PETERS, INC.
444 Madison Avenue, New York 22, N.Y.

WOWO

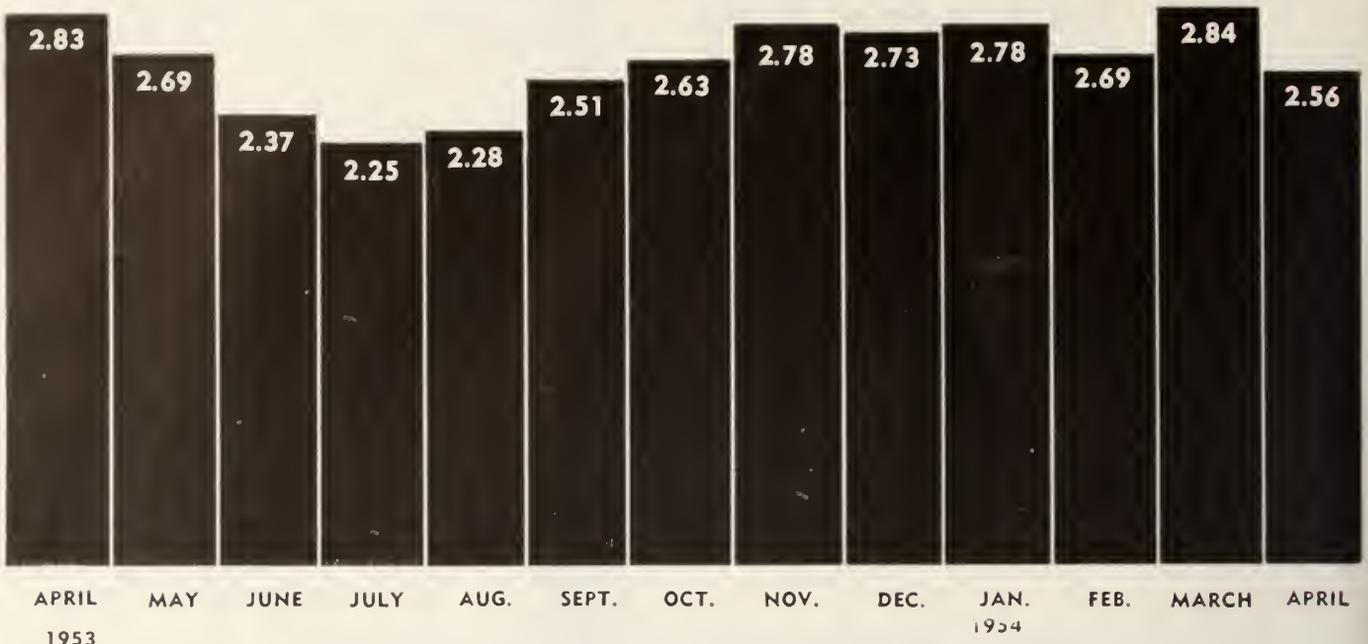
Fort Wayne, Indiana NBC Affiliate

50,000 WATTS

3. How many hours do homes listen per day?

SOURCE: A. C. Nielsen Co., April 1953-April 1954

Average total hours of radio use per home per day*



*Nielsen chart above shows number of hours (and decimal fractions of hours) that average U. S. radio home (radio only and radio tv) spends with radio during the period of April 1953 through April 1954. Note that the Nielsen-measured radio audience takes a summertime slump, rising again in September to a mid winter high point

4. How much radio listening do tv homes contribute?

SOURCE: Pulse study for the Katz Agency based on Jan.-Feb. 1953 Pulse reports

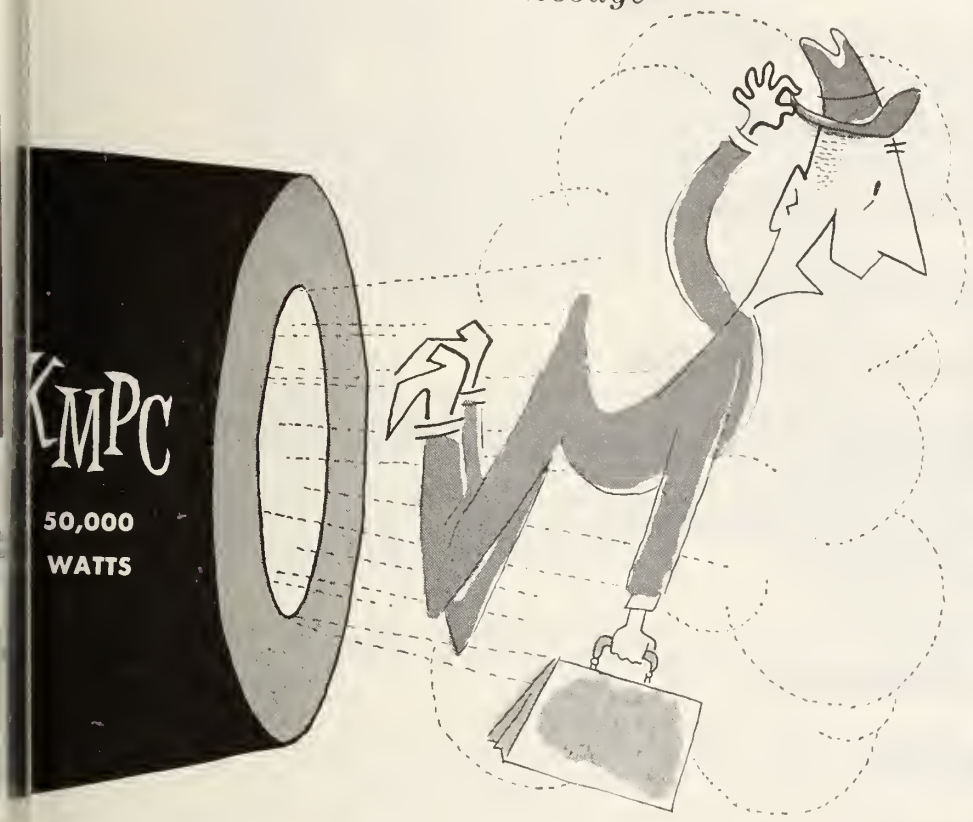
Radio sets-in-use in tv homes compared with all homes

PERCENT OF RADIO HOMES WITH RADIO SETS-IN-USE ¼ HOUR AVERAGES BETWEEN 8 PM AND 10 PM

	% TV OWNERSHIP	MON.-FRI.		SATURDAY		SUNDAY	
		IN TV HOMES	IN ALL HOMES	IN TV HOMES	IN ALL HOMES	IN TV HOMES	IN ALL HOMES
Birmingham	44.0%	16.9	23.1	15.2	18.5	15.2	18.1
Boston	71.6	16.9	21.1	16.4	22.4	16.5	20.1
Buffalo	69.5	17.1	19.3	14.7	18.2	17.2	18.4
Chicago	71.8	15.9	18.4	17.2	18.9	14.2	16.6
Cincinnati	73.0	16.2	19.1	15.2	18.1	15.0	17.7
Los Angeles	72.8	18.5	24.0	17.7	22.0	16.8	22.7
Minneapolis-St. Paul	66.7	17.5	20.4	15.4	19.9	14.4	21.1
New York	73.2	17.1	20.4	16.3	19.9	15.9	19.3
Philadelphia	76.0	17.7	18.0	15.8	16.9	16.6	18.6
San Francisco	47.9	17.7	24.0	16.5	24.0	16.2	21.7
St. Louis	67.9	16.6	19.9	15.1	17.7	15.6	19.0
Washington	70.9	17.5	21.3	14.9	18.7	16.3	19.8
12-City Average	67.1	17.1	20.8	15.9	19.6	15.8	19.4

USE THE BIG GUN!

when you want the people of Southern California to get your Sales Message









"O-O-H"* A "BOOM" WITH A BONUS!

A recent *Pulse Report* (Feb. 1954) shows that KMPC dominates Southern California's ** OUT-OF-HOME audience:*

KMPC TOPS ALL Los Angeles stations, except one network outlet, in total O-O-H ratings.

KMPC, except for just one network outlet, has a larger O-O-H audience than any other Los Angeles station – *including the networks!*

A 1953 survey estimates 2,804,196 automobile radios for O-O-H listening in Southern California.

KMPC reaches them ALL!

KMPC *The One-Station Network*
You could buy 38 stations in this area and still not get this great KMPC coverage.

KMPC IS A 24-HOUR STATION

KMPC 710 KC, Los Angeles

GENE AUTRY, *President* • R. O. REYNOLDS, *Vice-Pres. & Gen. Mgr.*

Represented Nationally by A. M. Radio Sales Company
NEW YORK • LOS ANGELES • CHICAGO

5. How do network radio program types compare in number of people reached?

SOURCE. Home base, A. C. Nielsen Co., listeners-per-set, The Pulse, Inc.

Average number of people reached by program types, 7-13 Feb. 1954



Chart above is based on A. C. Nielsen Co. figures for number of radio HOMES reached by various basic network radio program types, multiplied by Pulse estimate of 1.3 persons-per-radio-set during the daytime (8:00 a.m. to 6:00 p.m.) and 1.7 persons-per-set in the evening (6:00 p.m. to midnight). Pulse average is for the entire U.S.

6. How many homes are added to the radio audience by turnover?

SOURCE: A. C. Nielsen Co. study

Different homes reached by radio programs grow rapidly in month

	HOMES REACHED 1 WEEK	HOMES REACHED 4 WEEKS	4-WEEK AUDIENCE TURNOVER
Godfrey's Talent Scouts	3,961	**8,683**	2.19
Lux Theatre	5,259	**10,160**	1.93
Mr. & Mrs. North	3,469	**7,385**	2.13
Our Miss Brooks	4,767	**9,309**	1.95
Red Skelton	2,350	**6,132**	2.61
Roy Rogers	2,417	**6,042**	2.49
Average	3,704	**7,952**	2.15





Go BIG GAME HUNTING in Texas...

There's big game in the Southwest's biggest, richest market . . . you'll bag the sales limit easily when you load up with a sure-fire WFAA-formulated program or adjacency — proved to have the largest audiences over any other local or network programs broadcast at their time in the Southwest.

WFAA-820 MARKET	
Population	4,566,600
Families	1,369,900
Effective Buying Income	$6,411,105,000
Retail Sales	4,780,421,000
Food Sales	1,033,675,000
General Merchandise	616,534,000
Furniture, Household, Radio	227,534,000
Drug Sales	146,955,000
Automotive Sales	1,186,435,000

WFAA-570 MARKET	
Population	2,382,000
Families	738,500
Effective Buying Income	$3,607,175,000
Retail Sales	2,655,695,000
Food Sales	562,266,000
General Merchandise	417,570,000
Furniture, Household, Radio	126,306,000
Drug Sales	82,767,000
Automotive Sales	608,298,000

(SOURCE: SM, May 10, 1954—25%-100% coverage area, SAMS. Spring, 1952)





ALEX KEESE, Station Manager

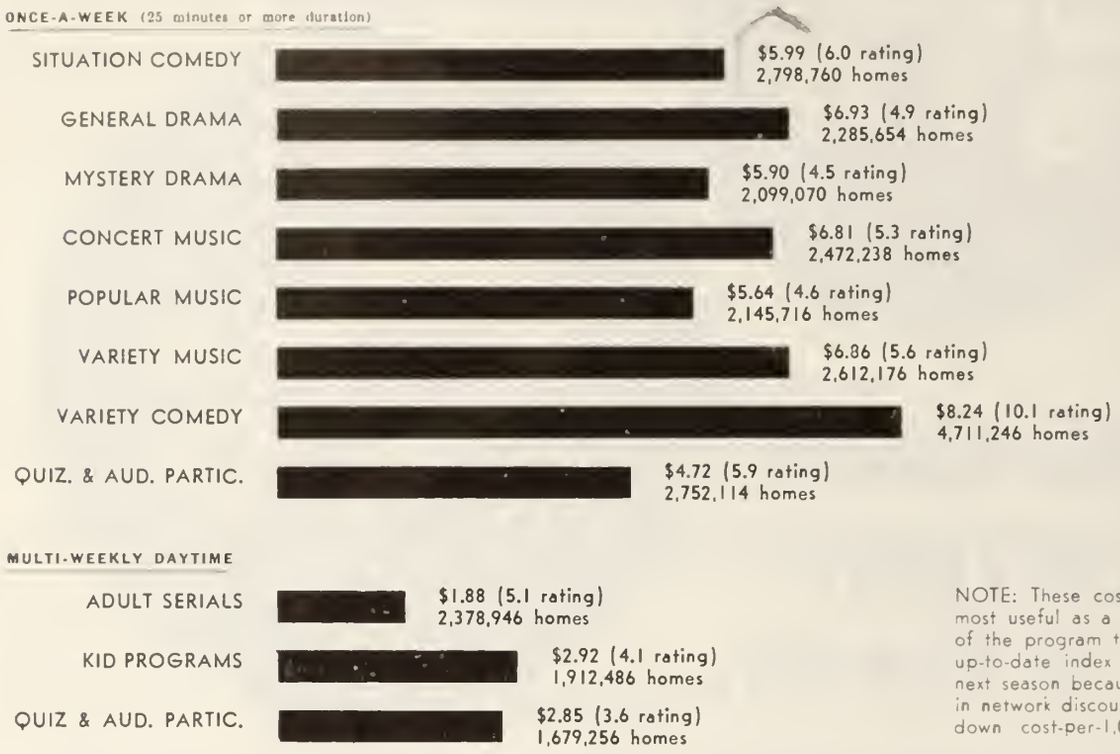
EDWARD PETRY & COMPANY • Natl. Rep.

RADIO SERVICE OF THE DALLAS MORNING NEWS

III Cost of radio advertising

1. What's the cost-per-1,000 homes of network programs by types?

SOURCE: A. C Nielsen Co. NRI Reports 7-13 February 1954



NOTE: These cost-per-1,000 figures are most useful as a comparative yardstick of the program types. They are not an up-to-date index of actual network costs next season because the recent increase in network discounts will tend to bring down cost-per-1,000.

2. What are some typical talent-production costs for network radio shows?**

SOURCE: Network Radio Comparagraph which appears in alternate issues of SPONSOR. These represent 53-54 season prices.

MYSTERY-CRIME DRAMA

The Shadow (per partic)	$2,100
Dragnet	$5,500
Nick Carter	$1,850
Johnny Dollar	$3,400
Mystery Theatre	$2,000
Big Story	$6,000
Suspense	$5,000
The Falcon (per partic)	$1,500
Squad Room (per partic)	$1,500
Mr. & Mrs. North	$4,500

SITUATION COMEDY

Our Miss Brooks	$6,500
Amos 'n' Andy	$15,000
My Little Margie	$3,750
Harris-Faye	$10,000
Meet Mr. McNutley	$3,500
Fibber McGee (per partic)	$2,917
My Friend Irma	$5,000
Ozzie & Harriet	$7,500

GENERAL DRAMA

Hallmark Theatre	$4,000
Stars Over Hollywood	$4,000
Gunsmoke	$2,875
City Hospital	$2,500
Time for Love	$3,000
Lux Radio Theatre	$12,000

AUDIENCE PARTICIPATION

You Bet Your Life	$7,500
Truth or Consequences	$5,000
House Party	$6,000
Welcome Travelers	$4,000
Walk a Mile	$3,500
People Are Funny	$4,000

SERIAL DRAMA

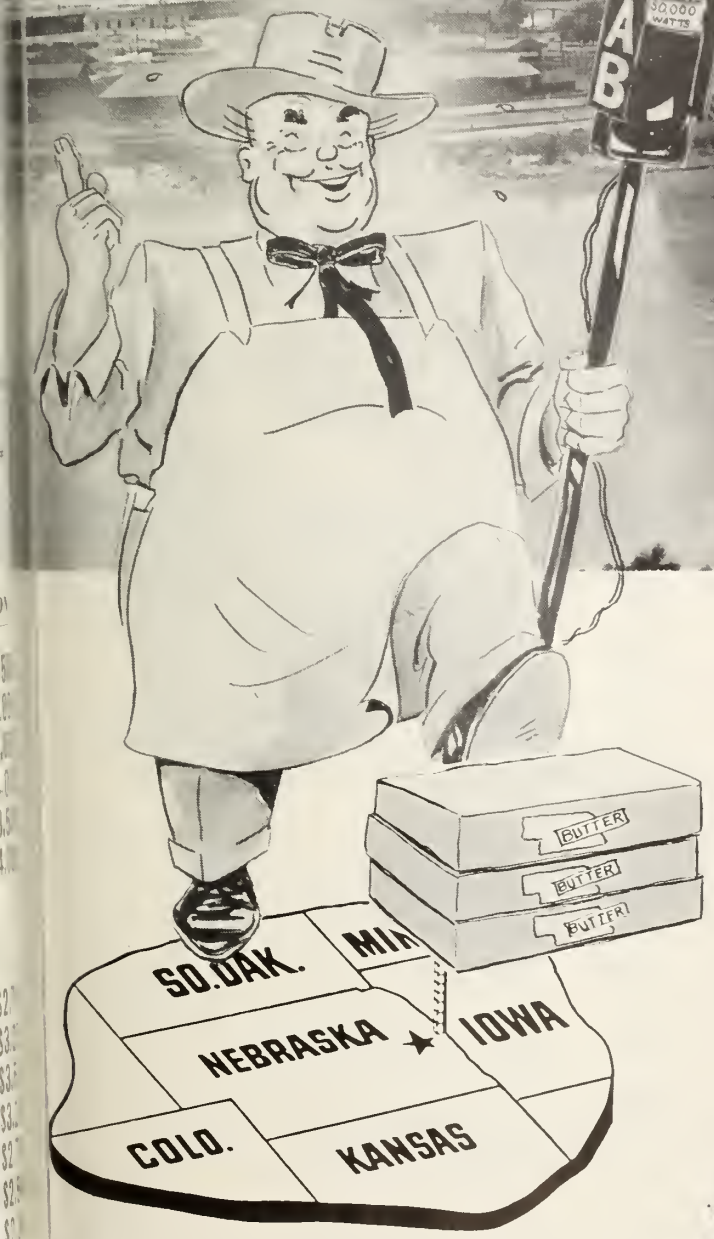
Rosemary	$2,700
Ma Perkins	$3,250
Perry Mason	$3,500
Road of Life	$3,250
Pepper Young	$2,700
Backstage Wife	$2,500
Stella Dallas	$2,800

(This chart continues next page)

** All figures refer to weekly costs even when show is on more than once a week

BIG MIKE...
the butter & egg man





Big Mike points out that Omaha, Nebraska's largest city, is number one in the nation for butter production — 40% above its nearest competitor. Big as it is (25-30 million pounds a year) butter is only part of Nebraska's food processing story. Ranking second in the nation for ALL food processing Omaha's poultry products, processed in five plants, range from dressed birds to dehydrated eggs. Omaha meat packers process nearly six million head of livestock in a typical year.

Nebraska's food processing story is a mighty big story . . . and it's getting bigger and better every year. As the market grows, so grows Big Mike . . . with more listeners, more service . . . more success stories to tell you about. Free & Peters will be glad to give you the facts . . . So will Harry Burke, General Manager.

Big Mike is the physical trademark of KFAB — Nebraska's most listened-to-station

THE MIDWEST-EMPIRE STATION

1110 K.C. **KFAB**

50,000 WATTS OMAHA CBS RADIO

SERIAL DRAMA (cont.)

Lorenzo Jones	$2,750
Right to Happiness	$3,000

CONCERT MUSIC

Voice of Firestone*	$18,000
Railroad Hour	$6,000
Telephone Hour	$8,000
Band of America	$6,500

*Radio and tv †Per quarter hour

POPULAR MUSIC

Perry Como (tape)	$1,100
Dinah Shore	$5,000
Eddie Fisher (tape)	$1,000
Julius La Rosa	$1,750
Grand Ole Opry	$5,000

VARIETY COMEDY

Bing Crosby	$15,000
Gene Autry	$9,500
Jack Benny	$16,000
Bergen-McCarthy	$12,000

NEWS AND COMMENTARY

Walter Winchell*	$17,500
Morgan Beatty	$2,500
Frank Edwards	$1,750
Gabriel Heatter†	$1,500
Lowell Thomas	$7,650
Alex Dreier	$1,500

3. What can you buy with various typical ad budgets in spot radio?

SOURCE: SPONSOR calculations based on "Spot Radio Estimator" of Station Representatives Association

PROBLEM	BUDGET	CAMPAIGN
Advertiser wants intensive short-term promotion to reach women in markets of over 500,000 population	*Sponsor with* **$100,000** *to spend*	*A single daytime minute announcement on one network affiliate in each of the 38 markets of this size will cost a total of about $1,116. Therefore, with discounts, the $100,000 budget buys about 16 announcements per week on one station in each of these top 38 markets for six weeks, daytime.*
Advertiser wants year-'round schedule of 15-minute newscasts to reach mixed audience in markets of 100,000 up to 250,000 population	*Sponsor with* **$600,000** *to spend*	*On highest-priced station in each of 78 such markets, newscast campaign comes to about $2,863 for one time. A thrice-weekly schedule on year-'round basis would be about $446,628. For extra impact campaign could be expanded to one independent station in 56 markets of the 78. This would mean an extra $200,000. Campaign would then cost a total of about $600,000.*
Advertiser wants steady, 52-week campaign of minute announcements in as many markets as possible over 25,000 population	*Sponsor with* **$1,200,000** *to spend*	*Since a single minute announcement on one network affiliate station in each of 291 markets of this size (of a U.S. total of 313) comes to about $3,085, the budget of $1,200,000 will buy about 500 announcements on each of the 291 outlets. Spread out over a year, this will mean about 10 announcements per week on each of 291 stations in markets of 25,000 population or more.*

REPRINTS OF RADIO BASICS are available on request. Special price for quantity orders

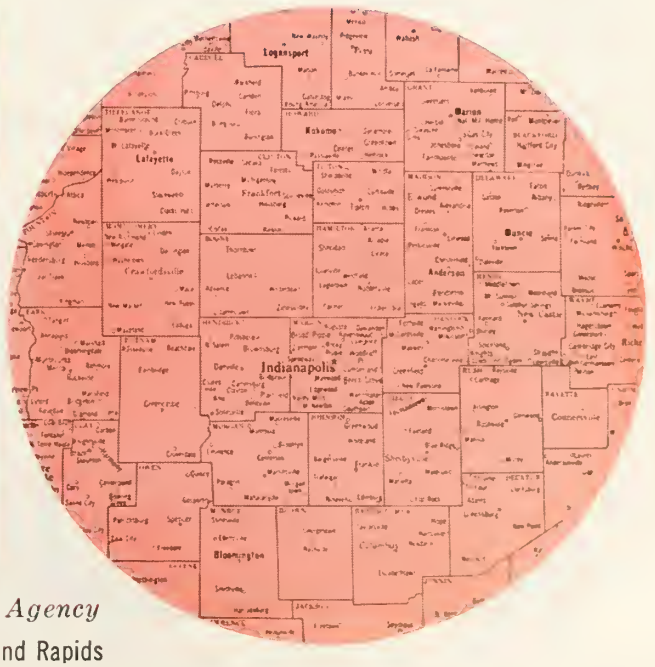
Higher Tower, Higher Power

add 12,000 sq. mile coverage area

Tower:	UP	Now 1019 feet
Power:	UP	Now 100,000 watts
Households:	UP	76.1%*
Farm Households:	UP	147.3%
Tv Homes:	UP	59.5%
Retail Sales:	UP	71.8%
Farm Income:	UP	141.1%
Food Store Sales:	UP	74.3%
Drug Store Sales:	UP	20.3%
Counties Covered:	UP	122.2%

For topnotch national and local programming, topnotch facilities, topnotch signal and a topnotch market, see WFBM-TV.

** Data, based on Nov. Nielsen, compares new coverage area with coverage prior to power-tower increase.*



WFBM-TV

Indianapolis • CBS

Represented Nationally by the Katz Agency

Affiliated with WEOA, Evansville; WFDF, Flint; WOOD AM & TV, Grand Rapids

IV Radio's billings

1. How much money (gross) has been invested in net radio '49-'54?

SOURCE: Publishers Information Bureau

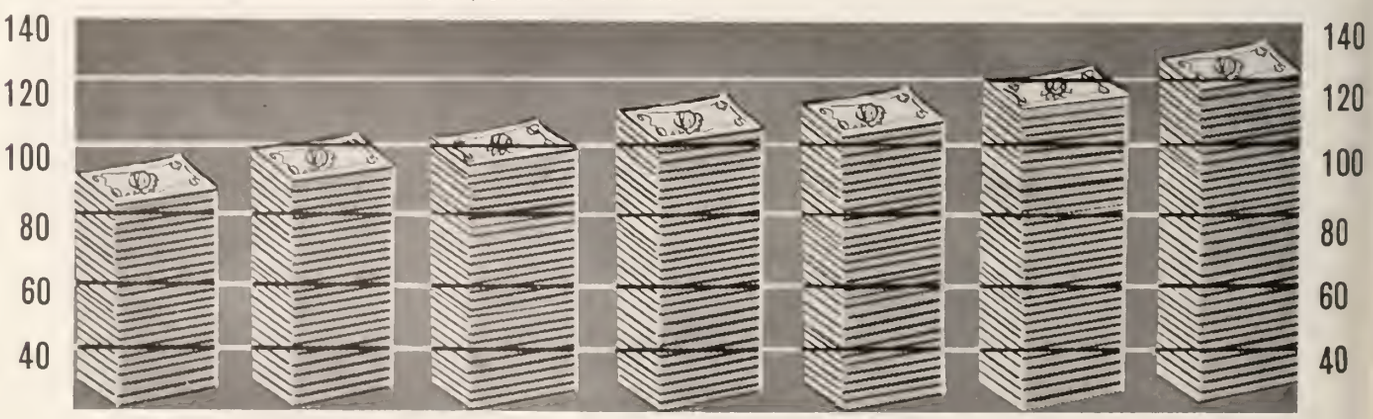
NETWORK	1949	1950	1951	1952	1953	1954 First 4 Months
ABC	$42,342,854	$35,124,624	$33,708,846	$35,023,033	$29,826,123	$10,457,574
CBS	$63,403,583	$70,744,669	$68,784,773	$59,511,209	$62,381,207	$20,416,980
MBS	$18,040,596	$16,091,977	$17,900,958	$20,992,109	$23,176,137	$7,598,134
NBC	$64,013,296	$61,397,650	$54,324,017	$47,927,115	$45,151,077	$13,170,839

YEARLY TOTALS

1930	$27,694,090	1948	$198,995,742	1951	$174,718,594
1935	$49,293,901	1949	$187,800,329	1952	$163,453,466
1940	$96,455,603	1950	$183,358,920	1953	$160,534,544

2. How much money have advertisers spent for spot radio time ('47-'54)?

SOURCES: Federal Communications Commission; SPONSOR estimates



Dollar figures show national spot revenues of stations AFTER trade discounts of frequency and dollar volume; BEFORE commissions to reps, agencies, brokers.

*SPONSOR estimate based on industry and station rep forecasts.



Announcing

SUPER MARKETING IN SAN FRANCISCO

. . . with features that no other merchandising plan can offer!

What it is: Northern California's most effective, guaranteed advertising-plus-merchandising plan, similar to the highly successful WCBS (New York) Supermarketing—but ingeniously adapted to take advantage of the unusual characteristics of the San Francisco market, where independent food stores account for more volume than the chain stores.

Where it is: Only on 50,000-watt KCBS, which has a larger average share of audience than any other San Francisco radio station day and night—month after month.

What it does: Advertises your product to the largest audience throughout the entire Bay Area; increases your orders at both chain stores and independent supermarkets; boosts your volume at point-of-sale.

How it works: Guarantees (by contract) mass displays for your product* in all stores of the biggest chains in the area, including Purity and Safeway. But that's only half the story. In the Bay Area, unlike other markets, independent stores account for *75% of total grocery volume.* So KCBS *Super* Marketing has contracts with the major wholesalers, too, by which an advertisement for your product* (produced to your specifications) will be inserted, without cost to you, in the weekly order books which these wholesalers send to 2,235 independent stores. Thus, with *Super* Marketing you cover not only the chains but the all-important independent stores as well—something no other merchandising plan can do for you. For details, call us or CBS Radio Spot Sales.

San Francisco · CBS Owned **KCBS**

**Subject to product approval by the stores.*

1914 1954

The American Society of Composers, Authors and Publishers will be forty years old in 1954. During these forty years many important changes have taken place in the entertainment world.

America's listening audience has increased by the millions with the growth of new media—such as sound pictures, radio, television and juke boxes. And the one ingredient in the field of entertainment which has survived all technological changes—not only survived, but has increased and expanded—is Music! It has remained a basic requirement for all phases of show business. For a good song always is good entertainment!

ASCAP—entering its forty-first year—is justly proud of the repertory of its more than 3,000 songwriters and composers. ASCAP also is proud of its many years of service to its licensees, and pledges itself to a continuation of making available to the entertainment world the best in music.

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

575 MADISON AVENUE, NEW YORK 22, N.Y.



NIGHTTIME NETWORK RADIO TO COST LESS THIS FALL

Here are some of the important questions you will find answered in the pages of this report

Q. *What is the fall outlook for network radio rates?* ..... *page 252*

Q. *How do agency media directors feel about new discounts?* ..... *page 253*

Q. *How does each of the nets figure discounts?* ..... *page 254*

Q. *What's new in programing this fall?* ..... *page 256*

Q. *Are program formats changing?* ..... *page 256*

Q. *Will there be more spot carriers next season?* ..... *page 258*

Q. *What's the big problem in network radio research?* ..... *page 260*

Q. *What types of clients are buying net radio?* ..... *page 262*

Q. *What are some of the most recent net radio buys?* ..... *page 262*



Greeting card sponsor: Merit Greeting Card Co. of Newark, a mail-order house, had sponsored Martin Block locally. Impressed with results, firm has bought him on ABC Radio. This new-to-network client has 140-station lineup which covers its four mailing areas all over U.S.



Soft drink sponsor: Royal Crown Cola signed up Robert Q. L show on CBS Radio Saturday morning for 52 weeks. Client feels L is merchandisable, bought network radio for broadest possible ma coverage, bought Saturday morning to reach consumer before shop

Rates

Q. How much will network radio rates go down this fall?

A. Rates, as such, will not change. What the networks will do is increase the nighttime discounts on network time charges. The reason discounts will be changed and not rates is that affiliate stations prefer to keep the base nighttime rate higher than the daytime rate for the pnrpose of maintaining their national spot rates.

CBS Radio and its affiliates, which started the snowball rolling on reduced time charges for nighttime network radio, said in their statement on 26 May: "To stimulate still greater use of nighttime hours for individually sponsored network programs, CBS Radio will consider for the fall added inducement to advertisers buying facilities for their programs by adjusting by discounts nighttime costs to approximately those of premium daytime costs. Related to such a cost adjustment, the program time of certain network shows of 25 minutes or longer duration would be reduced slightly to permit full one-minute commercial or public service announcements by the stations."

CBS has polled its affiliates on the question of whether they would take 20% less compensation from network sales and it reports a high percentage of O.K.'s. The network has already guaranteed sponsors a 15% reduction in nighttime time charges for fall buys. So it seems safe to say that the discount increases will amount to between 15 and 20%.

While NBC attacked the CBS move as an "act of desperation" and "contrary to the best interests of radio stations and networks," it said it had to go along in order to meet the competition. Stations have been asked to accept a 20% reduction in compensation and NBC made clear it would meet whatever actual reduction CBS finally decided on.

It appears likely that ABC will follow along. Mutual, which has a "creeping" rate reduction formula, will continue with it. The Mutual formula provides for a 50% reduction in nighttime rates in individual markets six months after a tv station comes on the air in that market. Since Mutual's rates have been automatically adjusted as new video outlets have appeared, the network sees no reason to add further inducements.

Q. Why will the radio networks cut their time charges at night?

A. Obviously, no business cuts prices when customers are anxious to buy. And customers are not exactly banging on the radio networks' doors to buy nighttime—at least, not at the existing discount structure.

It is interesting to note that PIB gross time sales figures—a reliable measure for comparing sales activity since basic network rates themselves have changed little in recent years—show daytime sales down this year, but not nighttime. For the first four months of this year the four-network PIB daytime figure was $28,189,001. The 1953



rit growers sponsor: Florida Citrus Commission added network adi to other media, bought "Florida Calling" on MBS with m.c. Tom Moc (above). Client hopes to build up citrus fruit use in rural ea which it can reach with radio, liked idea of show from Florida



Insurance sponsor: Prudential Insurance Co. put nearly $700,000 in NBC Radio "Fibber McGee and Molly" nighttime strip for 39 weeks starting September. Client likes nighttime radio for low cost and ability to reach men, who buy most insurance; is already on daytime

corresponding figure was $31,470,611. Nighttime figures for the first four months of this year total $23,454,526 compared with $23,845,520 last year (see Radio Basics, page 248).

The advertisers' demands for lower time costs or the reluctance to buy at the old discount structure are a result of the ratings, especially the Nielsen figures. Audiences for evening shows have dropped substantially—according to Nielsen. For the week ended 8 May, the average audience for the evening once-a-week show was 1,633,000 homes. This compares with 1,969,000 during the corresponding week in 1953. The corresponding 1952 figure was 2,097,000.

One network executive told SPONSOR: "Whether we like it or not we're stuck with the Nielsen figures. They don't tell the whole listening story. They don't show the growing importance of out-of-home listening in autos and on portables. Unfortunately, we haven't been able to get the same, complete figures on out-of-home listening as we have on in-home listening. So we have to show comparable cost-per-1,000 figures for daytime and nighttime."

Another factor in the shying away from network radio is the cost of competitive media. Television is devouring advertising dollars at a tremendous rate, and its glamor puts radio at a psychological disadvantage. Costs of other media have been going up, too.

Q. What effect will the reduction in network time charges have on nighttime business?

A. SPONSOR queried media directors at a number of the top agencies as to the effect of the cuts. Here are some answers:

William C. Dekker, vice president in charge of media, McCann-Erickson: "To my mind, the recently announced rate reduction for evening network radio costs should be reflected in increased use of nighttime network radio through package media buys. With a favorable cost-per-1,000 opportunity, an advertiser can come in and make a good buy for two, four, six or eight weeks or more in programs with known ratings. Continuance of good nighttime programing should contribute to maintaining the level of listening and thus national spot sales should benefit as well."

Arthur Porter, vice president in charge of media, Leo Burnett: "According to the best information available from the networks, the proposed rate cuts will affect a saving of about 10% to the national advertiser. It is my feeling that this is not enough of a slice to result in any greatly increased use of nighttime network radio.

"In the 1953-'54 season, in terms of reaching people for a dollar, daytime radio was most efficient, daytime tv was next most efficient, and nighttime tv and radio were about equal in efficiency. Now, if the advertiser receives a 10% reduction in the cost of reaching people through nighttime network radio, this would result in making this medium about 10% less expensive than nighttime tv but not nearly as

(*Please turn to page* 256)

EASY-TO-USE GUIDE TO NETWORK RADIO

ABC

Discounts: ABC, like other webs, has a separate discount schedule for morning and afternoon. In the morning it runs from 15% for billings of less than $3,000 per week to 30% for billings of $18,000 or over per week. The afternoon schedule runs from 27% to 42%. In the evening the gamut is 40% to 53%. Above this there are maximum discounts going up to 43% in the morning and 54% in the afternoon when billings come to $2.4 million or more. The maximum discount in the evening goes to 62% for billings of $1.5 million or more.

Rebate: There is an annual 9% rebate for 52-week advertisers but this added discount can be earned by less-than-52-week clients if they spend $2.4 million annually on daytime billings or $1.5 million annually for nighttime billings.

Contiguity: ABC has both vertical and horizontal contiguity. It applies only to periods of 15 minutes or more. In vertical contiguity, for example, a client can buy a 15-minute show during the day and one at night during the same day for the half-hour rate. Horizontal contiguity is given only at night for buys totaling an hour a week. For example: four 15-minute shows at night can be bought at the hour rate. Normally, a 15-minute show costs 40% of hour rate.

Other: Not shown on the rate card are such special prices as a 7½-minute rate (one-half of ¼-hr. rate) for Jack Gregson and an announcement rate for Martin Block.

CBS

Discounts: These are now figured on annual dollar volume basis but this may be changed to weekly dollar volume basis because there is more short-term buying on network radio these days. Nighttime discounts now run from 27.5% for any billings of less than $10,000 during any 52-week period up to 44.5% for billings of $2.5 million or more. Daytime discounts start off with a flat 5% for any weekday buy. The regular daytime discounts start at 8% for buys over $10,000 and go up to 23.5% for billings of $2.5 million or more.

Rebate: Starting last year CBS gave 8½% additional discount only to 52-week clients. There had been an annual rebate previously but sponsors could, in effect, have earned it by spending enough money in less than a 52-week period.

Contiguity: CBS has no contiguity as such but an advertiser with a daytime show gets a "proportionate hour rate" for a nighttime buy of same amount of time or less any day of the week. That is, if the advertiser has a 15-minute daytime strip he can buy an equal-sized strip at night for 25% of hour rate rather than the regular 40% of the hour rate. However, he still pays 40% of the hour rate for his daytime strip.

Network flexibility: By the Selective Facilities Plan the advertiser does not have to pay attention to group requirements but must permit CBS to sell show in markets where he doesn't sponsor it.

ATE CARDS

Shows discount systems used by each of the four networks to give you basis for understanding upcoming discount changes at the radio networks

MBS

Discounts: There are two evening discount schedules, one schedule for a split and one for a full network. The former run from 7½% for buys of less than $3,000 per week to 20% for billings of $20,000 or more. The comparable full network schedule goes from 15 to 35%. However, there is a 50% discount for stations in tv markets but in no case can weekly dollar volume discounts at night exceed 50½%. Since stations making up 86% of network time costs are in tv areas this 50% discount applies to virtually all stations at night. The maximum discount of 63% can be earned on nighttime billings of $1 million or more in lieu of the other discounts. Daytime discounts go from 22½% to 37½% with an annual discount of 50% for billings of $1.2 million or more.

Rebate: There is a 12½% rebate for 52-week clients. However, total discounts cannot exceed 50% daytime and 63% nighttime.

Contiguity: Vertical only. Example: a client who buys half-hour show during day and half-hour show at night on same day gets the hour rate instead of two half-hour rates, or 75% rather than 90% of evening rate.

Network flexibility: "Station group" requirements have been eliminated. Even in case of high-rated, established MBS "house" properties less than full network buys are possible, subject to preemption for full network buys. For participation buys, requirements for network size are stringent.

NBC

Discounts: Nighttime discounts start at 32% for billings under $6,250 per week and go up to 42% for billings of $50 000 per week and up. Advertiser can elect, instead of weekly discounts and the annual rebate, an over-all nighttime discount of 47.75% for combined billings of $1 million and up in a 52-week period. Daytime discounts run from 5% for billings under $750 per week up to 27.5% for billings of $25,000 per week and over. However, total discounts, including annual rebate, are reduced by 10 percentage points for morning programs.

Rebate: Advertisers on 52 consecutive weeks get additional 10% continuity discount. It cannot be earned any other way.

Contiguity: NBC broadened its contiguity policies starting 1 March last. The new plan permits an advertiser with as few as two quarter-hour periods on different days to get contiguous rates with other shows of 15 minutes or more on same days. Suppose client has 15 minutes on Tuesdays and Thursdays. If he buys another 15-minute show on Tuesdays he can combine the two Tuesday shows and pay the half-hour rate. Similarly for Thursdays. Another change provides that sponsors of daytime shows of 15 minutes or longer can buy equal amount of time at night at the proportionate hour rate. The nighttime show could be bought on any night.

Network flexibility: An advertiser can buy any lineup if gross cost is at least 75% of full network. Exception: spot carriers.

efficient as daytime radio or daytime tv.

"With the obvious advantages of tv over radio, it does not appear to me that a 10% differential in cost is enough to force advertisers to stand in line to get into nighttime radio. While nighttime radio listening in radio-only homes is as high as ever, it has suffered a drastic drop in tv homes.

"This, combined with the fact that there are about 20-25% fewer radio-only homes than there were a year ago, may mean that the networks' rate cut may be too little and too late."

Fred Barrett, vice president in charge of media, BBDO: "Since we buy media on its effectiveness and its ability to meet the needs of a specific product or problem, rate cuts are not likely to change our thinking one way or the other should some media problem suggest the use of the network radio."

Walter G. Smith, vice president and media director, Biow: "In our opinion, the recent radio network rate adjustments are long overdue. While these rate cuts should be helpful in maintaining a good share of current network volume, we question whether they will attract any important new business. We believe the networks may have to give consideration to additional rate adjustments, and an even more flexible policy of station selection if they expect to maintain a substantial volume of advertising in the future."

Programing

Q. What's new in network radio programing this fall?

A. Programing trends this fall will be marked by an intensification of previous developments caused by television, especially at night. Possibly the most noticeable development will be the increased use of strips at night.

CBS will have an hour of them from 9:30 to 10:30 p.m. The *Amos 'n' Andy Music Hall* will be on from 9:30 to 9:55 five nights a week, followed by five minutes of Bob Trout and the news. Two 15-minute strips will follow Bob Trout. *Mr. Keen* and *Life with Luigi*. Both *Mr. Keen* and *Amos 'n' Andy* will also remain in their half-hour period weekly formats on Friday and Sunday, respectively. The 25-minute *Amos 'n' Andy* strip period will be warmed up this summer by Jack Carson.

NBC will add another nighttime strip to its existing *Fibber McGee and Molly* across-the-boarder. It will be *The Great Gildersleeve*. The two will run back-to-back in the 10:00-10:30 period Sunday through Thursday. This unconventional five-day run is caused by some new business in NBC Radio's Friday lineup. Gillette's fight show, *Cavalcade of Sports*, came over to NBC from ABC as part of a big move of Toni-Gillette business to NBC Radio and TV.

ABC, which had an hour of 15-minute across-the-boarders from 8:00-9:00 p.m. during this past season was unable to get much business out of them and is switching over to a longer show, the hour-long *Jack Gregson Show*, already on. The Gregson program will probably be on Tuesday through Friday in the fall. On Monday ABC is building a program lineup around its newly acquired *Voice of Firestone*, which keeps the same slot it had on NBC, 8:30-9:00. Keeping the same time slot was, of course, of great importance to this old-timer on radio. ABC will also retain the strip format in the 10:00-10:30 p.m. period.

Mutual has no new plans for nighttime strips. However, its block of half-hour mysteries from 8:00 to 9:00 p.m. every weekday can be considered a kind of strip since the same kind of show is on at the same time every weekday night.

Q. What is the reason for the increased use of strips?

A. There are a number of them.

In the first place, talent and production costs can be spread out in a strip, and so they are cheaper buys for the advertiser, a very important factor in radio these days.

Secondly, they are a way for advertisers to gather large cumulative audiences quickly, a factor of growing importance in buying radio today.

Thirdly, they offer another device for networks to sell announcements or segments to clients seeking cheap circulation buys. While any of the radio networks would be glad to sell nighttime strips to single advertisers, the actual purpose of them in 1954 is to sell them to a variety of advertisers in a variety of ways.

Fourthly, the strip is easy for the listener to remember. It is felt that the radio audience has enough to remember in the way of television programs and that his memory of radio programs tends to be secondary. With strips the listener can easily remember that, for example, *Amos 'n' Andy* is on 9:30 every night or *Fibber* is on at 10:00 every night. The Mutual block of mystery shows, while not strips in the ordinary sense still cater to the easy-to-remember factor.

Q. What changes are going on in radio network program formats?

A. The trend toward easy-to-listen-to shows is continuing. This is the networks' way of adjusting themselves to the changes in the way people listen nowadays. With the growth of out-of-home listening and the spread of radio sets outside the living room, the U.S. audience more and more listens while doing something else.

This listening revolution is by no means a 100% thing. The top radio network shows are still the conventional ones, like *Amos 'n' Andy* and the *Jack Benny Show*. A good show is easy to listen to whether you're in the living room, in an automobile, on the beach, in the kitchen, bedroom or den. But it is significant that the new *Amos 'n' Andy* strip is colored by the disk jockey format which has been so successful and which has enabled the independent stations to give the network outlets a run for their money.

The new *A&A* strip on CBS Radio will be part fiction, part reality. It will not be a story show. It will "originate" from the Grand Ballroom of the Mystic Knights of the Sea. Recorded music will be played, guests will appear but Amos, Andy and the Kingfish, who will "manage" the show will play their parts in character. A hypothetical gimmick might be some ludicrous mix-up whereby the Kingfish mistakes Frank Sinatra for Eddie Fisher when the former appears on the show.

Another switch in approach for a well-known radio personality will be the new Edgar Bergen show, which Kraft will sponsor on CBS Radio for an hour on Sunday nights starting in the fall. Bergen and his puppets will indulge in discussions of politics, sports, show business—anything of current interest. There will be well-known guests and there will be musical recordings played *a la* the d.j. The approach will be low-key. There will be humor, but it will not be a comedy show in the usual sense.

The above shows are examples of the

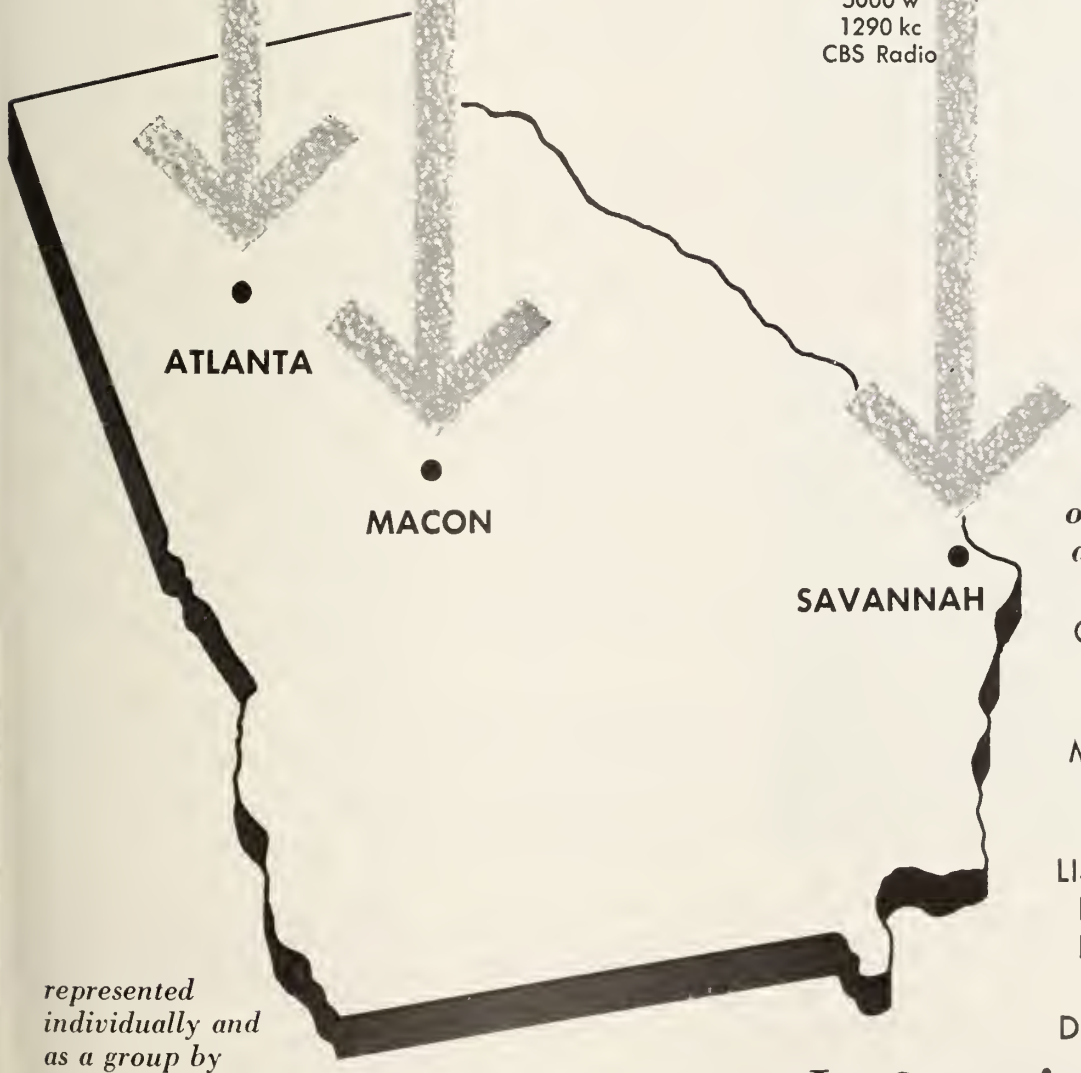
Only a combination of stations can cover Georgia's major markets.

The Georgia Trio

WAGA
5000 w
590 kc
CBS Radio

WMAZ
10,000 w
940 kc
CBS Radio

WTOC
5000 w
1290 kc
CBS Radio



The **TRIO** *offers advertisers at one low cost:*

- CONCENTRATED COVERAGE
- MERCHANDISING ASSISTANCE
- LISTENER LOYALTY BUILT BY LOCAL PROGRAMMING
- DEALER LOYALTIES

In 3 major markets

represented individually and as a group by

The KATZ AGENCY, INC.

NEW YORK CHICAGO DETROIT ATLANTA DALLAS KANSAS CITY LOS ANGELES SAN FRANCISCO

networks' efforts to find a program formula which not only will compete with tv but with the independent stations. The increasing emphasis on music and news in network programming, the network people realize, might be fatal to the networks if it turns out to be a carbon copy of programing by the independent outlets.

Spot carriers

Q. What's the outlook for spot carriers?

A. More of them. While spot carriers have not been an outstanding success in all cases the reason is the advertiser's resistance to network radio rather than a dislike of the spot carrier idea itself.

Q. What does the advertiser like about spot carriers?

A. They are a cheap way of reaching a lot of different homes. By buying announcements in a group of different shows or on different days of the week in the same strip the advertiser is able to scatter his shots. He is likely to reach more different homes with three scattered spot carrier announcements than with three commercials in the same show.

Counter-balancing this unduplicated homes advantage is the fact that each home reached through spot carrier buys is likely to be reached fewer times than the homes reached through one complete program. In addition, the sponsor buying a complete show for himself gets better sponsor identification and is better able to merchandise the show and its personality.

Q. What's new in spot carriers?

A. Mutual is polling its affiliates to get an O.K. on its new half-hour spot carrier strip on weekday mornings and a similar strip in the afternoon. This will be added to the existing Multi-Message Plan in the evening and on late Sunday afternoon. The MBS affiliate committee already has approved the new plan.

The morning strip will be *Story Time* with Madeleine Carroll. She will narrate the stories and act in them. Each story will be a week long. The time slot will be 10:30-11:00 p.m. The price has not been decided upon yet but in line with previous Mutual spot carriers there will be four announcements per hour. The afternoon strip won't be set up until the morning strip is sold.

In its announcement disclosing the cut in nighttime costs CBS and its affiliates deplored "the widespread activities of some networks in accentuating the sale of other than the customary time and program units." In line with this, CBS will sell its new 15-minute nighttime strips and some of its longer shows in 15-minute segments. One exception is the *Amos 'n' Andy* 25-minute strip which will be sold in six-minute segments.

This means that the sponsor can buy as little as one program in a 15-minute strip. Of course, nobody buying network radio will normally buy 15 minutes of programing and no more. It's not only ineffective, it's expensive because the time discounts will be nil or practically nil. The point is that the CBS strips will be flexible buys, one of the important characteristics of the spot carriers.

It is not outside the realm of possibility that if the 15-minute segments do not sell well, CBS will break them down into 7½-minute segments. This means in effect, selling single commercials.

The 7½-minute segment, which means four commercials within a half-hour show, seems to be growing in popularity. NBC's long participation shows provide for eight announcements an hour. Mutual's original Multi-Message Plan provided for three commercials per half hour but this was later switched to four. CBS' Power Plan, which has been discarded, sold three commercials per half hour. The use of four per half hour means, of course, a cheaper price.

NBC has added only one spot carrier to its present roster. However, it has the O.K. from its affiliates to program 12 additional hours of spot carriers. These will not be put on until the existing ones are sold out or nearly sold out.

NBC's new spot carrier is *The Great Gildersleeve*, which will become part of the Three Plan, following another Three Plan strip, *Fibber McGee and Molly*, at 10:15 p.m. The remaining Three Plan weekday strips are *Second Chance*, on at 11:45 to noon, and *It Pays to be Married*, on from 5:45 to 6:00 p.m.

There are four other NBC participation shows, some of which involve some time switches for the fall. *Roadshow*, now on from 2:00 to 6:00 p.m. Saturday may be moved over to the 11:00 a.m. to 1:00 p.m. slot on the same day. *Weekend* will be shortened a half hour and is scheduled to run from 4:00 to 5:30 p.m. Sunday instead of 4:00 to 6:00 p.m. *The Big Preview*, now on from 7:30 to 9:30 p.m. Saturday, will be shifted over to the Friday 8:30-10:00 p.m. slot leading into the Gillette fights, previously on ABC Radio. Part of its time on Saturday will be filled in with a scheduled one-hour Boston Symphony concert. *Sunday with Garroway* remains in the 8:00-10:00 p.m. Sunday period.

Q. What do participations and segments cost?

A. They're generally cheap. This is so despite the fact that the sponsor generally has to buy the complete network or whatever stations carry the show. The flexible station lineups which a sponsor can get with his own show are not available to buyers of spot carriers usually.

The Three Plan has had a minimum-buy requirement of three participations a week for four weeks. While this is technically still in effect it will not be required in all cases. For example, an advertiser who buys a big chunk of the Three Plan for, say, a two-week saturation campaign will not be turned down because it is less than a four-week buy.

The two nighttime Three Plan strips sell for $3,200 per participation or $8,750 for three. The two daytime participation strips cost $2,250 per for *Second Chance* and $2,025 for *It Pays to be Married*. The first-mentioned daytime strip costs more because it is on during morning time.

The other four participation shows are priced as follows: *Roadshow*, *Weekend* and *The Big Preview* sell announcements for $2,250 while on *Sunday with Garroway* the price is $2,000. The Three Plan has its own discount structure apart from the general network discount structure. These run up to 8% for 156 or more participations within a 52-week period. Participation buys on the other NBC spot carriers can be combined with the Three Plan buys for discount purposes.

On CBS the new nighttime strips are priced as follows: *Amos 'n' Andy Music Hall* will be $2,943 per six-minute segment. This includes time

w to keep from getting lost in NEW YORK or CHICAGO

Ever wonder whether Presba, Fellers & Presba was on North Michigan or South Wacker? Ever worry as you pulled out of Grand Central Station how many important calls you forgot during your three days in New York? It happens to the best of us, at the worst times.

Next time you're in New York or Chicago make every minute and call count by using SPONSOR's 1954 pocket-size, 16-page booklet titled "Radio and TV Directory of New York and Chicago." Here you'll find names and addresses, by categories, of key advertisers, agencies, stations, networks, news services, representatives, TV film services, music and transcription services, research firms, hotels.

We'll be glad to send you a Radio and TV Directory on request—with the compliments of SPONSOR.

P.S.—Don't forget to call on us next time you're in town.



SPONSOR *The magazine radio and TV advertisers USE*

New York 17 . . 40 E. 49th • MUrray Hill 8-2772
Chicago . . . . . 161 E. Grand • SUperior 7-9863
Dallas . . . . . 1500 Jackson • RAndolph 7381
Los Angeles . . 6087 Sunset • HOllywood 4-8089

and talent. Program prices for *Mr. Keen*, which is already on the air, and *Life with Luigi* are $1,340 and $1,500 per quarter hour, respectively.

CBS Radio is planning to bring back *Stop the Music* in the fall. Bert Parks will possibly be m.c. The unusually interesting thing about it, however, is that it may be 1½ hours long and will be slotted between 8:00 and 9:30 p.m. on Tuesdays. At least it will be that long if the time can be sold. Advertisers will be able to buy the show in segments with the price $2,000 per segment.

Research

Q. What's the big problem in network radio research?

A. One of the biggest, if not the biggest, is to measure the extent of out-of-home listening on a regular program basis.

Q. Why is this particularly important?

A. Because the amount of out-of-home listening is increasing in absolute figures and relative to in-home listening. Most of this out-of-home listening is in automobiles—there are 29 million or more auto radios—and the networks consider other out-of-home listening a factor, too. In a presentation now making the rounds of agencies and advertisers, CBS Radio points out that there are about 10 million battery-operated portables and about 10 million radios in public places. The problem of how to measure all this listening economically is a humdinger.

Q. To what extent is out-of-home listening increasing?

A. Pulse has been measuring out-of-home listening locally in an increasing number of markets for four years. In those markets (six of them) where out-of-home listening has been measured during those four years the increase is 32%.

As a by-product of its coverage study in 1952, Nielsen found that the average hourly amount of out-of-home listening relative to in-home went from 11.9% during the week to 14.8% on weekends. However, during a number of hours the percent rose to from 25 to more than 30%. There is general agreement that since 1952 the figures have gone up substantially.

Q. What is the outlook for the measurement of out-of-home listening?

A. As a by-product of its new local rating service, Nielsen is offering the networks national auto radio sets-in-use figures by quarter hours. These will be given as a percent of homes using radio. These auto radio listening figures will also be available locally. There will be no breakdown by programs, however.

Auto listening data will be collected from Nielsen diaries (Audilogs) plus Recordimeters on auto radios. These Recordimeters show the amount of time a radio or tv set is turned on but, unlike the Audimeter, do not show station or channel listened to. The auto Recordimeter, unlike the home Recordimeter, will not for obvious reasons buzz or light up periodically to remind the listener to fill in the diary. The networks and Nielsen are still dickering about this service and it is not known exactly when the information will first be available. One of the webs is reported close to signing up.

Q. What new research is being done affecting network radio?

A. Anxiously awaited are the results of the BAB-four network radio and tv set count. With the field work already completed by the Alfred Politz Research organization, results are now being tabulated and the figures are expected to be out by the end of this month. The study will have stature in advertising circles, having been validated by the Advertising Research Foundation.

The Politz study did not go into actual listening but gathered complete information on all radio and tv sets in and outside the home, where they are located and how many each home has.

Also expected to be released shortly, if it has not already been released, are partial figures on Mutual's radio study. This study, done by J. A. Ward, Inc., not only counted radio and tv sets and noted their locations but gathered material on listening and viewing habits by quarter hours of the day.

For example, those interviewed were not only asked whether they were listening to their radio or tv sets each 15 minutes but were asked what they were doing. This will not only give a profile of family activity all through the day but will show to what extent people listen to radio while doing something else.

Mutual will not release all the data gathered in the study but will use some of it for specific sales pitches to clients and prospective clients. However, most of the broad results are expected to be made public.

Q. What research data are the networks pitching at advertisers?

A. Aside from pointing out the bonus of out-of-home listening, the networks are stressing such things as (1) total amount of radio listening in the country, (2) the large unduplicated audiences a radio advertiser can gather over a period of time and (3) the still-large percent of non-tv homes.

In its new general radio presentation CBS is stressing figures showing total in-home radio listening that Nielsen got together for the radio networks in March. They show that 92% of all radio homes listen to radio sometime during the week. This is a weighted average of the 90% of tv homes that listen to radio during the week and the 95% of radio-only homes that listen. The figures also show that the average radio home listens 20 hours and 44 minutes each week and that (1) 10 million people are listening during the average daytime minute and (2) 13 million listen during the average nighttime minute. These figures are for in-home listening only. They cover the week of 7-13 March 1954.

The large unduplicated radio audiences that an advertiser can gather through a single buy or a series of spot carrier buys is another way of saying that radio program audiences show a large turnover. Here is a sample of unduplicated audiences for a half-hour once-a-week evening program. The figures are Nielsen's:

The program averages a 6.4 rating during a 12-week period with a high of 8.0 and a low of 4.5. The average number of homes reached each week is 2,982,000. During the first week of this 12-week period the program reached 6.7% of all radio homes. Th

They live on the Pacific Coast...

they listen to DON LEE RADIO*



Don Lee IS Pacific Coast Radio

For high score in coverage, choose six letters . . . D-O-N L-E-E, the 45 station network that sells 45 important Pacific Coast markets *from within.* It's the nation's greatest regional network.

Mutual
DON LEE
RADIO

Don Lee Broadcasting System,
Hollywood 28, California,

Represented nationally by
H-R Representatives, Inc.

second week it reached 5.9%, some of whom heard the first broadcast, but many of whom didn't. (Since Nielsen has a fixed sample, it can measure this duplication.) A total of 2.9% of all radio homes represent new homes which did not hear the first program. Thus the unduplicated homes percentage is 9.6% of all radio homes.

This unduplicated homes total continues rising. At the end of four weeks the unduplicated rating is 14.5 or 6,757,000 homes. At the end of 12 weeks the unduplicated rating is 25.6% of all radio homes or 11,930,000 homes which have heard one or more programs.

This audience accumulation is more marked on radio than on tv. The reason is that the average radio rating is lower than the average television rating. A tv program viewed by 40% of all the tv homes obviously cannot quadruple the number of different homes which tune in while a radio show with a rating of 6.4 has lots of room to do so.

It should also be noted that unduplicated homes figures are not a measure of total home impressions. A tv program may show a slower rate of rise in unduplicated audience over a period of weeks but the probabilities are that each home hit is hit more often than a comparable radio show.

Turning now to point No. 3 in the first paragraph of this question:

The radio networks have not been pushing too hard the point that radio is the best way to reach non-tv homes. As the number of non-tv homes has been decreasing that sales argument has been losing its force. The radio stations and networks have been programing more and more to tv homes.

Despite the decreasing number of radio-only homes there is still a large number of them. NBC Radio is making a point of that in one of its newest sales presentations. The presentation declares that an advertiser who uses network tv must complement his television advertising for full national coverage.

It points out that of the 47,560,000 U.S. homes 63% have tv sets but only 49% of U.S. homes have tv sets *and* are in the coverage areas of "the average 66-station evening television network." That leaves 51% of U.S. homes uncovered, on the average. Even if every tv home is covered an advertiser would miss 17,100,000 or 37% of all U.S. homes. However, to increase a tv network station lineup is often difficult, clearances being what they are, and, NBC says, the mushrooming cost is out of proportion to the gain in coverage. The presentation states: "When you increase (from) basic to full tv network, coverage (is) up 21% and cost (is) up 50%."

The presentation also compares network radio with four top national magazines and four top Sunday supplements in their ability to reach non-tv homes. It finds that the number of non-tv homes reached by these eight periodicals ranges from 1,251,000 to 3,843,000 per issue and compares this with the 17,100,000 non-tv homes which can be reached by radio.

The presentation also touches on the amount of duplication between radio and tv programs. Quoting a Nielsen study of 47 radio-tv program combinations, the presentation points out that the highest delivered audience duplication for any combination was 4.3% while the average duplication for all 47 was 1.9%.

As a final inducement to prospective clients NBC Radio offers "at no cost to you, a complete Nielsen analysis (of) your tv advertising combined with a recommended complementary schedule."

Network advertisers

Q. Who's buying more of radio network advertising and who's buying less?

A. A comparison of PIB industry figures for the first four months of this year vs. the corresponding period last year shows:

1. In three important categories there are increases in gross billings: for soaps and cleansers, autos and accessories, gasoline and oil. In the case of the soaps and cleansers and gasoline and oil classifications the upward move in billings is a reversal of the 1953 trend. There are a variety of reasons for the increase in soap and cleanser business but the gas and oil increase seems clearly linked to the increased advertising for the new, higher octane auto fuels. The increase in auto advertising on the radio networks (from $2.0 to $3.4 million) is a continuation of last year's upward rise, a result of the keener competition in the business. Auto billings went from $4.4 in 1952 to $8.0 million in 1953 on network radio, according to PIB.

2. In five important categories there were decreases in toiletries, drugs, food, tobacco and household equipment billings. The first three categories are the most important in network radio from the standpoint of billings. The decline in food billings is a continuation of last year's trend. However, 1953 PIB billings for toiletries and drugs were above 1952.

Q. What are some of the new radio network buys this year?

A. ABC has attracted four clients new to network radio. They are Cat's Paw Rubber Co., which bought *Modern Romances;* Merit Greeting Card Co., which bought into the *Martin Block Show;* Elsevier Press, which bought health talks by Carlton Fredericks, and Table Products Co., a division of Safeway Stores, which bought *No School Today.*

CBS was quite successful in selling its Robert Q. Lewis Saturday morning show, which began early this year.

America's No. 1 Negro Market

WWRL has a larger audience in the 1,045,371 New York Negro Market than any other station—network or independent—according to Pulse Ratings. WWRL moves merchandise FAST—that's why:

Camel Cigarettes	Carolina Rice
Scott's Emulsion	Aunt Jemima Flour
Lydia Pinkham	Tip Top Bread
Feenamint	Carnation Milk
BC Headache Powders	Manischewitz Wine

use WWRL to outsell all competition. Discover today how New York's Negro Market (greater than ALL of Boston, St. Louis or Pittsburgh) plus WWRL programs and merchandising can produce greater sales for you.

Pulse Report on Request
DEfender 5-1600

In New York City at 5,000 Watts

WWRL

Among those who bought: Royal Crown Cola, Helene Curtis and Doeskin. A. E. Staley, a new-to-radio-network client, starts on the Godfrey morning show 19 July. Eversharp has signed up for the *Godfrey Digest*. Dr. Scholl is a new sponsor for the 24 April-31 July period. One of the most important new radio purchases is Kraft's buy of Edgar Bergen for an hour on Sunday nights, starting in the fall. (Kraft dropped *The Great Gildersleeve* on NBC Radio.)

Mutual has sold the *Florida Calling* show with m.c. Tom Moore to the Florida Citrus Commission. The Pan American Coffee Bureau has picked up participations in the Multi-Message Plan. Bridgeport Brass has also bought into Multi-Message. Other 1954 clients include Grand Duchess Steaks and Niagara Manufacturing and Distributing.

NBC wrapped up two clients new to network radio this year. Mytinger & Castlebury, makers of Nutrilite, a food supplement, will sponsor the *Dennis Day* show on Sunday afternoon. D-Con Co. bought two shows on Saturday, one in the morning, *Doorway to Beauty*. There is a good chance that the American Dairy Association will buy Bob Hope on Thursday nights this fall. The sale of participations to Prudential and RCA amounted to $1.5 million in new business. The insurance company will start off in September, RCA this month. ★ ★ ★

SPONSOR ASKS

(*Continued from page 57*)

FLEXIBLE BUYING CITED

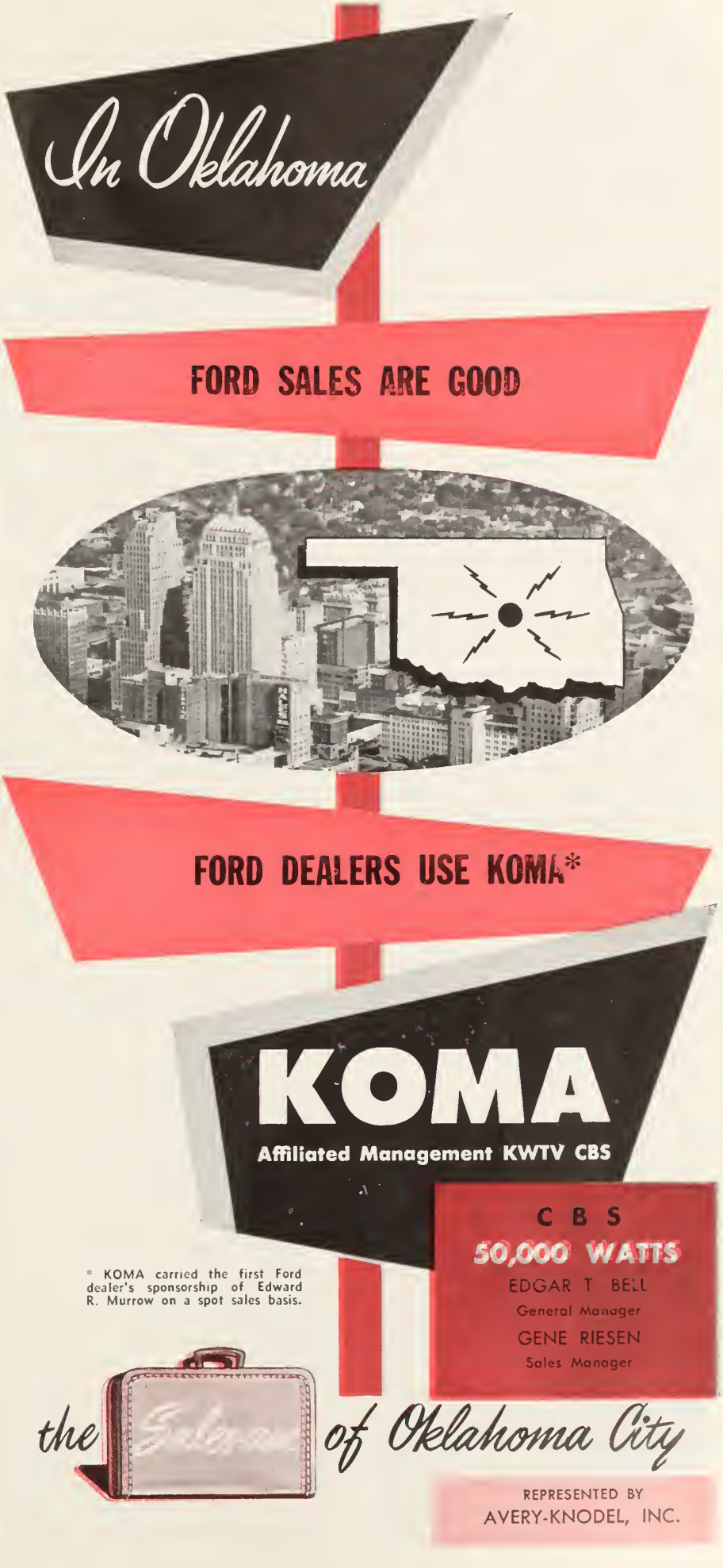
By Thomas F. O'Neil

President, Mutual Broadcasting System



Flexibility is the keynote in network time buying this fall. Other factors advertisers will be watching are changes in listening patterns (where listening will increase outside the living room and out-of-doors), improved programming, intensified merchandising support and coverage other media miss.

More detailed research figures are in the offing for MBS clients. Results of



a new survey—determining where and when listening is done (kitchen, car, den) and who listens (housewife, teenagers and their income levels) as well as how many listen—will be available enabling advertisers to invest their dollars more wisely than ever before.

Mutual's "Multi-Message Plan," inaugurated January 1952, quickly became a favorite with advertisers large and small. This fall the network plans to offer a daytime counterpart—morning and afternoon "multi-message" sessions. In the past season more leading advertisers used MBS than ever before in its history. And a sizable number of sponsors new to network radio were added as well.

Greater nighttime values are another radio "plus" advertisers will find difficult to ignore. The MBS formula, which compares favorably with the newly reduced rates announced by other networks recently, has been in effect for years. Mutual's automatic formula for reduction of nighttime rates—the only one in network radio—affords advertisers a continuously adjusted rate structure whenever tv enters a radio market.

Increased merchandising support—on a local level—is another plus at Mutual. A new merchandising plan is soon to be put into effect. The trend to larger network hookups, for more concentrated coverage, will continue. In 1950 the average lineup totaled 267 stations. It rose to 318 in '51, 366 in '52 and 435 in '53.

Closely watched by advertisers will be Mutual's policy of retaining the accepted and highly rated programing structure intact during the summer months assuring a solid and loyal audience for the fall season.

TV'S AUDIENCE LEAKAGE

By Robert E. Kintner
President, ABC



SPONSOR's question, "What are the radio-tv trends advertisers should look out for this fall?" intrigues me.

I read the question through twice. My second reading was the precise opposite of the first. I should like to answer the question, as I first interpreted it. And so you may know how I read it, I shall rephrase the question: "What radio-tv trends should advertisers beware this fall?"

I will cite only one . . . in television where one can detect the subtle beginnings of what I call "tv's audience leakage."

Every shopping day, 23,753 homes buy a tv set for the first time. And the circulation of evening television continues to mount. Witness the 17,271,000 homes that now watch tv per average minute in the prime 8:00-10:00 p.m. hours. Last year it was 13,779,000 homes. In 1952 it was 11,211,000 homes. Yet this fabulous growth (54% in two years) has, I fear, obscured a small contrary trend which, if unheeded, would constitute a threat.

I refer to television's audience leakage. That segment of tv's potential audience which leaks away before its expected volume is delivered to the advertiser.

We at ABC have been studying homes whose viewing is atypically light. This is the group whose viewing habits are said to be proving increasingly "selective." This is a euphemism for what our research shows to be some evidence of a still small but growing reaction against what has been called "the misery of choice" between programs of too similar and therefore monotonous quality. I refer to the beginning of a development more fundamental than the wearing out of tv's novelty.

Program diversification and balance offering a greater variety of choice will plug the leak. And this means a program fare in prime time—far broader than variety reviews, comedians and drama shows.

It means a refusal on the part of both the advertiser and the broadcaster to worship at the shrine of ratings. The total cumulative audience—not the per-telecast audience—must be the test. It would be unthinkable for the *New York Times*, for example, to cut to tabloid size to reach the circulation of the *Daily News*. Yet this absurdity would parallel the ratingitis which has infected television with the virus of imitation which results in sameness.

This is why ABC TV is delighted to carry the *Voice of Firestone*. This is a program with its own telecast concept—it doesn't attempt to follow the pattern of any other program—it has its own vitality. Those who have pointed out that the *Voice of Firestone* fails to achieve the highest levels of rating apparently fail to see that this program adds far more to television's circulation base, i.e., its net unduplicated audience, than the typical higher rated program.

However, a program which is new and different can also be a serious contender for top 10 rating honors. For example, *Disneyland* which premieres on ABC TV October 27. *Disneyland* will rotate four new and different format areas. New concepts which innovate, *not* imitate.

One 1954-1955 tv trend to beware is "tv's audience leakage." The leak, now tiny, can be completely plugged by new programing which does not imitate but which through offering the public something either new or different adds variety, richness, balance, and therefore audience recruiting power to television's program structure.

INTEREST GROWS IN NEWS

By Ted Bergmann
Managing Director, Du Mont



Sponsors with whom Du Mont is shaping up its fall and winter schedule are showing major interest not alone in entertainment programs, but in news, in sports and in color, as well as in the production facilities being made available to them through our new Tele-Centre. We are negotiating at the moment with 20 national advertisers on shows that range from 30-minute dramatic presentations and quizzes to a one-hour variety show. We find several substantial network sponsors interested in strong news programs and we fully expect to have at least one such program on the air this fall with an outstanding nationally known commentator as its key personality.

Ratings on professional football last fall disclosed an enthusiastic Sunday afternoon sports audience. We will take advantage of that by airing a strong schedule of weekend Saturday night and Sunday afternoon football games from October through early December.

During the last few weeks virtually all important sponsor and agency executives in Manhattan have visited our

new Tele-Centre. They tell us they are impressed by its completeness, by facilities which assure them economical production of any type program from the simplest to the most elaborate. They were likewise interested in our plans to originate color programs by film over WABD in September and to pick up color "live" from the networks on WDTV, Pittsburgh, about the same time, with WTTG, Washington, adding similar equipment sometime later.

RADIO-TV AT CROSSROADS

By E. L. Deckinger

Vice President & Director of Research The Biow Co., New York



Television and radio are each at crossroads in their development. Television is on the verge of becoming a national medium for advertisers; radio faces the *possibility* of *loss* of such status for advertisers.

In such an atmosphere of turbulence and change, the media analyst must be alert to many trends. Among them are these:

A.—*Television developments*

1. The size of network needed for virtual national coverage.
2. Degree of success of morning and day tv.
3. Rate of development of uhf.
4. Rate of development of a "third" network.
5. "Settle down" level of tv viewing.
6. Rate of development of color.
7. Development, if any, of subscription tv.
8. Degree of success of tv interests in keeping costs under control.
9. Rate at which home-saturation is achieved in set-ownership.

B.—*Radio*

1. Success of radio in programing to combat tv.
2. Effect of influx of tv serials—and growth of day tv in general—on day radio.
3. Effect of development of secondary tv set on radio's secondary audience.
4. Radio's ability to lure marginal audiences—out-of-home (including automobile), secondary sets and so on.
5. Radio's ability to adjust costs to changes in audience delivery.
6. Radio's resourcefulness in developing high circulation, low cost techniques.
7. Degree to which ownership and *use* of home radio sets continues to develop.

All things considered, sharp vigilance is necessary in order to keep current with today's very fluid media situation.

49TH & MADISON

(Continued from page 18)

WBAY-TV STUDY

We would be glad to have all further details you may have on the Wisconsin study ["How far out does a tv station sell?" 3 May 1954, page 38], which appears to be an extremely interesting one.

RICHARD G. BLAINE
Manager Radio-Tv Dept.
Raymond Spector Co.
New York

• A preliminary report on the Wisconsin study appeared in the 3 May 1954 issue. Results probably will not be published until late this year.

CLOTHING CASE HISTORIES

Do you have any television result stories for men's furnishing and department stores? We would appreciate anything your research department can dig up.

JOHN SINCLAIR
Sales Dept.
WCHS, Charleston

• SPONSOR's Readers' Service Dept. is glad to furnish readers with titles and dates of case histories and result stories in specific product categories.

INTERNATIONAL SECTION

We have noted that in your fine section on International Radio and Tv [28 June 1954, page 41] many authorities recommended program buys abroad.

We, however, have found the use of radio spot announcements the most effective single selling tool for consumer products in international advertising. Furthermore it seems to be equally effective in all markets. Commercial television is beginning to emerge throughout the world, particularly in Latin America, but radio is still the top medium and the spot announcement, despite the common abuse of multiple spotting in the same hour, remains the best seller.

Among our clients using radio spots on a wide and intensive scale are Borden for Klim milk, Gudo, Hemo and Instant Coffee; Lever Bros. Co. for Rinso Blue, Lifebuoy, Lux Toilet Soap, Pepsodent; Quaker Oats Co. for Quaker Oats; Griffin Mfg. Co. for ABC Polish, Liquid Wax and Allwite; Lambert for Listerine Antiseptic; Norwich for Pepto-Bismol and Amolin.

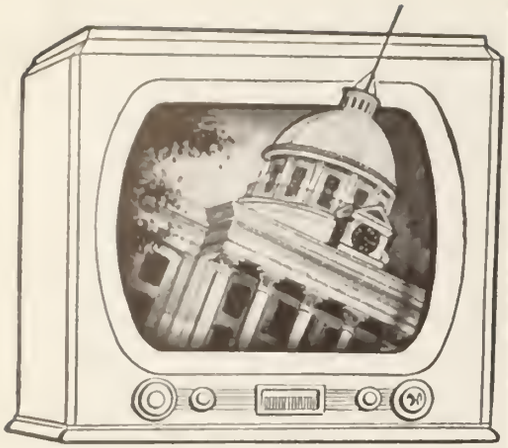
We place and supervise 13 hours of radio and five and one-half hours of television programs abroad weekly along with spot announcement campaigns in both media totaling more than 325,000 spots annually.

We well realize the great values of radio and television programs and it is our feeling that all programs should be designed to meet the special needs of the products advertised on them. We are more impressed by good ratings for programs aimed directly at the buyers of the products advertised than by high ratings for shows which just have large, undefined audiences. Our client Esterbrook Pen Co. has a great potential sale to school youngsters. To meet the special interest of these buyers we developed a radio program series called *Esterbrook Goes to School* which features a visit each week to a different high school. The series has proved phenomenally popular with strong sales results. Esterbrook plans to expand the series into many additional markets.

With the advent of commercial television in markets overseas we have been consistently on the alert for adapting successful radio programs into this medium. Lever Bros. has just authorized placement of a television series over WKAQ-TV, San Juan, Puerto Rico, based upon their radio series *Los Jibaros*. This series has been on radio for 23 years and it is our high hope that this record will be equaled or exceeded in television.

We feel that merchandising of radio and television campaigns is one of the most significant factors in selling. All the tricks of selling must be used to support the regular advertising. In Puerto Rico an offer of chinaware containing the picture of "The Last Supper" was extended over a daily radio serial drama and over the *Favorite Story* show on television. This offer has provided plenty of goodwill for the Borden name.

JAMES G. ZEA
Director of Radio and Tv
Natl. Export Advertising Service
New York



WCOV-TV

Montgomery, Alabama

"CRADLE OF THE CONFEDERACY"

PROGRAMS

WCOV-TV is a primary CBS affiliate but we also carry top flight programs from ABC, DuMont & NBC. 34 live studio shows are featured weekly on WCOV-TV.

VIEWERS

We're 85 miles from the nearest television competition. Conversion is practically 100% and set ownership is almost 40%.

AVAILABILITIES

We'll have to admit that the spot next to "I Love Lucy" and the "Pabst Fights" are gone but we still have some choice ones left.

ASK ANY RAYMER OFFICE FOR DETAILS



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Agency and client •
behind closed doors •
chopping on the schedule •
your medium, your market
are mentioned • a question
is raised • the agency man
reaches for Standard Rate . . .

Brother, what a grand feeling to know that

you are there

in a Service-Ad near your listing.

For the full story on the values 1,161 media get from their Service-Ads, see Standard Rate's own Service-Ad in the front of all SRDS monthly editions; or call a Standard Rate Service-Salesman.

Note: According to a study of SRDS use made by National Analysts, Inc., 83% of all account men interviewed have SRDS available at meetings in clients' offices.



Fall Facts: 1954

Turn a 10-man (and woman) editorial staff loose for a month to six weeks on a project as challenging as the fall radio and tv picture and you're bound to come up with something worthwhile.

This year's *Fall Facts* issue (our eighth) comes to 268 pages, as against 236 last year and 68 pages in 1947, our first such issue. Perhaps no other yardstick could show so graphically not only the growth of the air industry these past eight years but also the acceptance of these *Fall Facts* issues as "use" handbooks for fall buying by agencies and advertisers.

What's in these 268 pages this year that should make you drop everything the moment you get the issue and start reading? A glance at the index on page 8 will tell you.

As for the trends the SPONSOR staff has uncovered, you'll find them detailed in the lead article pages 35 to 37. These are three key ones, as we see it:

1. The skyrocketing growth of tv, which has made the surge of every other medium pale into insignificance when compared with it. Stations approaching the 400 mark. Color about to come in to set off another frenzy of excitement just as most people are getting used to black-and-white. Advertisers seeking new ways to use this dynamic new medium.

2. Radio's increasing values, partly through network rate cuts, partly through the astonishing sale of new sets and partly through the rising costs of competitive media, including tv. Whatever radio's long-term future, it is today the only truly universal mass medium in the country (98.3% saturation).

3. The increasing awareness of both air media on the part of national, regional and local advertisers. The figures show radio and tv increasing in billings at a greater rate than newspapers or magazines. This will continue as color gives tv the one exclusive feature that magazines have capitalized on in the past.

For the thousand and one tips on what's happening in the radio and tv fields, as well as what's going to happen this fall and winter, you'll not only want to skim through the entire issue right now but also file it to refer to again and again.

As usual Radio Basics, Tv Basics and, for the first time, Film Basics will be reprinted and available to you at nominal cost.

* * *

A wise decision

The decision of the NARTB's Television Board and the Television Advertising Bureau (TvAB) to merge plans for a single all-industry tv sales promotion bureau instead of beating each other's brains out was a wise one.

The industry would have suffered had two tv bureaus been set up.

Time is vital, however. The bureau should get functioning as soon as possible. The entire industry needs the facts, figures and data that only a strong tv bureau supported by every tv station and network can give it. SPONSOR is glad the breach between the two groups has been closed.

Meantime the separate NARTB-sponsored tv county-by-county set census and circulation survey should move forward at full speed.

* * *

"Tv radio"

Jack Gould, the *New York Times*' radio-tv reporter, created a buzz of excitement in the Big City recently when he devoted a full column to "tv radio." He revealed that for the past year he's had a four-tube fm mobile radio that tunes only the sound channels of New York's seven video stations. The listening, he says, is far superior to ordinary radio fare, the pace being slower and more realistic, the "acting" superior and the programs far more exciting than network radio's, especially at night. He suggested that set makers could turn out "tv radio" sets for perhaps $25.

Long before the column appeared, a network president told SPONSOR that radio networks may have to become adjuncts to tv networks to survive.

SPONSOR does not share this belief. Although there is a place for "tv radio," SPONSOR regards radio as a medium separate and distinct from all others, with programing qualifications of its own.

"Tv radio," while a happy development for specialized purposes, should not be confused with radio as a prime advertising medium.

Applause

Jake Evans' new book

Not often does a book come out written for one group that can be recommended for another.

Jake Evans' *Selling and Promoting Radio and Television* is just such a book. Obviously written for the time and program salesman, it can be read with profit by every advertiser and agencyman interested in the air media.

Reason: Jake Evans is NBC's director of national advertising and promotion.

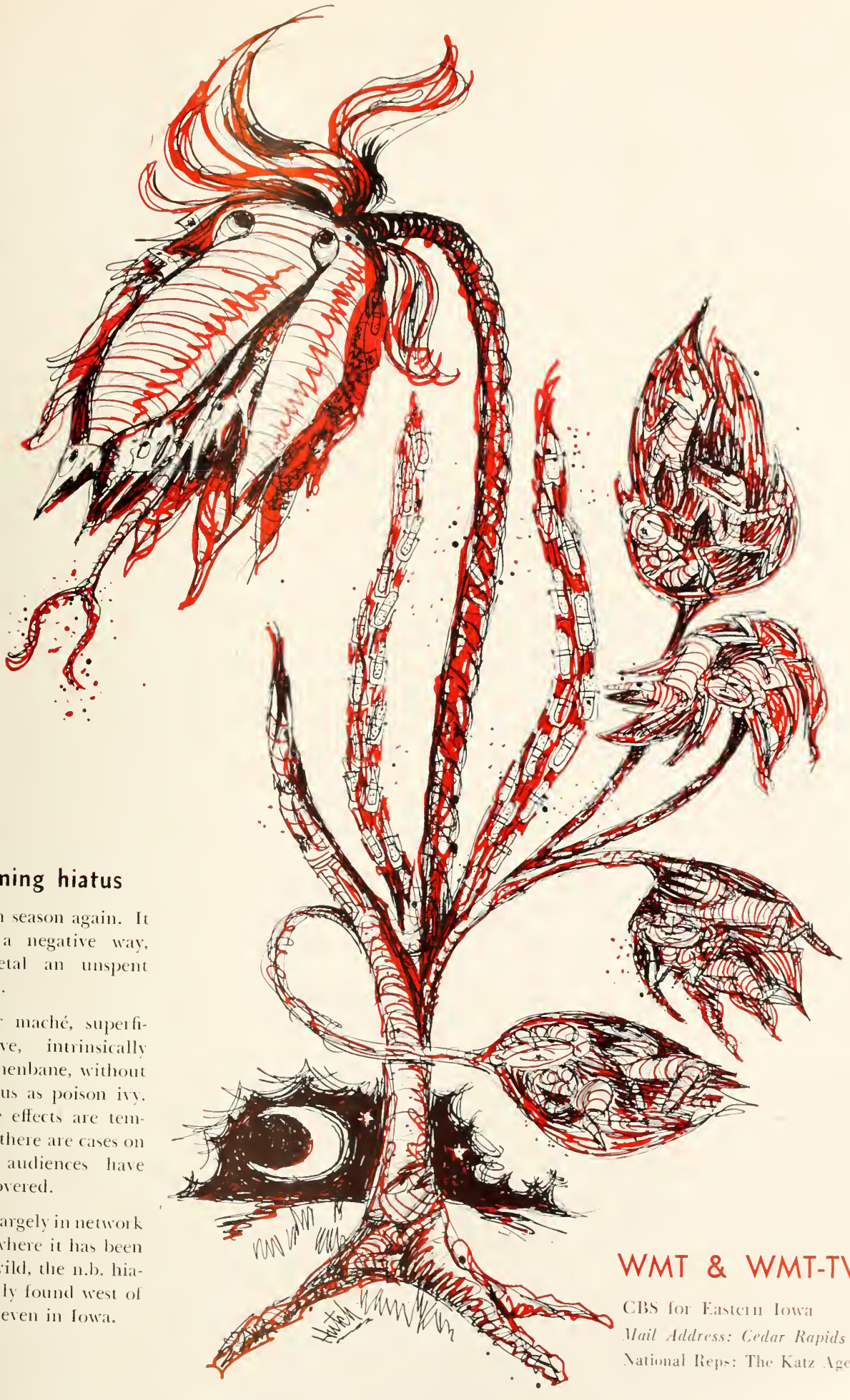
As examples of what should prove of especial interest to admen are the two chapters "Selling Radio in a Television Market" and "What Television Offers the Advertiser."

The first lists six exclusive features enjoyed by radio, including radio's ability to sell people who do *not* read magazines or newspapers.

As for television, Jake makes three points about the medium:

- It offers the advertiser more sales of his product.
- It offers him greater public knowledge of his product.
- It offers him more prestige for his company.

The 348-page book (with index) was published at $5.95 by Printers' Ink Publishing Co. It's so well done you'll want a copy.



ight-blooming hiatus

his flower's in season again. It f.cinates, in a negative way, wh every petal an unspent bnch of bucks.

Bt it's papier maché, superfi-cilly attractive, intrinsically tacherous as henbane, without sents, obnoxious as poison ivy. Te immediate effects are tem-prary, though there are cases on rcord where audiences have n'er been recovered.

Tough found largely in network p gramming, where it has been known to run wild, the n.b. hia-u is occasionally found west of H Mississippi, even in Iowa.

T, tsk.

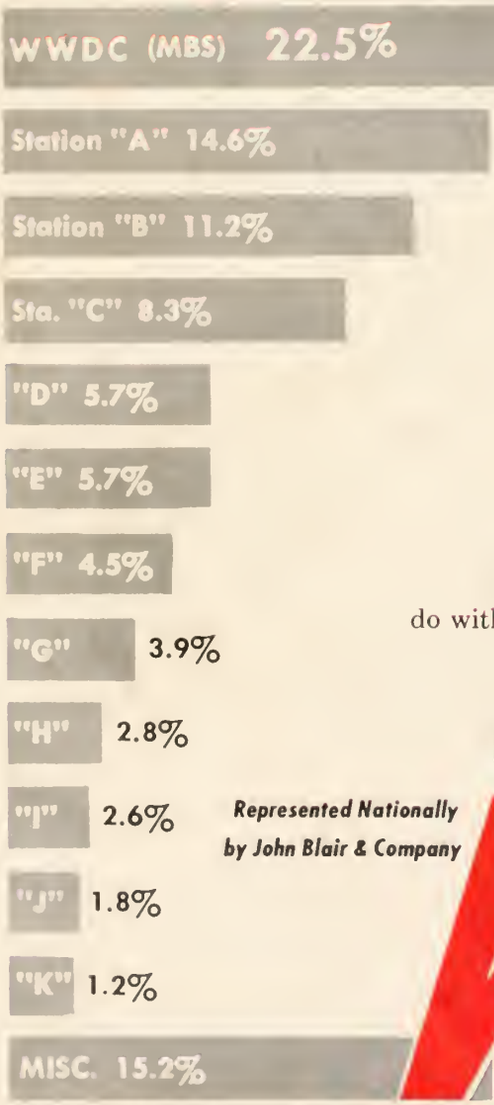
WMT & WMT-TV

CBS for Eastern Iowa

Mail Address: Cedar Rapids

National Reps: The Katz Agency

FIRST!
and not maybe!



The Pulse, Inc. Report: Winter, 1954.

In Out-of-Home Audience

This is a survey—not just an opinion. PULSE made it—February, 1954—of the huge out-of-home radio audience in Washington, D. C. WWDC has this big extra bonus audience locked up tight. About one-quarter of this entire listening audience sets its dial to WWDC—and stays there, day and night. WWDC is dominant 77% of the time. What are *your* plans for *selling* the *always-rich* Washington market? You can hardly do without WWDC. Get the whole story about this *sales-producing* station from your John Blair man.

Represented Nationally by John Blair & Company

In Washington, D.C. it's WWDC radio

SP D 12-54
MISS MILDRED L JOY
NBC-ROOM 274
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

e magazine radio and tv a.ver[illegible]

SPONSOR

26 JULY 1954

50¢ per copy • $8 per year

Radio
BARGAIN!

4 MILLION
in the
GOLD COAST
of the
GULF COAST

for $17.51

for one spot each day on all four stations

*First among all independents during Negro Programming Period.

RECEIVED
JUL 26 1954
NBC GENERAL LIBRARY

FIRST IN NEW ORLEANS *

FIRST IN BATON ROUGE

FIRST IN LAKE CHARLES

TOPS IN HOUSTON

WSOK from New Orleans to Mobile
WXOK from Baton Rouge to Lafayette
KAOK from Lake Charles to Orange
KYOK from Houston to Corpus Christi

...gramming to the mass audience of 4 million, including 1,250,000 Negroes with Negro and Hillbilly ...gramming by radio personalities supported by in-...t merchandising and promotion. An unbeatable ...bargain.

the OK Group

Represented by Forjoe and Co. for Louisiana Stations, by John E. Pearson Co. for Houston

ARE YOU AFRAID?
page 31

Auto insurance: net radio helps build State Farm name
page 34

I. How top agencies buy media: the group approach at B&B
page 36

Albuquerque food chain battles the giants with radio
page 39

10 ways to put more sell in your tv commercials
page 40

How well can uhf sell? Result stories give tangible evidence
page 42

Rotisseries on the air: tv demonstrations aid sales boom
page 44



You wouldn't harness an elephant to a lawnmower, would you?

You don't need 50,000 watts—or 10,000 or even 5000—to cover the *compact* Baltimore market!

W-I-T-H will do the job for you—*without waste!* Network stations overlap areas covered by their own affiliates . . . their effective coverage is limited to just about the area W-I-T-H itself covers.

NIELSEN SHOWS W-I-T-H IN LEAD!

In Baltimore City and Baltimore County W-I-T-H leads every other radio and television station—network or independent—in weekly daytime circulation.

Let your Forjoe man give you all the facts in this amazing Nielsen Coverage Service Survey.

IN BALTIMORE **WITH**

TOM TINSLEY; PRESIDENT • REPRESENTED BY FORJOE & CO:

REPORT TO SPONSORS

26 JULY 1954

Will TvAB be "federated"?

Admen who wonder "what's the problem" in setting up TvAB have to bear in mind television (like radio) is 3 media—not one. Stations depend on 3 sources for revenue: (1) networks; (2) sales to national and regional clients via national representatives; (3) sales to local clients. Latter 2 are vital to pay high operating costs. That's why as time nears for 5 August meeting in Washington to set up all-industry TvAB you hear of stations which want bureau to concentrate only on all-important spot and local sales. Possible solution: federated bureau with separate branches for network, spot, local. See editorial page 108.

-SR-

TvAB planners meet 4 August

At special meeting in Washington 4 August (day before 10-man TvAB organizing session) 4 prime movers in projected tv bureau will hammer out agenda. Men are: Clair McCollough, Roger Clipp, Cam Arnoux, Dick Moore.

-SR-

Campbell testing frozen soups

Watch for a major tv-radio splash by Campbell Soups this fall to promote new line of frozen concentrated soups. Product is currently being test-marketed in 3 Eastern cities, including Philadelphia (right across Delaware river from Camden home plant). Extensive tv spot campaign, plus daytime radio announcements, combined with large-space newspaper ads is current formula. Agency: Leo Burnett, Chicago.

-SR-

Times' Gould switches to CBS

Jack Gould, radio-tv editor of "New York Times" and frequent critic of over-commercialism in air advertising, has been named Information Adviser to CBS, Inc. He'll report to Frank Stanton at policy level.

-SR-

Toni starts 2nd product via air

Toni launched Viv, lipstick, with $5 million first-year budget in May—most of it going into radio, tv. Next month "largest ad appropriation ever placed" for facial cleansing lotion will kick off "Deep Magic," again with radio, tv carrying brunt of campaign. Firm had 19 shows, will carry 22 radio quarter hours weekly, 21 on tv by October. Agencies: Weiss & Geller, Tatham-Laird, Leo Burnett, all Chicago.

-SR-

Media executives debate fear

Edward B. Pope, media director of James Thomas Chirurg Co., Boston, says he not only has no fears regarding his job or future, but he does not use PIB data in making media selections, challenges authenticity of rating services for all types of media and says of SPONSOR's 3 May article, "III. Psychology of Media—why admen buy what they do": "Should be read by everyone who really wishes to be an adman instead of an accountant." For debate on "Are YOU afraid?" see page 31.

Bernard Platt SPONSOR general manager; Miles David named editorial director

In two major staff promotions, SPONSOR announces elevation of Bernard Platt, for the past five years Business Manager, to General Manager; and Miles David, for the past four years Managing Editor, to Editorial Director. The Editorial Board of SPONSOR will consist of Norman Glenn, Editor and Publisher, Mr. Platt and Mr. David. In addition Mr. Platt will supervise all departments.

SPONSOR, Volume 8, No. 15, 26 July 1954. Published biweekly by SPONSOR Publications, Inc., at 3110 Elm Ave., Baltimore, Md. Executive, Editorial, Advertising, Circulation Offices 40 E. 49th St., New York 17. $8 a year in U. S. $9 elsewhere. Entered as second class matter 29 January 1949 at Baltimore, Md. postoffice under Act of 3 March 1879

REPORT TO SPONSORS for 26 July 1954

Mogul, SRA in rate battle

Round 3 in current battle between Emil Mogul Co. and Station Reps. Assn. will be fought 28 July at Biltmore in New York when Emil Mogul, at SRA invitation, will discuss reps' "imperfections." Round 1 was SRA letter to members accusing Mogul of trying to skip reps and dealing directly with stations to get lower, local rates for Rayco account and of sending timebuyers on road to make "deals." Round 2 was Mogul's reply at Waldorf Astoria before 60 reps and press in mid-July. He said Rayco was local, not national account, offered $10,000 to any charity if someone could get station to testify under oath he tried to break rate card.

-SR-

Kent goes king with radio, tv

Credit cancer scare and massive use of network, spot tv, network radio for major share in doubling Kent sales (P. Lorillard) first 5 months this year. Cigarette stresses "Micronite" filter. Kent went king size this month with no increase in price. Regular Kents will also be continued. To pave way commercials were revised on these Kent radio, tv shows: "The Web" (CBS TV), "Monday Morning Headlines" (ABC Radio) and "Kent Theatre" (was in 30 tv markets, now 6). Young & Rubicam is the agency.

-SR-

Farm radio, spot and local, surges

Phil Alampi, WNBC (NBC) farm & garden, radio-tv director, reports national spending for farm radio has risen in spot radio from $2.7 million to $6.0 million (up 119%) and in local radio from $7.7 million to $11.6 million (up 50%) past year. Alampi is chairman of Natl. Assn. of Tv and Radio Farm Directors committee which just issued directory of all members, farm radio programs (compiled from SPONSOR's "Program Guide") and firms interested in farm radio.

-SR-

NBC shows why you need radio

You can get free Nielsen analysis of your tv advertising, combined with recommended complementary sked over NBC Radio, by writing to Howard Gardner, director NBC Radio Network sales development group. Latest NBC Radio promotion booklet says your tv show, if watched by every tv home in country, would still miss 17.1 million homes or 37% of total.

-SR-

Uhf moves goods for many lines

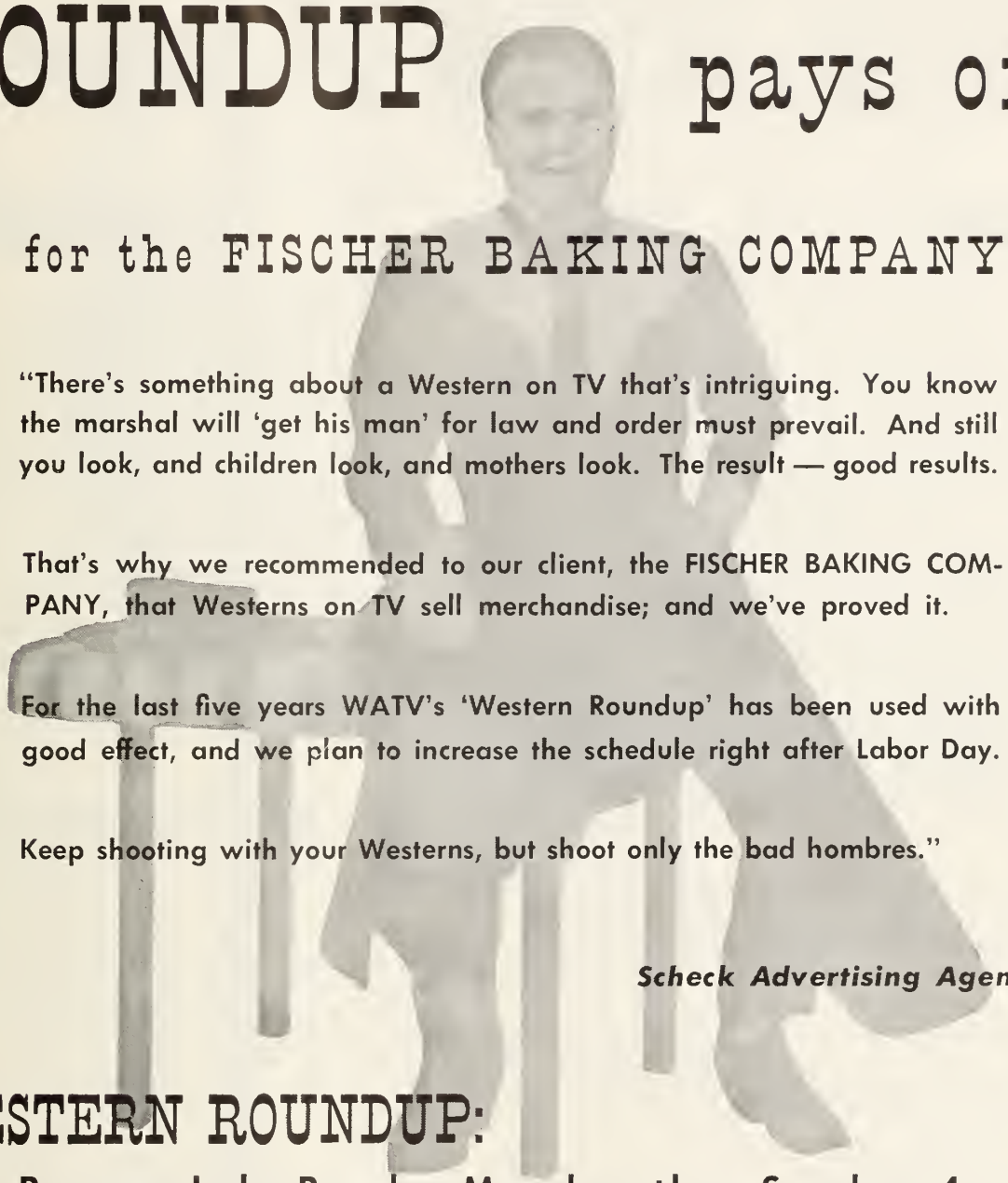
Can uhf sell? Furniture dealer spent $86.34 on single minute announcement on WKNX-TV, Ch. 57 in Saginaw-Bay City, Mich., sold $2,364 worth of "Television Rockers." For other remarkable sales stories see uhf piece page 42.

New national spot radio and tv business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Anahist Co, Yonkers	Super Anahist	Ted Bates, NY	Over 100 radio stns thruout country	Radio: early-morn min anncts; 20 Sep; 26 wks
Anahist Co, Yonkers	Super Anahist	Ted Bates, NY	Abt 40 tv mkts thruout country	Tv: dayti min anncts; 20 Sep; 26 wks
Grove Labs, St. Louis	Varied prods	Harry B. Cohen, NY	50 or more radio-tv stns thruout country	Radio-Tv: anncts; 4 Oct-11 Oct; 20-22 wks
Lydia Pinkham Co, Lynn, Mass	Lydia Pinkham	Harry B. Cohen, NY	East, Southeast mkts	Radio: min anncts; 15 Sep; 16 wks
Pierce's Proprietaries, Buffalo	Dr. Pierce's prods	Kastor, Farrell, Chesley & Clifford, NY	100 stns thruout country	Radio: min anncts; 27 Sep; 13 wks
Wheatena Corp, Rahway, NJ	Wheatena	Brisacher, Wheeler & Staff, NY	25 radio stns	Radio: 5-min early am news progs; 7 Sep; 26 wks

WESTERN ROUNDUP pays off

for the FISCHER BAKING COMPANY



"There's something about a Western on TV that's intriguing. You know the marshal will 'get his man' for law and order must prevail. And still you look, and children look, and mothers look. The result — good results.

That's why we recommended to our client, the FISCHER BAKING COMPANY, that Westerns on TV sell merchandise; and we've proved it.

For the last five years WATV's 'Western Roundup' has been used with good effect, and we plan to increase the schedule right after Labor Day.

Keep shooting with your Westerns, but shoot only the bad hombres."

Scheck Advertising Agency, Inc.

WESTERN ROUNDUP:

with Ranger Lyle Reed — Monday thru Sunday 4 - 5 p m

TELEPULSE: 4.1 quarter-hour average January — June

channel 13 watv

covering metropolitan new york-new jersey

TELEVISION CENTER, Newark 1, New Jersey Rep: Weed Television Corp.

the magazine radio and tv advertisers use

SPONSOR

Volume 8 Number 15
26 July 1954

ARTICLES

Are YOU afraid?

SPONSOR's media study findings that fear plays a big role in admen's selection of media brought a brace of controversial opinions from agency heads — **31**

Net radio helps build the State Farm name

The State Farm Automobile Insurance Co. wants to hit prospects repeatedly during the short time of their periodic interest in auto insurance. Two network radio shows achieve this purpose, get one-third of firm's budget — **34**

TIMEBUYERS: 1. *The group approach*

This is the first in a series of three articles explaining the organization of three different types of media departments in top 20 agencies. Detailed this issue is the setup at Benton & Bowles which represents the "group approach" — **36**

Local food chain battles the giants with radio

Barber's, a supermarket chain in Albuquerque, spends 60% of its ad budget on local radio shows and weekend saturation announcements to compete in its area with the retail giants of the grocery industry — **39**

10 ways to put more sell in your tv commercials

Irving Settel, tv consultant and educator, analyzed some 400 video pitches with the aid of a student panel, comes up with some basic do's and don'ts in making commercials on television more effective — **40**

How well can uhf sell?

Recent headlines have been painting an often-dreary picture of uhf. SPONSOR takes a peek behind scenes, comes up with a fistful of solid results stories from advertiser use of the medium — **42**

Rotisseries on the air

In the one year between 1952 and 1953, national broiler sales leaped from $13 million to well over $72 million. The use of tv, largely for demonstration purposes, had much to do with this phenomenal sales rise — **44**

COMING

Uhf tv: a status report

A follow-up to the eye-opening uhf results stories appearing in this issue (see above), will highlight the problems of uhf in timebuyer terms — **9 Aug.**

Why 100% of Doeskin's budget is in radio-tv

This tissue manufacturer associates its name with Kate Smith on tv and Robert Q. Lewis on radio, both network efforts; uses no other advertising — **9 Aug.**

DEPARTMENTS

TIMEBUYERS
AGENCY AD LIBS
49TH & MADISON
NEW & RENEW
MR. SPONSOR, Albert Plaut
P. S.
NEW TV STATIONS
NEW TV FILM SHOWS
ROUND-UP
FILM NOTES
RADIO RESULTS
SPONSOR ASKS
AGENCY PROFILE, Robert Orr
TV COMPARAGRAPH
NEWSMAKERS
SPONSOR SPEAKS

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DON'T "PICK BLIND" IN SHREVEPORT!



LOOK AT KWKH's HOOPERS!

KWKH's radio competition consists of three network affiliates, plus one independent. But *look* at the Hooper-proved dominance of KWKH in Metropolitan Shreveport — *morning, afternoon and night!*

JAN.-FEB., 1954 — SHARE OF AUDIENCE

TIME	KWKH	STATION B	STATION C	STATION D	STATION E
MON. thru FRI. 8:00 A.M. - 12:00 Noon	38.1	19.5	6.2	16.0	19.5
MON. thru FRI. 12:00 Noon - 6:00 P.M.	44.3	21.2	9.2	6.1	19.4
SUN. thru SAT. EVE. 6:00 P.M. - 10:30 P.M.	54.6		11.2	8.5	24.0

LOOK AT KWKH's SAMS AREA!

50,000-watt KWKH obviously gives you far more than the Metropolitan area. KWKH is heard in 22.3% more daytime homes than *all other Shreveport stations combined,* and at the lowest cost per-thousand-listeners!



KWKH

A Shreveport Times Station

TEXAS
SHREVEPORT, LOUISIANA
ARKANSAS

50,000 Watts • CBS Radio

The Branham Co. Representatives

Henry Clay General Manager

Fred Watkins Commercial Manager

Announcing the curtain-raiser in

NO TALENT COSTS . . .

The Revolutionary New World COMET PLAN



1st Time Together on the Air.... America's No. 1 pin-up and America's No. 1 music-maker

Your Golden Opportunity

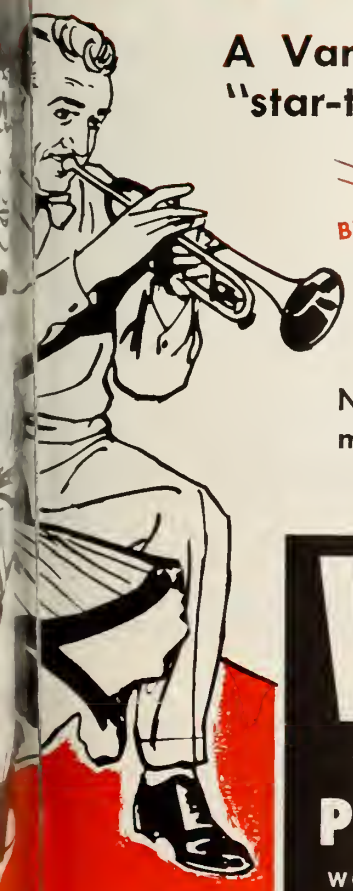
to put this profitable pair to work for you EXCLUSIVELY in your market!

PROGRAM COSTS FOR WORLD-AFFILIATES!

A FULL HOUR SHOW
(ON COMPLETE OPEN-END TRANSCRIPTION)

FIVE DAYS A WEEK
A NEW SHOW EVERY DAY, 52 WEEKS A YEAR

THE BETTY GRABLE HARRY JAMES SHOW



A Variety-Filled musical treat sparkling with "star-talk" of music, movies and show people.

SALES-BRIGHT!

BIG-NAME BANDS!

ENCHANTING MUSIC!

STAR VOCALISTS!

FASCINATING DIALOGUE!

Already more than **325 Stations** have become WORLD COMET STATIONS

Never in the history of library service has anyone dared to make an offer like this. Mail Coupon below for full details.

WORLD
SALES AND PROGRAM SERVICE
WORLD BROADCASTING SYSTEM, INC.
488 Madison Avenue, New York 22, New York
CINCINNATI HOLLYWOOD

CANADIAN REPRESENTATIVES . . . ALL-CANADA RADIO, FACILITIES LIMITED, VICTORY BUILDING, TORONTO

WORLD BROADCASTING SYSTEM, INC.
488 Madison Ave.
New York 22, N.Y.
Rush money-making details of your NEW COMET PLAN.

(YOUR NAME AND TITLE)

(COMPANY NAME)

(COMPANY ADDRESS)



IT WAS KBIG NEWS

for a year-old station to win
A 1953 TOP AWARD

Now it's headline news as . . . KBIG AGAIN WINS NEWS AWARD.

The Radio and Television News Club of Southern California judges the hourly five minute strips "Listen to Lisser" to be

"The Best News Reporting of any non-network radio station."

KBIG and the John Poole Broadcasting Company are grateful to the News Club, to United Press, to program director and newscaster Alan Lisser, news director Larry Berrill, writer Margee Phillips, the entire Hollywood and Avalon announcing staffs, to the advertisers and their agencies who make it all possible.

"Music, news, time all day long".

10,000 WATTS AT 740 **KBIG**

STUDIOS IN AVALON AND HOLLYWOOD

GIANT ECONOMY PACKAGE OF SOUTHERN CALIFORNIA RADIO

The Catalina Station
John Poole Broadcasting Co.
KBIF • KBIG
6540 Sunset Blvd., Hollywood 28, Calif.
HOllywood 3-3205
Nat. Rep. Robert Meeker Assoc., Inc.

Timebuyers at work



Daniel S. Heath, *media director, Hazard Advertising Co., New York, handles the media strategy and planning for accounts spending some $3 million a year. At the same time, he acts as all-media buyer, choosing from among availabilities and actually placing orders. "Recently I put most of Bridgeport Brass Co.'s budget into radio," he told* SPONSOR. *"As a maker of insecticides this firm was interested in cheap national coverage throughout the summer. We wanted to reach people at the same time as the mosquitoes do, so we bought nighttime radio."*



Donna Quigley, *radio-tv director, Caytoa, New York, has become a boxing expert from her work in placing* Greatest Fights of the Century, *a 15-minute tv film show, in some 60 markets for Chesebrough Vaseline Products. "We found that the best time for us is right after live boxing or wrestling matches," Donna told* SPONSOR. *"At these late-evening times we get the audience we want for our product (mainly male, but some women), and we find the audience keyed to our message." This psychological factor is also vital in slotting announcements.*



Donald Foote Jr., *Benton & Bowles, New York, feels that nighttime spot tv announcements are an excellent medium for putting across short-term sales promotion plans or for the introduction of new products. "They don't replace network tv programing, with its prestige value," he added. "Rather, they supplement it. Because of spot tv's flexibility an advertiser can completely tailor his frequency impact to the special needs in a particular market, or he can vary his copy theme by regions or market conditions."*



Jack McCarthy, *Ted Bates, New York, looks forward to the day when all the tv stations in the country will get together to sponsor an impartial survey about themselves. "A truly objective survey," says Jack. "Today it's still difficult to get a single reliable source for a station's coverage area and set counts within its market. And, even if a buyer feels he has a reliable source of information for one station, he may find it hard to compare this data with that provided by a competing station because the two use different surveys."*

Coverage that counts!

...in rich, industrial, outstate Michigan

WJIM TV

Now **100,000 WATTS**



NBC
CBS
ABC

H-R REPRESENTATIVES

Delivering America's greatest trademarks in America's 36th Market....

WJIM-TV

CHANNEL **6** LANSING

KPQ
WENATCHEE
WASHINGTON
Leads the PARADE!
KPQ's N.C.S. AREA GIVES YOU
1 1/4 state's cash farm income
2 185 million retail sales
3 Columbia Basin ... fastest growing and increasing farm market.
KPQ
5000 WATTS
560 K. C.
WENATCHEE
WASHINGTON
Reg. Rep.- Hugh Feltis, Seattle, Wash.
Nat'l. Rep.- Forjoe & Company, Inc.

AGENCY AD LIBS



by Bob Foreman

Even the most intense research hater among us would have to, in all fairness, admit there are a few pearls to be pried from the common shells laid at our feet by the practitioners of Statistical Wisdom and Second Guessing.

Not the least of these is the fact that the very presence of the Numbers Merchants keeps a writer on his toes and forces those who O.K. copy to be more alert than perhaps might be the case were no one keeping tabs.

The presence of researchers also causes us to review the rules of the obvious as we look over a storyboard or piece of radio copy—a chore that can only serve a good purpose for what is obvious is more direct and that usually makes for a better commercial.

On the other side, statistical evidence gives us a little more strength with which to stand up and argue against the merely novel, the bizarre for bizarre's purpose, and the too-too-clever which miens are bound to creep into our work because copywriters and commercial artists are so inhibited by the fact they must be business men.

Despite all these pluses it is still distressing to see how much reliance is placed upon the edicts of research folks and how rigidly copy is being held up to them and their criteria.

Having been subjected to this painful process for many years as a copywriter, I have come up with some conclusions on how to assure any advertiser that his commercial will rate high in Playback, Recall, Believability Quotient or whatever word game he may be playing at the time. It doesn't matter which of the techniques is applied against it—my Jiffy Ad-Kit will assure you of coming out well.

It is necessary to state here, however, that it's possible a high rating on the chart will have no bearing on whether the commercial will do the job it is supposed to—i.e., sell the product.

Got paper and pencil? All right—first, get one simple thought for your commercial. Now—express this thought in the simplest of terms and the shortest of phrases. Avoid the catchy if it is at all cryptic. Be straightforward to the point of dullness and as direct as the man in an *Esquire* cartoon.

In radio—express it with a sound gimmick. In tv—use some visual device to set up this thought—perhaps, scratch-off or a wipe on or maybe unscrambling animation.

(*Please turn to page* 60)

NOW TELECASTING

channel



KWK-TV ST. LOUIS

100,000 WATTS

OVER 600,000 SETS IN THIS AREA

ANTENNA HEIGHT 563 FEET

CBS TELEVISION NETWORK

Represented Nationally by

THE KATZ AGENCY, INC.

Use Columbia Pacific Radio and

REDISCOVER THE WEST!

Westward bound? Team up with the Columbia Pacific Radio Network. You'll discover CPRN carries the most weight throughout today's $20-billion Pacific Coast market. And there are four sound reasons why:

RADIO IS EVEN MORE POPULAR ON THE COAST than it is nationally. Westerners spend an average of 17.3% more time with radio than the national average.

CPRN MATCHES POWER TO POPULATION. Only CPRN has the Balanced Coverage to match the Coast's spread-and-cluster pattern... maximum-power stations where population is spread out (example: the Los Angeles market covers an area the size of Connecticut) and moderate-power stations in areas where population is concentrated in smaller clusters. As a result of this Balanced Coverage, day and night more families listen to CPRN, in total, than listen to any other West Coast network.

CPRN HAS THE LARGEST SHARE of the radio audience in the West year after year. And CPRN's audiences are more than 6% larger today than in 1948, before television.

ADVERTISERS ARE AWARE OF THESE FACTS. As a result, CPRN carries more business than any other West Coast network!

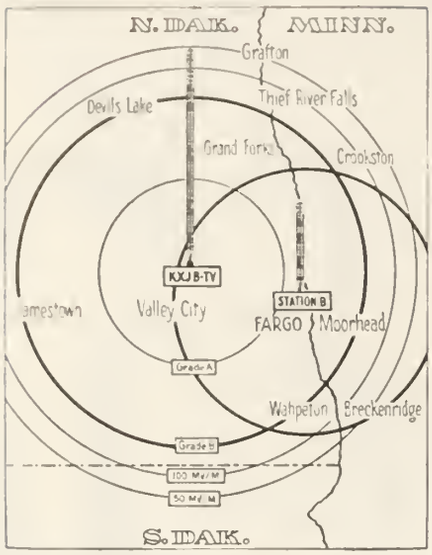
Give you a lift to the Coast? Call CBS Radio Spot Sales or... ***THE COLUMBIA PACIFIC RADIO NETWORK***



All sources on request.


CPR

Want to reach the "people" in the Dakota area?



Buy KXJB-TV

FARGO—VALLEY CITY, N. DAK.

Compare!	KXJB-TV	Station B (Fargo)
Sea level	1410 ft.	950 ft.
Antenna	1085 ft.	433 ft.
Above sea level	2495 ft.	1383 ft.
Power	100 KW	65 KW
Sig. "B" area	App. 75 mi	App. 52 mi
Base "A" rate	$200–hr.	$200–hr.
Channel	4	6

Channel 4, the state's choicest channel, was allocated to Valley City making it possible for KXJB-TV with maximum power and 1085-ft. tower to cover Fargo-Moorhead, Grand Forks, Devils Lake, Jamestown, Valley City, Wahpeton, Breckenridge and Crookston with a good solid 100 microvolt signal. 7 markets for the price of one. (See map).

MARKET DATA: Over 135,000 urban and rural families within 50 M V M line. Average retail sales per household $4272 per yr. (urban and rural). Average retail sales per household $6794 (Fargo trade area) — better average than such cities as Boston, Los Angeles, Detroit, Minneapolis.

PROGRAM POLICY: Serving the predominant Dakota agricultural area with true "Farm Programming", KXJB-TV is ably assisted by a program advisory board of the North Dakota State Agricultural College.

REPRESENTED BY WEED TELEVISION

SALES OFFICE: BOX 626, FARGO, N. D.
PHONE 446-1

NORTH DAKOTA BDCST. CO., INC.
KSJB-600 K.C. JAMESTOWN, N. DAK.
KCJB-910 K.C. MINOT, N. DAK.
KCJB-TV CH. 13 MINOT, N. DAK.

KXJB-tv CHANNEL 4 CBS VALLEY CITY-FARGO, N.D. 100,000 WATTS

49th and MADISON

SPONSOR *invites letters to the editor. Address 40 E. 49 St., New York 17.*

MILK COOPERATIVE

In your June 14, 1954 issue you had a wonderful story about the Inter-State Milk Producers' Cooperative and their successful activities on radio ["Radio makes big-city friends for dairy farmers." page 44].

Please send me two issues of that magazine as I would like to send them to people who would be most interested.

EVANS G. OLWELL JR.
Gundlach Advertising
Cincinnati

• Extra copies of the 14 June issue containing the story on the milk cooperative's use of radio cost 50c apiece.

RATINGS

We would like to get permission to reprint the article by J. B. Ward on page 40 of the May 31 SPONSOR ["I say ratings are opinions"].

This is a story that we have always preached and Mr. Ward's comments could be of help to us locally.

KENNETH M. COOPER
General Manager
WORC, Worcester

• Material which has appeared in SPONSOR may be reprinted provided permission is requested in writing and credit is given.

PROGRAM GUIDE

We would appreciate your sending us two copies of the *Program Guide.*

We did not receive our copy and would like to use them in the planning of our new advertising campaign.

SAM RESNICK
D'Franssia Laboratories
Los Angeles

In borrowing a cliche from Walter Winchell, I would like to toss a dozen orchids your way.

Since SPONSOR's inauguration I've made no secret of the great admiration I've held for your publication and SPONSOR's staff. This feeling has grown with each information-packed copy of SPONSOR through the years.

Today's orchids are sent for your magnificent 1954 radio and tv station *Program Guide.* It represents a painstaking job of reporting classified radio and tv markets and will remain a treasured piece of research material to be used with great relief by all members of the broadcasting industry.

I shall recommend its use most highly.

DEXTER D. HALLE
Vice President & Director
Cambridge School of Radio and Tv Broadcasting
New York

My hat's off to you for the new 1954 radio and tv station *Program Guide,* just received. It's the first intelligent approach I have ever seen to our particular type of specialized programming. . . .

ROBERT N. PINKERTON
XEO-XEOR
Brownsville, Tex.

• SPONSOR's 1954 *Program Guide* is available free to subscribers. Extra copies cost $2 each.

SPONSOR REPRINTS

I am a faithful reader of SPONSOR which arrives at our office regularly. It seems there is never enough time to devote to each issue and many times I have allowed an issue to get out of my hands before I have been able to finish particular articles.

Therefore, I would like to take advantage of the offer by SPONSOR in the May 17 issue ["Can you use these SPONSOR reprints?" page 54]. I am listing below the material that I would like to have.

JACK OWEN
Radio and Television
Foote, Cone & Belding
Chicago

• For a complete list of reprint availabilities and prices please refer to the 17 May 1954 issue, page 54.

ALL-MEDIA BOOK

Could we please reserve a copy of your All-Media Study which is to be published this coming summer? We have found these articles very interesting and would like a copy of the book when it is ready.

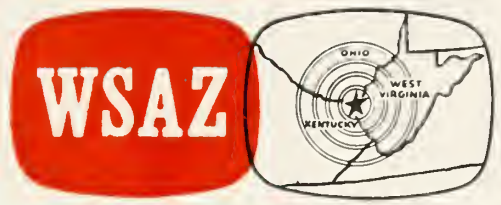
S. RUSSELL
The Baker Advertising Agency
Toronto

GOOD AS 4,561 TONS OF GOLD!

Anybody with that much wealth could buy all kinds of things. And, as a matter of fact, it just happens that the people who *do* have it *do* buy prodigiously. Their golden hoard is represented by its equivalent in green U. S. dollars – nearly *four billion* of them – which is the buying potential you'll find concentrated in an 116-county mint served by WSAZ-TV.

The particular brand of alchemy practiced by nearly a million busy families who live in WSAZ-TV's area is called *industry*. Many of America's largest, best-known manufacturers keep our Ohio Valley communities humming with productivity. Heavy industrial production makes good profits... good profits make bigger payrolls ...and bigger payrolls make people more buying-minded. As an advertiser with something to sell, you can take it from there.

But you can take it faster (and in greater amounts) with the unique help of WSAZ-TV. Across this industrial heart of the nation... in over 400,000 TV homes...WSAZ-TV is the *only single medium* able to reach so much of this golden potential (and with a persuasive power that is paying off handsomely for dozens of happy advertisers). If this prosperous prospect intrigues you, the nearest Katz office can stake out all the facts.



T E L E V I S I O N

Huntington-Charleston, West Virginia

Channel 3 – 100,000 watts ERP

NBC BASIC NETWORK-affiliated ABC and DuMont

Also affiliated with Radio Stations WSAZ, Huntington, and WGKV, Charleston

Lawrence H. Rogers, Vice President & General Manager, WSAZ, Inc.

Represented nationally by The Katz Agency



The International Nickel Company's giant works at Huntington, W. Va., are typical of the many busy industrial installations found throughout WSAZ-TV's 116-county area. Their multi-billion dollar output finds ready demand all around the free world.

4-Prestige stations with but a single thought . . .

RADIO!

RADIO is everywhere. Radio is in every room of the house . . . in most automobiles traveling the highways and city streets . . . on tractors in the fields . . . in garages, stores, barns . . . in fact, wherever people work, rest or play! PEOPLES BROADCASTING CORPORATION is going to buy more radio stations, because we believe in the future of radio as the greatest, most effective of all advertising media. Today, PBC boasts four stations in four rich American markets. Each is programmed to reach substantial citizens with money to spend in the market it serves. They are leaders all . . . prestige stations that sell effectively because they represent the finest in radio.

PEOPLES BROADCASTING CORPORATION is owned by the three million policyholder-owners of the Farm Bureau Automobile Insurance Company, Columbus, Ohio. All PBC stations broadcast timely, interesting public service features. Each station has won an impressive number of public service awards. Besides fulfilling its obligation to act in the public interest with such programming, each station retains its regional leadership by constantly attracting public attention. PBC stations act on the principle that there is no distinct separation between commercial and public service radio . . . that to *sell*, a station must also *serve*. The stature of all four PBC stations would seem to prove that principle valid.

PEOPLES BROADCASTING CORP.

MURRAY D. LINCOLN, *President*
HERBERT E. EVANS, *V.P.-Gen. Mgr.*

1 WMMN- CBS 5,000-920

FAIRMONT, W. VA. REP. H.R.
A. G. FERRISE, *Gen. Mgr.*

FIRST since 1928. In North Central West Virginia. WMMN is FIRST in coverage, power, penetration and FIRST in audience. WMMN is the ONLY station that delivers this vital market.

2 WTTM- NBC 1,000-920

TRENTON, N. J. REP. FORJOE
FRED L. BERNSTEIN, *Manager*

Covering Central New Jersey and the Delaware Valley. Trenton is the Hub in this vast industrial area with a population of 300,000 in the retail trading zone, plus 16,000 new homes in Levittown, Pa., and 4,000 new homes in Fairless Hills, Pa.

3 WRFD- IND. 5,000-880

WORTHINGTON, OHIO REP. GEO. CLARK
JOSEPH D. BRADSHAW, *Manager*

WRFD's primary signal dominates 72 of Ohio's 88 counties. WRFD is programmed for rural and small town listeners who account for 46% of Ohio's total retail food sales . . . 40% of the retail drug sales.

4 WGAR- CBS 50,000-1220

CLEVELAND, OHIO. REP. CHRISTAL
CARL E. GEORGE, *Gen. Mgr.*

—serving 4½ million friends in Northern Ohio with the best in radio. Cleveland ranks No. 1 among metropolitan markets in the nation for consumer spendable income with $7,492 per household. (Consumer markets, SDRS, 1954)

Just a note to say that, on all counts, yours is one of the best publications of its type in the field. Would you please put my name down for the All-Media Evaluation Study book as soon as it comes out.

GODFREY TUDOR
Horace N. Stovin & Co.
Winnipeg

• **SPONSOR's All-Media Evaluation Study will be published in book form this summer. Price per copy is $4. You may reserve a copy now by writing to 40 East 49 St., New York 17.**

RADIO/TV DIRECTORY

I note your offer for a free copy of a pocket-size Radio/Tv Directory.

How are chances of getting *three* copies? I'd like to present the other two to a couple of my bosses.

CARL E. BEHR
Business Manager
Radio-Tv Department
Needham, Louis & Brorby
Chicago

Thanks for a copy of the latest "Radio/Tv Directory" of New York and Chicago. I could use a couple of extra copies of the latter if you have them.

HAROLD ESSEX
WSJS, Winston-Salem

• **The New York and Chicago Radio/Tv Directory is available to subscribers as a SPONSOR service. Extra copies are furnished on request while available.**

WEEKEND RADIO

Congratulations on an outstanding service to the radio industry through your publication of the series on weekend radio ["Weekend radio: are you missing a good bet?" 14 June 1954: page 36, Part I; 28 June 1954, page 33, Part II].

Advertisers and the medium alike have for many years overlooked the possibilities of radio during this peak listening period. I must take exception to your statement that stations offer announcements and programs on weekends at discounts up to 45%. An analysis of Seattle radio indicates that independent station rates remain constant—network stations do have discounts.

Your article prompted KOL to analyze its weekend audience as compared with the Monday-through-Friday period (KOL is a strong independent during this period in Seattle). Look at the results:

OUT OF HOME (PULSE)

	Saturday	Sunday
6 am-12 noon	50% increase	100% increase
12 noon-6 pm	64.3% increase	107% increase
6 pm-midnight	15.7% decrease	64.8% decrease

IN-HOME (PULSE)

	Saturday	Sunday
6 am-12 noon	25% increase	150% increase
12 noon-6 pm	50% increase	25% increase
6 pm-midnight	11.1% increase	44.4% increase

IN-HOME (HOOPER)

	Saturday	Sunday
6 am-6 pm	124% increase	220% increase

Thanks to your article, the KOL sales staff is now telling the story of the value of weekend advertising to clients. To help us do so, please send us 75 copies of reprints of the series on this subject. Keep up the good work!

BILL SIMPSON
KOL, *Seattle*

• **Reprints of the two-part "Weekend radio" series cost 25c apiece. Quantity prices on request.**

AIR IN FRANCE

Subscribers to SPONSOR since nearly three years, we have appreciated very much its dynamism, its efficiency and the thorough fashion in which all questions are presented and examined.

"Programmes de France" of which I am the manager is the most important European enterprise concerned with the recording of sponsored radio programs.

Sponsored television, although it is just starting in Europe (Tele Luxembourg will broadcast its first television programs next November) is now claiming all our attention.

In this early stage, and wishing to avoid as many pitfalls as we can, we must try and profit from the experience that your country must have accumulated in nearly 10 years of tv experience.

That is why we have decided to take a trip to the United States.

Could it be possible for you to send me a list of the most important agencies and stations concerned with the elaboration, recording and/or direct broadcasting of tv programs and public shows.

JEAN D'AGOSTINO
Manager
Les Programmes de France
Paris

• **SPONSOR's Radio/Tv Directory lists major agencies and stations in New York and Chicago. It is available free to subscribers.**

Maryland's Most Honored Television Station

WAAM 13
CHANNEL

NOW!
maximum power
316,000
WATTS

ADDED
To The Finest Studio and Production Facilities in Baltimore

Have You Seen the WAAM Story

?

represented nationally by
HARRINGTON, RIGHTER & PARSONS, INC.

WAAM 13
CHANNEL
TELEVISION HILL
BALTIMORE, MD.





SURE TO BE THE HOTTEST SHOW SINCE DRAGNET

NOW ON TELEVISION

...39 brand new half-hour films

Thrilling adventure. Mike Waring, The Falcon, is an undercover intelligence agent for the government. His assignments take him all over the world—on both sides of the Iron Curtain. Wherever he goes, The Falcon meets mystery and adventure.

Outstanding production. Exciting foreign backgrounds add to the superb realism. Inspired production by Hollywood's Harry Joe Brown keeps the action trigger-fast!

A great new star. Charles McGraw, as Mike Waring, is the most dynamic personality on TV since Jack Webb. His pictures include "The Killers," "War Paint," and the soon to be released "The Bridges At Toko-Ri."

Ready-made audience. The Falcon has proved popular during nine great years on radio for such sponsors as Procter & Gamble, General Mills, and Kraft.

Low cost per thousand. Nielsen says, "Mysteries deliver the lowest cost-per-thousand in night-time television."* And the best new mystery-adventure show on the market is THE FALCON.

THE FALCON carries with it NBC FILM DIVISION'S exclusive merchandising package:

- to help bring in every possible viewer
- to help bring in every possible customer

For high-flying sales in your market, ride with THE FALCON. Call, write or wire *today*.

**Based on Sept.-Oct. 1953 Nielsen Television Index. Evening shows half-hour or longer.*

NBC FILM DIVISION

SERVING ALL SPONSORS . . . SERVING ALL STATIONS

30 Rockefeller Plaza, New York 20, N. Y. • Merchandise Mart, Chicago, Ill. • Sunset & Vine Sts., Hollywood, Calif.
In Canada: RCA Victor, 225 Mutual Street, Toronto • 1551 Bishop Street, Montreal

No matter how you look at KTVU's *market---*

IT'S IMPORTANT!

Any one of the following three areas is an important TV market by itself! COMBINED - - population-wise - - they total **California's third largest market!**

SAN JOAQUIN COUNTY *Stockton*	1. *Unduplicated coverage of San Joaquin and Stanislaus counties* *San Joaquin County*	*227,000 Population* *92nd market* out of top 100 (NBC research)
	Add *Stanislaus County*	*144,000 Population*
	Combined Counties	*271,000 Total Population*
	Combined San Joaquin and *Stanislaus* counties would *equal* a *market*	*63rd* (estimate—out of top 100 Sales Management)
		Add
SACRAMENTO COUNTY *Sacramento*	2. *Sacramento county*	*336,000 Population* 72nd market out of top 100 (Sales Management)
Add Alameda — Contra Costa — Sutter — El Dorado — Placer — Merced — Solano — Tuolumne — Glenn — Yolo Calaveras — Colusa — Amador	3. *Continuous counties*—partial and full county coverage—*13 counties*—pro-rated *population total* over *400,000 Population*	

Grand total within **KTVU'S** ***effective signal area!!!!***
over 1,000,000 population!!!!
over 100,000 UHF homes to date!!!!

One-Half Million Watts From Half-Mile in the Sky!

KTVU **36 NBC-TV**

Represented by George P. Hollingbery Company

New and renew

1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Amoco, Balt	Jos Katz, Balt	CBS 83	Rhythm on the Road; Sun 4:30-5 pm; 4 July; 13 wks
Cat's Paw Rubber Co, Balt	S. A. Levyne Co, Balt	ABC 353	Modern Romances; M 11-11:15 am; 26 June; 8 wks
Chevrolet Div, Gen'l Motors, Detroit	Campbell-Ewald, Detroit	CBS 206	Allen Jackson & the News; Sat 1:30-1:35 pm, 3-3:05 pm; 4:55-5 pm; 3 July; 13 wks
Chevrolet Div, Gen'l Motors, Detroit	Campbell-Ewald, Detroit	CBS 206	Robert Trout & News; Sun 9:55-10 am, 1-1:05 pm, 2:30-35 pm, 5:55-6 pm; 4 July; 13 wks
Chevrolet Div, Gen'l Motors, Detroit	Campbell-Ewald, Detroit	CBS 206	Robert Trout & News; M-F 9:55-10 am; 5 July; 13 wks
Dole Sales Co, SF	N. W. Ayer, SF	CBS 180	House Party; F 3:30-45 pm; 30 July; 13 wks
Florida Citrus Comm, Lakeland	JWT, NY	MBS 560	Florida Calling with Tom Moore; F 11-11:25 am; 5 July; 52 wks
Lemon Prod Advisory Bd, Cal	McCann-Erickson, LA	MBS 495	Multi-Message Plan; M-F B-B:30 pm; 28 June; no. wks not available
A. E. Staley Mfg, Decatur, Ill	Y&R, NY	CBS 206	Arthur Godfrey Time; M-F (alt days) 10-10:15 am; 19 July; 52 wks
Texas Co, NY	Erwin,Wasey, Inc, NY	ABC 348	Texaco Star Reporter & the Week-end News; Sat & Sun 5 min on hr from 9 am to 11 pm; 3 July; 13 wks
Wm. Wrigley Jr Co, Chi	Direct	CBS 193	FBI in Peace & War; W B-B:25 pm; 30 June; 6 wks
Wm. Wrigley Jr Co, Chi	Direct	CBS 193	Gangbusters; M 9:30-55 pm; 5 July; 6 wks

2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Tobacco Co, Lucky Strike, NY	BBDO, NY	CBS	Jack Benny; Sun 7-7:30 pm; 26 Sept; 39 wks
CIO, Wash	Henry J. Kaufman, Wash	ABC 168	John Vandercook; M-F 7-7:15; 6 Sept; 52 wks
Procter & Gamble, Cinci	Y&R, NY	CBS 173	Brighter Day; M-F 2:45-3 pm; 28 June 52 wks
Procter & Gamble, Cinci	Compton, NY	CBS 132	Guiding Light; M-F 1:45-2 pm; 28 June; 52 wks
Procter & Gamble, Cinci	D-F-S, NY	CBS 168	Ma Perkins; M-F 1:15-30 pm; 28 June; 52 wks
Procter & Gamble, Cinci	Benton & Bowles, NY	CBS 165	Perry Mason; M-F 2:15-30 pm; 28 June 52 wks
Procter & Gamble, Cinci	Compton, NY	CBS 143	Road of Life; M-F 1-1:15 pm; 28 June; 52 wks
Procter & Gamble, Cinci	Benton & Bowles, NY	CBS 104	Rosemary; M-F 11:45-12 noon; 28 June; 52 wks
Procter & Gamble, Cinci	Compton, NY	CBS 160	Young Dr. Malone; M-F 1:30-45 pm; 28 June; 52 wks
Radio Bible Class, Grand Rapids	John M. Camp, Wheaton, Ill	ABC 235	Radio Bible Class; Sun 8-8:30 am; 4 July; 52 wks
R. J. Reynolds (Prince Albert & Cavalier) Winston-Salem	William Esty, NY	NBC 93	Grand Ole Opry; Sat 9:30-10 pm; 3 July; 52 wks

(See page 2 for New National Spot Radio and Tv Business)

3. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
John P. Barry	George W. Clark, NY, acct exec	KYA, SF, Eastern sls rep (hq WINS, NY)
James E. Blake Jr	KSTP, Minneapolis, sls stf	Same, natl sls mgr r-tv
Jim Brown	KMYR, Denver, prom dir	KBTV, Denver, natl sls mgr
William A. Creed Jr	Bertha Bannan, Boston, slsmn	Walker Rep Co, Boston, New Engl sls mgr
Roy M. Danish	MBS, NY, dir comml opers	Same, asst to pres
Edwin L. Dennis	WHB & WHB-TV, KC, sls dept	KMBC-TV, KC, loc tv sls mgr
Eugene B. Dodson	WKY & WKY-TV, Okla City, admin asst	Same, dir of radio opers
Jay Eliasberg	Foote, Cone & Belding, NY, dir adv res	ABC Radio, NY, dir net radio res
Dudley W. Faust	CBS, NY, Eastern sls mgr	Same, net sls mgr
Frederick W. Florenz	Cupples Co, St Louis, sls stf	WBAL, Balt, sls stf
Wilson K. Foster	KLX, Oakland, Cal, sportscstr	Same, mgr
Richard H. Gehring		WTVN, Columbus, O, sls rep
Richard Gerkin	John Blair, NY, sls exec	WNEW, NY, acct exec







Numbers after names refer to New and Renew category

John T. Madigan (3)
Frank Young (3)
W. H. Johnston (3)
Edwin L. Dennis (3)
E. B. Dodson (3)

In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; Station Changes (reps, network affiliation, power increases)

3. National Broadcast Sales Executives (continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
George Gray	WKNA-TV, Charleston, gen sls mgr	WLW-D, Dayton, natl sls rep
Richard G. Godon	West-Pacific Adv, Spokane, acct exec	KGA, Spokane, stn mgr
Francis Hays	WGST, Atlanta, acct exec	WLW-A, Atlanta, acct exec
Thomas J. Henry	MBS, Chi, co-op prog sls dept	Same, acct exec
George J. Higgins	KMBC-KFRM & KMBC-TV, sls mgr	Same, vp
Ben Holmes	KOMA, Okla City, asst mgr	Tulsa Broadcasting Co, Tulsa, natl sls mgr
W. V. Hutt	KLRA, Little Rock, gen mgr	KTHS, Little Rock, comml mgr
Robert Hyland	KMOX, St Louis, genl sls mgr	Same, asst gen mgr and gen sls mgr
Herb Jaffe	Official Films, NY, sls dir	Same, vp & mem bd of dir
Winton H. Johnston	WHB & WHB-TV, KC, sls dept	KMBC-TV, KC, tv sls rep
Austin E. Joscelyn	KOVR, Stockton, Cal, asstg in orep new stn for oper (start Sep)	Same, exec vp & gen mgr
Glenn Kyker	KGE, Detroit, sls dept	WWJ, WWJ-TV, Detroit, sls prom mgr
Albert Larson	Paul H. Raymer Co, NY, sls stf	Avery-Knodel, NY, tv sls stf
Jack Lucas	WCCO, Minn, hd of acctg dept	Same, acct exec on sls stf
John T. Madigan	ABC-TV, NY, mgr spec events	WMTW, Mt. Wash, NH, prog dir
Dick Maguire	KFJI, Klamath Falls, Ore, gen mgr	KUAM, Agana, Guam, resident mgr
S. W. McCready	Eugene Tv, Eugene, Ore, gen mgr	Same, vp
Clyde H. McDonald	Y&R, Toronto, acct exec	BBM, Toronto, res dir
Sherman J. McQueen	Don Lee Bdcstg, Hollywood, comml prog supvr	CBS Radio, Hollywood, asst dir bus affairs
Robert Z. Morrison Jr	NBC, NY, acct exec spot sls	WKBH, WKBT(tv), La Crosse, Wis, sls mgr
Wayne Muller	KBIG, Hywd, acct exec	Same, natl sls mgr
John R. Overall	MBS, NY, Eastern sls mgr	CBS Radio Net, NY, Eastern sls mgr
Anne Nelson	CBS Radio, Hollywood, assoc dir bus affairs	Same, dir of bus affairs
Richard Pack	WNBT & WNBC, NY, dir progs & opers	Westinghouse Bdcstg Co, natl prog mgr
Kenneth E. Patmore	Curtis Publishing, Cleveland, space slsmn	WGAR, Cleveland, adv sls rep
William S. Pirie Jr	WFBR, Balt, sls dir	WCBM, Balt, dir sls
Jack Rayel	NBC TV, NY, prodr "Home" show	Same, gen prog exec
Ralph Sacks	KSAN-TV, SF, comml mgr	KSFO, SF, sls dept
Dean Schaffner	ABC Radio, NY, dir net radio res	Same, dir radio net sls devel & mkt res counsel
Robert Schlinkert	WKRC-TV, Cinci, sls mgr	Same, gen sls mgr
Carl R. Schutz	WATV, Newark, acct exec	WNBC Radio Sales, NY, acct exec
William D. Swanson	Tulsa Bdcstg Co, Tulsa, gen sls mgr	Same, local & reg sls mgr
Milton M. Schwartz	Esquire, NY, prom-pub writer	WNBC-WNBT, NY, adv, prom & mdsg dept
Stan Vainrib	Storer Bdcstg, Birm, Ala	Academy Film Prods, Chi, vp prodn, gen sls
James P. Walker	KATV, Pine Bluff, Ark, gen mgr	Tulsa Bdcstg Co, Tulsa, asst gen mgr
Stu Wilson	KBIG, Hywd, prod & pub serv mgr	KBIF, Fresno, stn mgr
Frank Young	Natl Fdtn for Inf Paral, NY, r-tv pub	Screen Gems, NY, press mgr











Numbers after names refer to New and Renew category

James P. Walker (3)
Ben Holmes (3)
W. D. Swanson (3)
R. H. Gehring (3)
Wilson K. Foster (3)

Wm. S. Pirie Jr. (3)
Jim Brown (3)
C. H. McDonald (3)
W. V. Hutt (3)
Robert Hyland (3)











4. New Agency Appointments

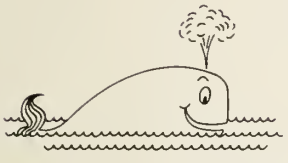
SPONSOR	PRODUCT (or service)	AGENCY
Centaur-Caldwell Div, Sterling Drug, NY	Fizrin	Compton, NY
Fibre Milk Container Dept, American Can Co, NY	Milk containers	Compton, NY
Local Chevrolet Dealers Assn, NY	Automobiles	Compton, NY
KWK, KWK-TV, St Louis, Mo	Radio station and new sister vhf tv station	Rutledge & Lilienfeld, St Louis Mo
MCA TV, Ltd, NY	Film syndicators	Paris & Peart, NY
Polaroid Corp, Cambridge, Mass	Polaroid Land Camera & accessories	Doyle Dane Bernbach, NY
Riggio Tob Corp, Brightswater, NY	Regent cigarettes	L. H. Hartman Co, NY
Adam Scheidt Brewing Co, Norristown, Pa	Valley Forge Beer, Prior Beer, Rams Head Ale	Al Paul Lefton Co, Phila
Tri-State Flavor Co, Div Quaker State Coco-Cola Bottling Co, Pittsburgh	Bottoms Up (canned soft drink)	Wasser, Kay & Phillips, Pittsburgh

Bonus from Mt. Washington TV

$21,000 Chris-Craft "Sport Fisherman"



By using Mt. Washington TV — the TV station with the greatest coverage in America — you can save the cost of a $21,000 Chris-Craft "Sport Fisherman" in 28 weeks of a 15 minute show aired five times weekly.



LARGEST ON THE WAVES

Mt. Washington's more-than-a-mile high TV station covers most of the three states of Maine, New Hampshire and Vermont. On the air in August.



WHAT NETWORK!

This "3-state one-station TV network" covers virtually all the families local TV stations do. Reaches thousands of families they cannot reach. Yet average time costs run 54% less than the combined cost of the three TV stations giving next best coverage.



CBS-ABC

Mt. Washington TV, Inc.

WMTW

Channel 8

Represented nationally by

HARRINGTON, RIGHTER & PARSONS, Inc.

THE NAME IS

Loved by thousands

A barrel of fun

Radio's "Coffeehead"

Sells everything

Every morning 6 to 10

Nearly everyone listens



Larsen's the name and WEMP is the station. Milwaukeeans know THAT combination means the best in radio.

And so do dozens of shrewd national advertisers who recognize Coffeehead's leadership among Milwaukee radio personalities.

Join them and find out how WEMP delivers up to twice the Milwaukee audience per dollar of Milwaukee network stations.*

CALL HEADLEY-REED!

**Based on latest available Pulse ratings and SRDS rates.*

WEMP WEMP-FM
MILWAUKEE

HUGH BOICE, JR., Gen. Mgr.
HEADLEY-REED, Natl. Rep.

24 HOURS OF MUSIC, NEWS, SPORTS



Mr. Sponsor

Albert Plaut

Advertising, Promotion, Merchandising Manager
Dorothy Gray, New York

When Albert Plaut, Dorothy Gray's advertising manager, looked over the results of the Stewart Dougall consumer survey that his firm had made, he found that he had the very best cosmetics market right in his own home: his 12-year-old daughter.

It seems that the mean average age for using makeup and nail polish in the U.S. is 12 years and two months. Dorothy Gray, however, had been particularly strong among the 30 year-and-older age group. Plaut thought the situation over and decided that tv was the natural medium for making the Dorothy Gray line popular among the 25 year-and-under group.

Here's how he approached this medium, new in Dorothy Gray advertising history:

The initial tv test ran in Houston and Los Angeles between 1 May and end of July 1953 (through Lennen & Newell). It consisted of minute announcements, scheduled during the day and evening. Sales results coupled with reaction of retailers in those markets proved the pull of the medium.

Dorothy Gray's second tv test was a more comprehensive one running from 1 March through 20 June 1954. It included minute announcements in these 10 cities: New York, Boston, Atlanta, Detroit, Chicago, Washington, Cleveland, Dallas, San Francisco, Los Angeles. The firm used an average of eight minute announcements a week to advertise three products out of Dorothy Gray's line of cosmetics ranging from a $1.00 lipstick to a $3.50 hormone cream.

"We felt that this test was conclusive," Plaut told SPONSOR. "The results were satisfying not so much in terms of sales, but rather in demand for the brand by retailer accounts we had previously not carried."

In 1954 roughly 65% of the total national budget will go into tv. Dorothy Gray has signed a 52-week contract with ABC TV for co-sponsorship of *The Ray Bolger Show* with Lysol over a 67-city hookup. The program, a half-hour musical situation comedy, will cost about $32,000 a week to produce. Its major purpose will be to popularize the Dorothy Gray line among young women under 25.

Besides contributing one actual and one potential customer to the Dorothy Gray line in his own family, Plaut guarantees that both his 12-year-old and his nine-year-old daughters are Ray Bolger fans.

★ ★ ★



1954
-1921
33 years

We're proud of the results 33 years experience enables us to give to you, our sponsors—and we're proud of the 92% consistent listenership within WSPD's 16 county, billion dollar market.

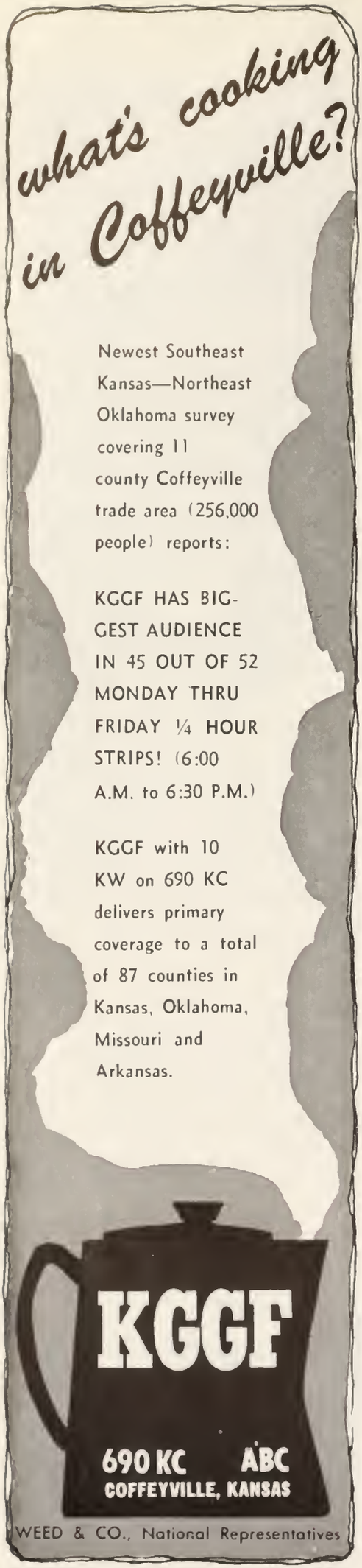
Let us show you what outstanding results you can get by taking advantage of WSPD's experience and WSPD's loyal listenership. Call your nearest Katz representative or ADams 3175 in Toledo.

A STORER STATION

WSPD AM-TV
TOLEDO, OHIO

Represented Nationally
by KATZ

Storer Broadcasting Company
TOM HARKER, NAT SALES DIR., 118 E 57th STREET, NEW YORK



New developments on SPONSOR stories

P.S.

See: "Hucksters: what you can do about them"

Issue: 31 May 1954, page 27

Subject: 4A's Advisory Council takes new steps to reduce objectionable ads

Any member of 4A's guilty of objectionable advertising now faces the possibility of loss of membership in the organization.

Before any agency charged with objectionable advertising is expelled, however, the 4A's Advisory Council will meet with agency representatives to discuss the infringement. The Council will then report on the outcome of this meeting to the 4A's Board of Directors.

Following receipt of the report the Board may, if it so decides, proceed to annul membership of the offending agency.

The Advisory Council is composed of all former chairmen of the board and presidents of the association who are connected with member agencies and the current chairman. Advisory Council chairman is Earle Ludgin, president of Earle Ludgin & Co., Chicago.

Advisory Council action in expelling members would be undertaken only in cases where agencies were clearly felt to be at fault in sugge-ting or encouraging objectionable advertising. Says Earle Ludgin, "In cases where the agency is trying to restrain a client and is not itself aiding or abetting objectionable advertising, AAAA would clearly want to assist the member concerned."

The 4A's also deals with objectionable advertising through the monthly Interchange of Opinion on Objectionable Advertising. Participating member and non-member agencies report examples of objectionable advertising to the Interchange. Complaints received are passed along by the 4A's to the agency which had originated the advertising, without identifying the source of the complaint. No pre:sure is brought to bear, and the agency can take whatever action it sees fit. ★ ★ ★

P.S.

See: "International Radio, Tv Section"

Issue: 28 June 1954, page 41

Subject: First commercial tv station opens in French Morocco

The first commercial television station in Africa was opened recently in Casablanca, chief seaport of French Morocco.

The station is the first of a planned television network linking all major cities of the protectorate and covering an estimated population of eight million. A second station is planned in Rabat.

The Casablanca station began experimental telecasting 22 February, televised some 20 hours of weekly programing through April. It has just upped its weekly total to 30 hours, plans to program 40 or 50 hours a week after October.

Among the problems faced by this pioneer tv station in Africa is one of programing. The French Morocco population is divided into three groups with different economic and cultural backgrounds and different native tongues: the Arabic population, the French settlers and colonial officers and a large number of Americans. The station originally planned to divide its programing hours among Arabic, French and English shows. It now hopes to develop a technical solution to the language programing problem whereby two sound signals are radiated simultaneously with the vision signal: one in Arabic and one in French.

Owner of the station, the Compagnie Marocaine de Radio-Television, predicts there will be at least 50,000 tv sets in the area within the next four or five years. This figure represents one-quarter the present number of radio sets there. ★ ★ ★

KNX NEWS IS GOOD NEWS IN LOS ANGELES!

Twelve of the thirteen top-rated daytime Los Angeles radio programs (according to Pulse) are *KNX* programs!

Six of the twelve are KNX *news* programs!

Five of the six are KNX *locally produced* news programs!

And these five quarter-hour local KNX news strips command an average rating of 5.6... deliver an average of 238,670 in-and-out-of-home listeners per quarter-hour every day!

For details about top-rated news programs on the most listened-to station in Southern California, call KNX or CBS Radio Spot Sales.

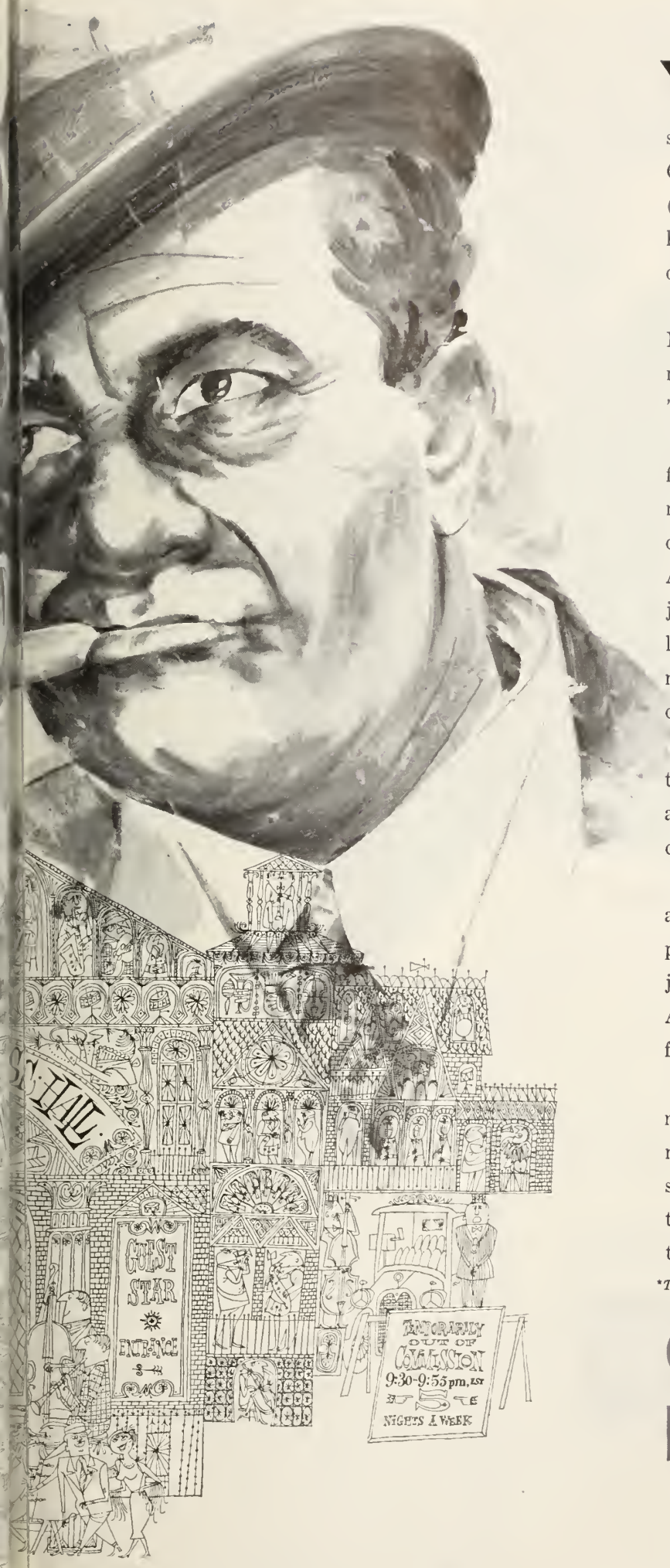
CBS OWNED • LOS ANGELES • 50,000 WATTS KNX

Sources on request

C'mon and Hear

The New Amos 'n' Andy Music Hall
five nights a week direct from
the Mystic Knights of the Sea Lodge





You'd never suspect it from their offhand manner, but they're the most legendary salesmen in the land. One of them is Freeman Gosden (Amos). The other, Charles Correll ('n' Andy). And all four of them put together have had Americans coming back for more, day after day, week after week, for 25 years.

Beginning this fall CBS Radio will present them Monday through Friday evenings in one of the most exciting new formats in all radio: "The Amos 'n' Andy Music Hall."*

Through a special arrangement with The Kingfish—Vice-President in Charge of the Whole Business—the show originates from the Grand Ballroom of the Lodge of the Mystic Knights of the Sea. And next to the bandstand, Amos 'n' Andy will be joined by the kind of guest stars that only two lifetimes like theirs could command. All the great names from radio, the stage, and from every kind of screen you can think of.

What's more, Gosden 'n' Correll will personally tell the commercial stories of America's biggest advertisers—with all the irresistible candor and charm that makes whatever they say the last word.

This great big nightly 'sociable' promises to attract a more loyal following than any other program in radio: the vast number of friends who just wouldn't know Sunday without Amos 'n' Andy. And the millions of new friends they'll gain from CBS Radio's huge weeknight audiences.

Will advertisers who want to make the most of radio's great cumulative audiences also please note: the costs of the Music Hall, section by section, reflect the sort of advertising economy that only radio offers today. And when it comes to Amos 'n' Andy—buy one, get the other one free.

**The regular Sunday night Amos 'n' Andy show will continue on the air.*

CBS Radio Network



The signs of Charlotte are signs of a market bigger by far than city population indicates. Take air traffic, for example:

In air passengers per thousand population, Charlotte ranks fourth in the nation, surpassed only by Miami, Dallas and Atlanta—surpassing such air travel centers as Washington, Kansas City and San Francisco-Oakland.

Charlotte's bulging, pre-war air terminal gives way to a plush, new $1,500,000 terminal building due for dedication this spring.

Such busy-ness cannot be accounted for alone by the fact that there is no rival commercial airport for 60 miles in any direction but only by the additional fact that this 60-mile area is densely populated with prosperous people who depend upon Charlotte for air travel and myriad other services, including—

—Radio and television. Charlotte's great area stations, WBT and WBTV unite hundreds of populous textile communities into one integrated market ranking in the first 25 markets of the nation.

Coverage to Match the Market

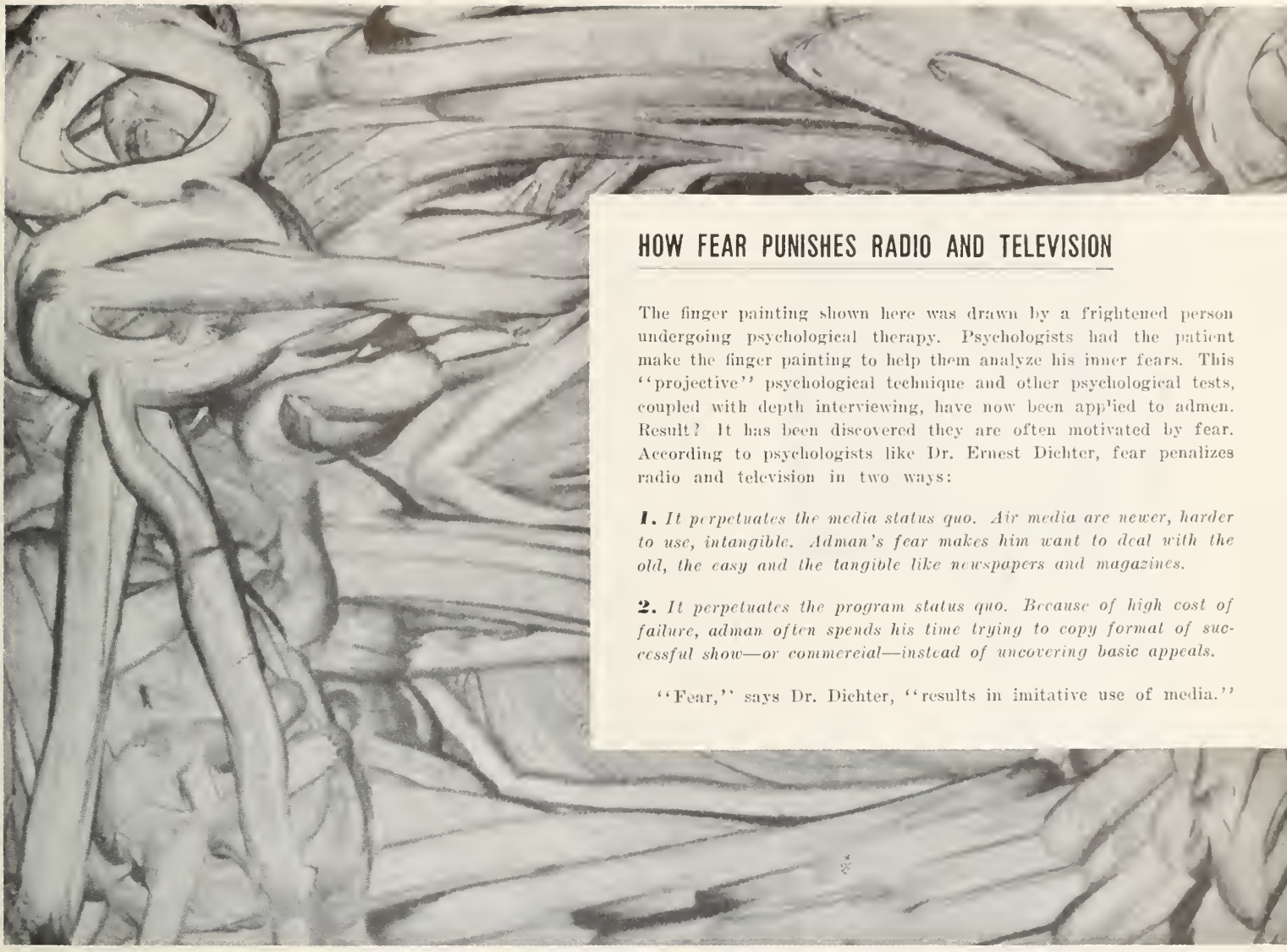
Represented Nationally by CBS Radio and Television Spot Sales

WBT-WBTV

CHARLOTTE, N. C.



The Radio-TV Services of the Jefferson Standard Life Insurance Company



HOW FEAR PUNISHES RADIO AND TELEVISION

The finger painting shown here was drawn by a frightened person undergoing psychological therapy. Psychologists had the patient make the finger painting to help them analyze his inner fears. This "projective" psychological technique and other psychological tests, coupled with depth interviewing, have now been applied to admen. Result? It has been discovered they are often motivated by fear. According to psychologists like Dr. Ernest Dichter, fear penalizes radio and television in two ways:

1. *It perpetuates the media status quo. Air media are newer, harder to use, intangible. Adman's fear makes him want to deal with the old, the easy and the tangible like newspapers and magazines.*

2. *It perpetuates the program status quo. Because of high cost of failure, adman often spends his time trying to copy format of successful show—or commercial—instead of uncovering basic appeals.*

"Fear," says Dr. Dichter, "results in imitative use of media."

Are YOU afraid?

Studies show fear plays major role in media selection. Here's what top agency heads think

by Ray Lapica

The psychologists say:

• If you're *not* driven by fear—at least part of the time—you *won't* read this.

• If you are, you'll not only read it, but you'll disagree—vehemently.

For the secure adman, whether agency or client, accepts the fact that fear plays a vital role in all functions of life, including advertising, whereas the insecure ones show the typical signs of "escape." And these are to argue as follows:

1. "Your findings apply to others, but not to me."

2. "Your analysis is incorrect."

3. "Yes, but—."

At least that is what psychologists like Dr. Ernest Dichter say.

Working separately, at different times and in different places, both Dr. Dichter and SPONSOR uncovered some startling psychological facts about how admen select the media they do.

Dr. Dichter heads his own Institute for Research in Mass Motivations. Croton, N. Y. SPONSOR's findings were uncovered during the course of its two-year All-Media Evaluation Study. (The last of the 26 articles was published 28 June 1954; all 26 are now being reprinted in book form. You may reserve a copy by writing direct to SPONSOR. The price is $4.)

The basic finding was this: Unable to measure advertising's results, the average advertising man—afraid of failure and worried about job security

controversy



Dr. Ernest Dichter

President of the Institute for Research in Mass Motivations, Dr. Dichter is known as a pioneer in use of depth interview—a new approach to opinion research. He holds a national reputation as the solver of intricate problems for industry, advertising and civic groups.

DO YOU BUY MEDIA FROM FEAR?

SPONSOR found in its 2-year All-Media Evaluation Study that five conscious or subconscious factors often influence admen in choosing media. None has anything to do with selling product:

1. *Adman's background.* He tends to stick with what he knows best.
2. *Job security.* Insecure adman takes no chances, follows leader.
3. *Personal bias.* Adman who hates commercials may boycott air media.
4. *Desire to impress.* Adman may plan big splash just to get attention.
5. *Desire to get new business.* Agency may do same to win new clients.

Dr. Ernest Dichter found agencymen are often driven by fear and insecurity because they can't measure exact results of advertising. As result they fall back on these substitutes for creative thinking:

1. *Drive toward mass coverage.* "If you shout loud enough, someone is bound to hear."
2. *"Unit-circulation-cost" concept* (cost-per-M). Buy the cheapest. Make your competitor outspend you.
3. *Make campaigns fit budget* instead of accomplish specific objectives.
4. *Sell "prestige"* instead of products for client, as well as self.
5. *Depend on some sensational aspect of product to sell it.* Look for "seals of approval" from media giving them.
6. *"Just keep drumming."* The mathematical concept of repetition. Depend on size and frequency to get your message across.
7. *Expediency*: Stick to a successful combination. Follow the crowd. Please dealer and let HIM sell the goods. Don't risk a new medium.

For complete analysis, see "III. Psychology of Media: Why admen buy what they do," SPONSOR, 3 *May* 1954.

—frequently resorts to "crutches" or stratagems to do his thinking for him. And these, according to Dr. Dichter, are:

Reliance on cost-per-1,000, the drive toward mass coverage, making campaigns fit the budget, selling "prestige" instead of products for the client and for oneself, depending on some sensational aspect of the product to sell it, a firm belief in the effectiveness of "just keep drumming" and practicing expediency or following the leader.

SPONSOR, on the other hand, discovered that five conscious or subconscious factors often influence admen in choosing media. None has anything to do with selling the product. These are: the adman's background, his job security or insecurity, his personal bias, his desire to impress and his and the agency's desire to get new business.

Both studies—Dr. Dichter's and SPONSOR's—involved interviews with some 200 persons each. Dr. Dichter's were depth interviews.

When the findings of both studies were published in "III. Psychology of media—why admen buy what they do," SPONSOR, 3 May 1954, they aroused more interest than any other single article of the 26-part media series. *The American Weekly* asked for permission to reprint it for its employees. A direct mail organization wanted copies to send to all its members. A radio station asked for reprints to be mailed to each of its sponsor prospects.



The 26 articles comprising SPONSOR's All-Media Evaluation Study will appear shortly in book form. You may reserve your copy now by writing to SPONSOR, 40 East 49 St., N. Y. 17.

As comments poured in, SPONSOR decided to send copies to leading agency executives and ask them, "What do YOU think?" This article is their answer. Of the 24 agency executives polled, only five disagreed with the basic findings; most of the others agreed in whole or in part. Of those who disagreed, one called the article "dangerous." One said he had been counting numbers too long to start "nursing at the breast of Mother Dichter." One described advertising's "current flirtation with modern psychology" as a trend. And still another pointed to the growth of all media as refutation of the finding that radio and tv were being penalized.

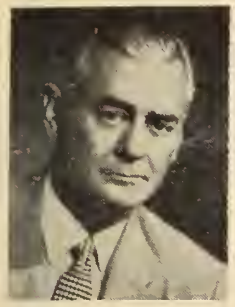
In this article you'll find not only their views in detail but also Dr. Dichter's answer and finally the opinions of

(*Please turn to page* 78)

DOES F-E-A-R INFLUENCE MEDIA DECISIONS?

Some agency executives disputed psychological findings indicating irrational factors like fear affect media decisions, but most agreed. Here are some sample quotes from SPONSOR survey

YES



James M. Cecil, president, Cecil & Presbrey: "I find Dr. Dichter's views provocative and interesting. I think most old hands in advertising will agree that an imaginative approach to media buying is highly productive and that inefficiency lurks in the adoption of a conventional and traditional approach. Media buying can be creative and should be creative. The more creative the approach the more productive the advertising, whether it is media or copy."



Fairfax M. Cone, president, Foote, Cone & Belding: "I don't think I have any disagreement with Ernest Dichter's findings. . . . I am assuming that when Ernest says often, he means sometimes. And that when he says agencymen, he means advertising people generally. . . . To be sure, there is a great deal of tradition in the buying of media. There are also fads and fancies. But if most media men are anything like our own, they are a pretty objective crew."



Leo Burnett, president, Leo Burnett Co.: "I am not silly enough to argue Ernie Dichter's points. My own approach to advertising, including media, is very simple. It starts with an idea. If possible, it should be an idea that will cause people to talk over the back fence. . . . (Then) one is forced to look at the budget. (Finally media) selection revolves around experience, common sense, facts . . . other things which are supposed to add up to good judgment."



Marion Harper Jr., president, McCann-Erickson: "There are certainly many fortuitous and accidental factors which shape advertising decisions apart from the rulebook, and even apart from unconscious motivations like fear or insecurity. To the extent that we recognize the existence of these non-rational influences on our own thinking, I think it becomes more nearly possible for us to select media objectively and wisely."



Edward H. Weiss, president, Weiss & Geller: "The reluctance of some advertisers to accept the relatively novel idea of using motivation research as a practical means of improving advertising will be overcome, we believe, as the realization spreads that most advertising activities . . . can be defined in terms of human feelings. That is why we have been able to successfully apply our knowledge of human motivations beyond copy to media. . . ."

NO

Henry Schachte, senior v.p., Bryan Houston: "The third article on media psychology is, I think, dangerous. . . . I am not pretending that media buying is perfect or unbiased. But I certainly will never agree that it's as dark as you make it. If it were as unreasoned and ill-planned as you indicate, how could advertising have become the most effective means yet devised to move goods? So, please don't make media buying sound so haphazard—because it isn't."



William R. Baker Jr., board chairman, Benton & Bowles: "Both SPONSOR and Dr. Dichter overlook an important fact in modern advertising practice. Today's successful advertiser and his agent have outgrown 'decision by whim and caprice'—and learned to dilute even subconscious domination by any one person. Decisions are usually made these days by groups, not individuals. . . . There is little chance for individual bias to control their decisions."



Harry Schneiderman, president, Harry Schneiderman, Inc.: "I want to ask if Dr. Dichter's thesis that all will be well if admen begin to use the techniques of psychiatry may not replace one dogma with another. I do not mean to belittle the enormous contributions to human happiness made by psychiatry since Freud, nor do I mean to deny the value the use of all the social sciences may have for advertising. . . . (But) how valid are these techniques?"



Warner S. Shelly, president, N. W. Ayer & Son: "It is quite possible . . . to follow a trend too far. Only recently the trend was to advertising research of a mathematical nature. . . . Your article about Dr. Dichter's work strips some of the glamor from mathematical research and reminds us that we are dealing with real people, rather than numbers. However, advertising's current flirtation with modern psychology is also a trend."



Sherwood Dodge, v.p., Foote, Cone & Belding: "You can go too far on the psychology of media. It has to be regarded as just one more yardstick, to be used jointly with circulation and audience figures of all kinds, instead of replacing them. As for the fear element, fear is a part of human nature, and I don't suppose it can be entirely removed from any phase of life but I disagree that it influences media selection to the extent you implied."



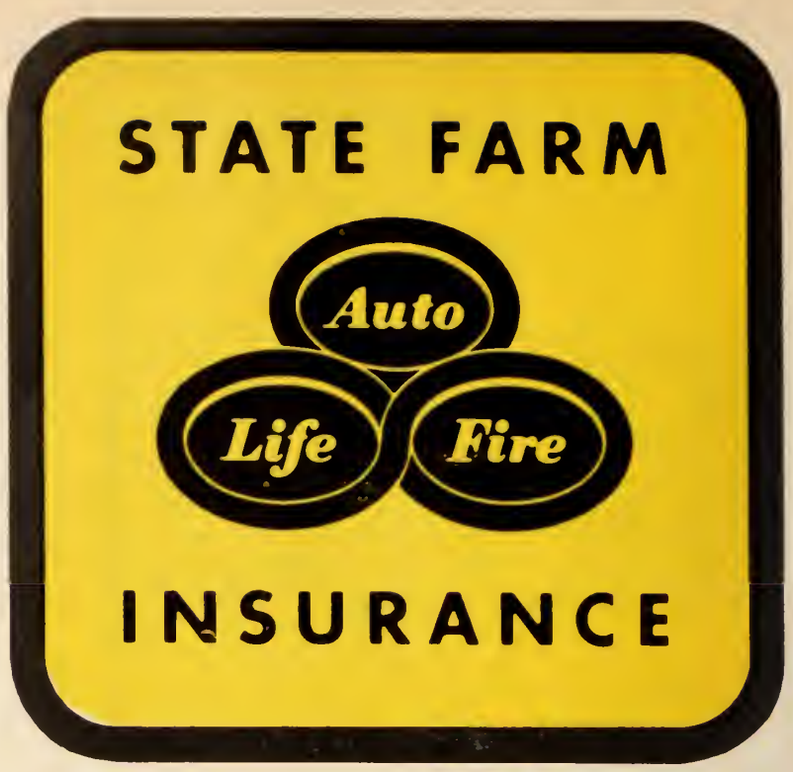
Network radio because . . .

1. It gets our message across with "great frequency." We need this frequency in order to hit prospects at the crucial time of their short periodic interest in our "product."

2. It enables us to reach a large audience at a relatively low cost.

3. It smooths the sales path for our agents by helping to make the company name readily known.

4. It allows local identification of our individual agents through station cut-ins on the network show. Since we encourage listeners to "See your State Farm agent," such a tie-in is of inestimable value to us.



Net radio helps build the State Farm name

Leading auto insurance company puts 30% of its budget in radio

A prospective customer has a motivating interest in State Farm Mutual's "product" only one month a year. But State Farm makes sure that it strikes several times while the interest is hot.

The product: auto insurance.

The striking medium: network radio, which gets nearly one-third—or $300,000—of State Farm's total ad budget. Though the company puts the rest of its current $950,000 ad outlay into magazines, it depends on radio to get its message across with the "great frequency" it needs in order to reach the ever-changing batches of "eligible" customers at the right time.

Auto insurance is generally purchased or renewed annually. The State Farm Mutual Automobile Insurance Co. of Bloomington, Ill., has found that a car owner's interest in insurance is most apt to blossom around his own renewal time and the interest span, the company estimates, is about 30 days.

In the course of these 30 days a car owner has ample opportunity to be exposed to State Farm's message. If he doesn't hear it on Cecil Brown's news commentary program over the Mutual network on Sunday between 5:50 and 6:00 p.m., he may catch it on Jack Brickhouse's sports show on the same web Saturday 5:45-55 p.m.

State Farm sponsors both of these 10-minute programs each week, each on about 485 MBS stations. The company chose the programs with the aim of reaching a primarily male audience, based on its knowledge that men make the decision in buying automobile insurance.

case history

All State Farm's media decisions are made with the aid of the company's advertising agency, Needham, Louis & Brorby of Chicago. William H. Ohle, a vice president of the agency, is account executive.

Key executives at State Farm Mutual who have most to do with the firm's advertising efforts are:

Adlai H. Rust, president of State Farm Mutual and chief executive of all three companies (auto, life, fire).

Thomas C. Morrill, vice president of State Farm Mutual and executive in charge of national advertising and public relations efforts of the firm.

A. W. Tompkins, agency vice president of the State Farm Insurance Companies: he is the firm's chief sales executive, guiding the activities of State Farm's more than 7,000 agents.

State Farm has been enjoying a boom since the end of World War II. Safety responsibility laws passed by many states since the war, making it advisable for auto owners to be adequately insured, have been a factor in this prosperity. Sales grew from a premium volume in 1949 of $86,000,000 to a volume in 1952 of $141,000,000.

Between 1952 and 1953, sales leaped ahead by $50 million, bringing the firm's income in 1953 to a high of $191,000,000—a gain of 35% in volume over the previous year. The $50 million increase *alone* was almost twice the company's total premiums back in 1942.

And this year's sales, according to State Farm spokesman, R. D. Bischoff, are running ahead of 1953, reflecting the firm's constantly accelerating growth rate. In fact the company's main problem right now, says Bischoff, is to build and staff administrative offices fast enough to handle burgeoning sales.

State Farm has 7,000 local agents in the U.S. and in Ontario, Canada; eight regional offices and 315 claim offices. It boasts over three million policyholders and states that it insures one out of every 14 passenger cars in its entire operating area. This area covers all of the U.S. with the exception of New York, New Jersey and the New England states. (All figures here apply to State Farm's auto insurance company only, not to the Life and Fire divisions. The auto insurance is the parent company and the one on which consumer advertising emphasis is placed.)



State Farm aims message primarily at male audience. Firm uses two 10-minute programs each weekend on MBS: Cecil Brown (above) news commentary, plus sportscast by Jack Brickhouse

What part has advertising played in State Farm's almost explosive growth? To put this question in its proper perspective, Bischoff explains that insurance is not sold directly by advertising: it is sold by individual agents after a thoughtful approach and a persistent sales effort. Therefore the primary purpose of the advertising is to make the State Farm name readily known and to smooth the agent's path by eliminating the need for him to identify himself. Association with a well-known company is generally identification enough.

The firm's over-all advertising objectives are threefold:

1. To conserve the present business. In the insurance business, the initial sale is merely the first step. It is also necessary to keep the insured sold on the value of his protection and his company. This is a continuing battle.
2. To stimulate and encourage the

(*Please turn to page* 96)

KEY EXECUTIVES CLOSE TO FIRM'S ADVERTISING EFFORTS ARE (L. TO R.) A. H. RUST, T. C. MORRILL, A. W. TOMPKINS





AGENCIES USING GROUP APPROACH DIVIDE MEDIA BUYERS LIKE B&B TIMEBUYERS ABOVE INTO THREE OR MORE ACCOUNT UNITS

TIME BUYING

Part of a series on the varied ways agencies organize air media buying

I. The group approach at B&B

Here's how B&B buys time: Buyers work in account groups, each headed by all-media executives. Many top agencies now use this approach

by Evelyn Konrad

"Good God, man, what's wrong with our Media Department?" is a question that was asked with increasing frequency by top-ranking agencies shortly A.L.F. (after lifting of the freeze).

Last November the 4A's Eastern Annual Conference included a series of speeches on media organization. Representatives of several of the Big 20 agencies at that time discussed media department organization within their own agencies as well as current trends in revamping these structures.

This general concern with media organization became widespread after lifting of the freeze. At that time it became apparent that the growth of the air media had made many views on media department organization obsolete. It was about two years ago that most major agencies began this soul-searching with a view to accomplishing one main objective: bringing the media buyer into a position where he can function most effectively in servicing his various accounts.

A SPONSOR survey of the top 20 radio-tv agencies shows that three main systems of organizing media departments have emerged from this reevaluation of agency media-buying setups: the non-integrated, the semi-integrated and the integrated systems.

1. The non-integrated or traditional system is the type of media department in which the buying functions are distinctly separated by medium. This is the organization of the media department at J. Walter Thompson, Foote, Cone & Belding and many other agencies.

2. In the semi-integrated media department, the buyers are still separated by the media they specialize in, but they're assigned to account groups. These account groups, which may number anywhere from two to five to an

TOP AGENCIES USING GROUP SYSTEM

BBDO
Dancer-Fitzgerald-Sample
Ted Bates
Leo Burnett
McCann-Erickson
Lennen & Newell
Kenyon & Eckhardt
Compton
Cunningham & Walsh

agency, are supervised by one or two all-media men. Benton & Bowles, McCann-Erickson, Leo Burnett, Kenyon & Eckhardt, Lennen & Newell as well as several other major agencies have organized their media departments along these lines during the past two years. (See box above.)

3. The integrated system is the furthest in evolution from the original one or more accounts. He acts, in effect, as a virtually autonomous media director for these accounts. Young & Rubicam is one of the few agencies among the top 20 major leaguers which is using this system.

SPONSOR will analyze each of these systems by showing how they operate in three agencies. Beginning below, the first of three articles will discuss the functions of the media people within each system and the time or all-media buyer's scope and responsibilities within these systems.

There is, of course, a certain degree of overlap between the three systems. During the past two years, however, a strong trend toward the semi-integrated media department (the second system outlined above) has become apparent among the major agencies. Benton & Bowles, as one of the leaders of the semi-integrated or "group approach," furnishes a typical example of the way this particular method of organization functions.

At Benton & Bowles Charles A. Pooler is senior v.p. in charge of marketing and the Departments of Media, Research and Merchandising report to him. David P. Crane is v.p. in charge of media. Below this top level the media department is divided into three operational and one media services group. (See chart below.)

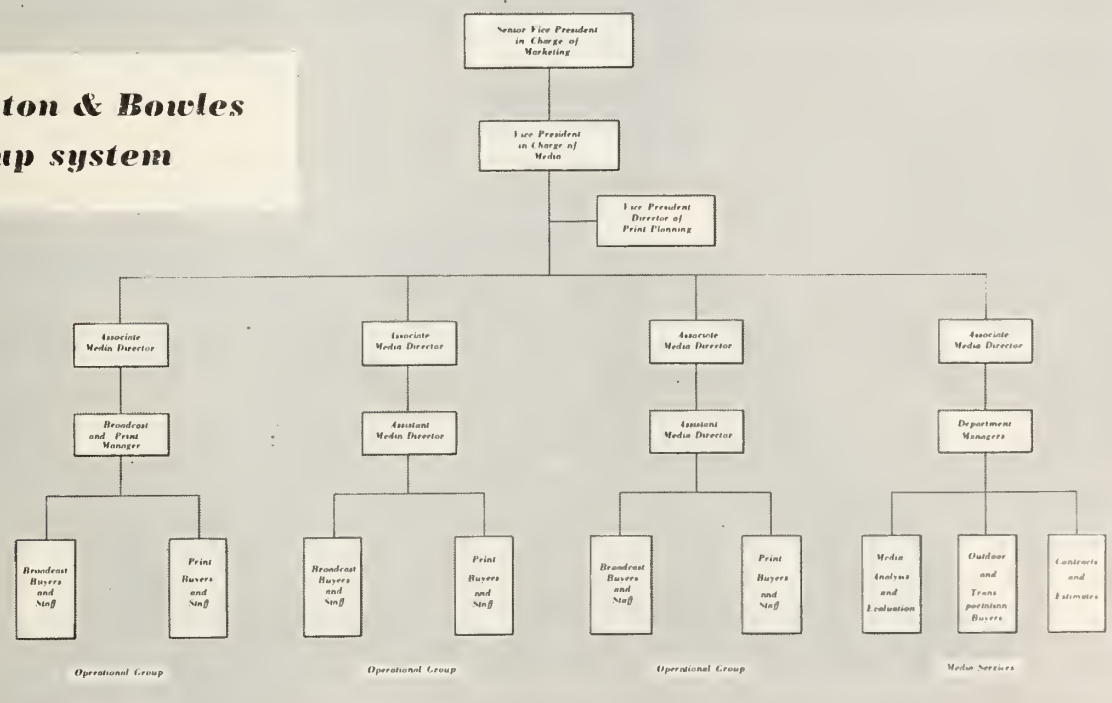
At the head of each operational group there are an associate and an assistant media director. These men

B&B TIMEBUYERS

Frank Carvell
Lee Currlin
Donald Foote Jr.
Arthur Hemstead
Bernard Kanner
Helen Kowalsky
Thomas Mahon
William Murphy
Grace Porterfield
Jack Sinnott
Thomas Tilson
Richard Trea
Sam Zitt

Purpose of B&B's semi-integrated system is to provide more individualized media planning for each account. B&B accounts are divided among three operational groups in media department. They're divided not by category of accounts, but rather by workload. Within each operational group timebuyers and spacebuyers are assigned one or more accounts to buy for. At the head of each of these three groups there's assistant media director and associate media director. These are all-media men. The associate media directors actually do creative media planning for their particular accounts, in cooperation with account people and with the over-all media director and senior v.p in charge of marketing. Essentially, each associate media director acts as media director for an account group billing approximately one-third of the agency's total billings. However, he has at his disposal the resources of a media services group provided by the agency's media department for its three operational media groups. Within each operational group, the timebuyers report to the assistant media director, who is also an all-media man. His and associate media director's recommendations are based directly upon market and specific media knowledge of buyers within their group. During past two years more than half of top 20 radio-tv agencies have reorganized media departments into this group system. Trend toward greater integration continues.

Benton & Bowles group system



are responsible for the planning of the media strategy and the supervision of the actual buying on several accounts.

"We divide the accounts into three groups by workload," Dave Crane told SPONSOR. "It's not the category of account nor the amount of billing that determines the group to which a particular account is assigned. In other words, our three operational groups are divided strictly for control and administrative purposes—to give our clients more specialized attention."

Here's how this theory works out:

Prior to the changeover to the group system, only one man at Benton & Bowles, the media director himself, was an all-media man. That is, one man was responsible for making media strategy recommendations for 30 or more accounts, with some $60 million in annual billings. In January 1952 B&B changed to the group system. Now three associate media directors and their assistants are all-media men in charge of planning and executing media strategy in cooperation with Dave Crane.

"Each associate media director is actually acting as media director of his own group—the equivalent of an agency billing about $20 million a year," Crane explained. "At the same time he has at his disposal the research and analysis facilities of a far larger organization."

The assistant media director is also an all-media man, but his functions are more supervisory than those of the associate media director. Under each assistant media director in each of the three operational groups there are a number of timebuyers and spacebuyers who buy for the accounts in their particular group.

A group associate media director heads the media services group, which further subdivides into three departments headed by three department managers. The departments are: media analysis and evaluation, outdoor and transportation buyers, contracts and estimates.

This media services group acts as a pool for the accounts in the three operational groups. No accounts are assigned to the services group itself.

"Many of our space and timebuyers came originally out of media services," Crane told SPONSOR. "They were then made assistants to space or timebuyers and eventually became timebuyers or spacebuyers themselves."

Benton & Bowles' policy is to train assistant and associate media directors from among the timebuyers and spacebuyers in the media department. To give them all-around media experience, Crane began a system of interlocking assignments some time ago—that is, giving space assignments to a timebuyer or broadcast assignments to a spacebuyer.

Within this group framework, the timebuyer's function is that of a specialist in air media. Here's the work for which he is responsible on a typical 13-week spot campaign:

First, he gets a market list from the client or account supervisor. This mar-

(*Please turn to page* 98)

B&B timebuyers make 600 contacts* in national 13-week campaign. Here's breakdown:



Reps
At least 60

Ass't and or assoc. media dir.
At least 3 daily

Other buyers in agency
At least 1 daily

Broadcast analysis
At least 2 before recommendation

Estimators and contract people
At least 60 till after campaign

V.p. in charge of media
At start of planning 5 times

Station people
Infrequently, 3-4 for over-all campaign

Client
Infrequently, 2 for over-all campaign

Accounting department
Some 60-80 times till two months after campaign

Account group
At least 2 daily

Traffic
At least 8

The word "contact" is used here to refer to a timebuyer's discussions with various people, either in person or over the phone; it doesn't include mail or memos

Local food chain battles the giants with radio



Photos by Bill Bell

A 60%-radio budget has built 300% sales increases for Barber's in Albuquerque

Just two years ago, radio salesmen made little impression on the thriving Albuquerque, N. M., grocery chain known as Barber's Supermarkets.

But today:

• Barber's spends six out of every 10 advertising dollars on either radio announcements or radio programs on four Albuquerque stations. The balance of an ad budget just under $100,000 is spent in newspapers and other local media by the seven-store chain.

• According to B. Alan Brower, the chain's advertising director, since using radio, "No month has passed without showing a substantial increase over the preceding month's volume, and no month has failed to show an increase over the corresponding month of the previous year."

• Barber's now competes strongly with such national and regional grocery giants as Safeway, Piggly Wiggly, Big Bear and Furr's. "If the present rate of growth continues," Barber's officials state, "gross sales will exceed the $10 million mark in 1955." This will make Barber's a "Class A" chain—no mean feat for a local firm.

What caused Barber's to break with the let's-not-bother-with-radio philosophy held by many of the country's grocery firms? What radio formula has produced such an eye-opening picture in the face of competition from local newspapers and three Albuquerque television stations?

Barber's first big test of radio came about in September of 1952 as the result of a local crisis: the clerks and butchers in Albuquerque's grocery stores went out on strike. To keep sales rolling while a settlement was made, Barber's bought a weekend saturation announcement package on KOAT, local ABC Radio affiliate. Somewhat to Barber's surprise, although the chain had used radio briefly once before, it did the trick. Sales levels held up, strike or no strike.

At this point, adman Al Brower entered the scene, having been hired by Barber's to supervise advertising and promotion. Brower soon made a bold move. "If radio works," he suggested, "let's use a lot more of it." Barber's executives gave Brower the green light.

Weekend saturation splash supplements regular shows

1. *Week-long "softening" of audience is done by two daily shows on KABQ, KOAT.*

2. *On weekends, 130 radio announcements in 2½ days are used on four outlets, tie in with print ads.*

3. *Of total budget, about 60% goes to radio. Balance goes to print, promotions.*

4. *Extensive use is made of both co-op funds and co-op radio aids. About 25% of ad spending is co-op.*

Barber's executives map air strategy. L. to r.: John R. Williams, general manager; Alfred L. McLane, assistant; B. Alan Brower, ad mgr.



case history

The weekend saturation announcement schedules were expanded in June 1953 to include Albuquerque's other three network affiliates: KABQ (MBS), KGGM (CBS) and KOB (NBC). Store managers began to report that the radio drives were having a noticeable effect in boosting weekend sales—an important shopping period in a city which has a large Air Force and government population, in addition to tourists and ranchers from the surrounding counties.

But still Brower wasn't completely happy. Some form of pre-selling, he felt, was needed to "soften up" the city's housewives and homemakers before he fired off his weekend spot bombardment. In August 1953 Barber's moved into radio programing

(*Please turn to page* 101)

10 ways to put more sell in yo

by Irving Settel

Frequently television advertisers are more concerned with improving program ratings than with improving the "ratings" of their sales messages. This is unfortunate. Every businessman knows that the value of the dollars spent on television is only as good as the resulting ring of cash registers in retail stores.

From a practical point of view, program ratings *are* important. Program content and resulting audience listenership determine the number of potential persons subjected to the sales message. However, what happens at the point of "now here's a message from our sponsor?" This question is dramatically answered by results of a recent study which indicated that, in television areas, consumption of water increases substantially during "commercial time periods." In other words, *we are losing highly rated program audiences for poorly rated commercials!*

With these facts in mind, obvious questions arise. How can we get more viewers to watch our commercials? How can we get them to remember our sales messages? How can we get them to buy our products?

Here are 10 simple "common sense" principles which may help you to arrive at successful conclusions. I've developed these as a result of a study I did at Pace College. I had a panel of 54 students analyze about 400 commercials. Reactions of the students together with my own conclusions are the foundation for the points below. It is to be remembered that these are not "tricks" but practical tv techniques which have been tried and proven effective.



Irving Settel: he doubles in brass as New York tv adman, college educator

Guest author Settel lives a busy and tv filled life. He is Tv Sales Promotion Consultant for such firms as Du Mont Tv Network, Peck Advertising Agency and Concord's, Inc. At the same time, he is an instructor at New York's Pace College, well-known business school, where he teaches a tv course. Creator of ABC TV's "Who's the Boss," he is also co-editor of "Tv Advertising & Production Handbook" and editor of "Top Tv Shows of the Year," soon to be published by Hastings.



1. Demonstrate wherever possible

One of the most effective television techniques is *demonstration.* It is almost unbelievable how many current tv advertisers ignore this obvious principle. Psychologists indicate that people are more likely to watch and remember claims of product performance if they *see* that performance demonstrated and *proved.* A good rule to remember then, is to describe . . . and *demonstrate* every sales claim made in the copy.

2. Correlate audio with video



An appeal to the eye as well as the ear creates a *double sensory impression.* Television commercials are most effective when sound and sight are coordinated into a single dynamic message.

Television's most significant sales asset is its ability to combine sight plus sound in a commercial message. The advertiser who neglects appeal to one sense and concentrates only on the other is missing out on tv's most powerful persuasive force.



3. Keep commercials simple

One of the most common errors in the making of television commercials is to take the "slam-bang" approach. Frequently, one-minute commercials become virtual "productions" with everything in but "the kitchen sink." This concept is a sure way of driving your listener out of the room in despair (or for a glass of water).

The commercial should make it easy for the viewer to grasp the sales points. A simple commercial with a limited number of elements and presentations will increase listenership and "recall" of sales points.

commercials

Tips based on study of 400 commercials give you some basic do's and don'ts

4. Repeat and repeat and repeat



The well known after-dinner speaker's formula to "tell 'em what you're going to say, say it, and then tell 'em what you've said" is a good rule of thumb in television. Remembrance can be increased substantially by recapitulating and summarizing the sales points.



5. Avoid trick devices

There is an overwhelming temptation among producers to use trick shots, montages and the hundreds of other special television effects available. Frequently, these are forced and misused and there is the inevitable loss of recall quality so necessary to effective selling.

6. Use appropriate salespeople



Compatibility with the product must be your announcer's most important characteristic. He or she must look the part, feel the part, act the part of the product representative. The over-all feeling of *sincerity* should prevail at all times. The "pitchman" attitude is suitable only to a limited number of products.



7. Use appropriate testimonials

If your commercial calls for the use of testimonials, try to select "real" people. There is nothing more disconcerting to an audience than to view a glamorous actress taking the part of a typical housewife. To represent "average" people, use "average" looking actors with sincerity, not beauty as the most important attribute.

8. Avoid distracting presentations



In printed advertising, the "eternal" female frequently supersedes the product itself. This can be disastrous on television. Scantily clad models take attention away from the product being sold. When a photogenic model is used to show product, she should be fully clothed so that there will be little or no distractions from the sales message.



9. Use authentic settings

Set your stage for the commercial as authentically as possible. Housewives should be in the kitchen, businessmen in an office. Every background element should contribute to the sales impression which the commercial is trying to make.

10. Sell the "sizzle not the steak"



More than ever on television, Elmer Wheeler's famous slogan becomes important. Food products are particularly subject to this type of selling. Show the foods in such a way that they look "good enough to eat." Wherever possible, show them being made, being eaten in enjoyment. Favorable sensory impressions of a product make the viewer feel that he can "almost smell them cooking." This is what sells merchandise.

It is possible to increase the effectiveness of your television commercials with creative thinking and intelligent application of simple selling techniques. The 10 principles mentioned above will not automatically produce perfect commercials. However, adherence to these principles plus common sense will raise the performance levels of the sales messages and eventually sell more merchandise over the counter. ★ ★ ★







Ford dealer in Wilkes-Barre recently sold 32 used cars as a result of weekly news show (cost: $148 total) on WBRE-TV, Ch. 28. Customers saw show as far as 70 miles away



Single minute announcement on WKNX-TV, Ch. 57 in Saginaw-Bay City, Mich., sold $2,364 worth of "Television Rockers" at a cost to the furniture dealer of $86.34

How well can uhf sell?

In many markets the only television is uhf, but even in mixed vhf-uhf areas advertisers on uhf have gotten 30-to-1 sales returns

The case histories in this report indicate just how effective your tv advertising can be on uhf television stations. They give tangible evidence of success by many varied types of sponsors. Next issue will contain a report on the present-day status of uhf, including data on number of stations, conversion figures, type of competition, market sizes.

In recent weeks headlines out of Washington have painted an often-dreary picture of ultra-high-frequency television.

Admen exposed to these stories about uhf problems often wind up with this impression: Uhf is itself the problem.

But the real problem which faces uhfers and the one which concerns admen the most is actually not one of "frequency" or "conversion" or "picture quality." As stations themselves see it, uhf's biggest headache today centers around the sort of competitive situation in which uhf station operators find themselves. How uhf stations solve competitive problems within their markets, if they face them, is often the key to that station's usefulness in a tv station lineup.

As far as advertisers and agencies are concerned, the present hassle over uhf can be boiled down to just four main points:

Point One: There's nothing "wrong" with uhf as a medium of tv transmission. It has its own special characteristics. Some are good; some are bad. It is more limited in its range than vhf, in most cases. In intermixed markets viewers must often be persuaded to convert their sets to pick up uhf. But uhf is just as much "television" as is vhf.

Point Two: As an ad manager or

timebuyer you're on shaky grounds when you make any sweeping "don't buy" rules about uhf. According to the FCC, eventually some 20,000,000 people will look to uhf as their *only* form of tv. You can't even generalize about uhf in intermixed situations. Too many uhf stations are winning their uphill battle for audiences and high conversion rates in the face of stiff vhf competition.

Point Three: You have a bigger stake in uhf than you think. Statistics show that competitive tv markets nearly always show a lower cost-per-1,000 tv homes for advertisers than do non-competitive markets. Uhf is still the only way by which the time-clearance logjam in one-station vhf markets can be broken.

Point Four: Few uhf operators want special favors or expect advertising charity. But they do ask to be examined on their own merits. The national advertiser who fails to examine the uhf-only and uhf-vhf markets one at a time is taking a chance, the tv broadcasters in the upper spectrum say, on missing a good tv time slot or a good "growth opportunity."

This is not an idle broadside on the part of uhf operators hankering for tv business. Uhf stations feel they are in a good position to help advertisers like the ones described below:

• The lately arrived network advertiser who has had to take some bad time slots on jam-packed vhf outlets in what used to be big one-station markets. Advertisers will often find that their network tv ratings in these markets, due to the fact that they are on the air in margin slots because of general crowding of network shows, are barely as good as the national average rating. Sometimes they are several notches below the national level. Uhf stations in these intermixed markets can sometimes offer time slots with a better audience potential—and at lower cost.

• The national spot advertiser who wants to establish good franchise slots. It was the willingness to pioneer, back in 1948 and 1949, that enabled advertisers like Bulova, Benrus, General Foods and the cigarette companies to move in on nighttime Class A tv spot periods and stay there. As network programs next to these slots grew in

(*Please turn to page* 94)

UHF STATION RESULTS

Winston-Salem, N. C. (WTOB-TV; Ch. 26): **Twin City Packing Co. bought a 15-minute segment of locally produced tv barn dance show, "Hoedown Party," opposite CBS TV's "Jackie Gleason." Show boosted sausage sales 60%, over-all sales 30%. No other advertising was used.**

* * *

Wilkes-Barre, Pa. (WILK-TV; Ch. 34): **This outlet, one of two uhf outlets in city, does strong local program job in addition to ABC TV, DTN service. Grant Tool Co. averages 150 orders for Gay Blade per announcement. Popular "Carousel" show sold 1,000 pairs of socks in one week for Hub store. Tv drive for "The Robe" brought second biggest day's gross in local Paramount theatre's history.**

* * *

Columbia, S. C. (WCOS-TV; Ch. 25): **This ABC TV affiliate competes with both a uhf and a vhf station in its area, but has racked up some good sales results. Last winter, one spot announcement for Hillman's Sporting Goods store sold 18 English bicycles at $64.95 apiece. Winter business for the firm was generally 10% higher. Hillman's now rates uhf over newspaper, direct mail media.**

* * *

Baton Rouge, La. (WAFB-TV; Ch. 28): **Although market is due to become intermixed in September, uhf outlet has had a good chance to establish itself, build an audience. Local Admiral dealer used a full-page ad in local paper, sold one range. Then, he tried one five-minute show on WAFB-TV, sold 14 ranges. Dalton's Department store used one live minute spot, promptly sold 400 dozen sets of glassware to uhf viewers. Kean's Laundry sponsors filmed "I Led 3 Lives," soon rolled up 20% increase in fur storage business.**

* * *

Muncie, Ind. (WLBC-TV; Ch. 49): **Station serves over 71,000 uhf homes in its market, is affiliated with all four networks, says "there's nothing wrong with uhf technically." Uptown Tire Sales, sponsor of late news show, showed third highest percentage of increase in sales of Armstrong tires in entire U.S. Chevrolet dealer sold six new cars as the result of one 15-minute d.j. telecast.**



Rotisseries on the air

Television demonstrations help bring baby industry into $72 million annually class within a year

In the fifth century A.D. Hungarians rode meat soft under the saddle. Culinary refinements progressed until 18th Century France where one chef claimed the only way to cook an egg was to place it inside a pigeon, put the pigeon inside a duck, the duck inside a pig, the pig inside an ox, roast the ox slowly on a spit, throw away the ox, pig, duck and pigeon—but, mmm, boy, what an egg!

During the past two years rotisserie manufacturers have been using television to persuade American housewives that the only way to make an egg, duck, cutlet, or even pie, for that matter, is on one of the many brands of rotisseries currently flooding the United States market.

Rotisseries had been sold earlier than two years ago. Some pioneer broiler manufacturers say as long as 15 years ago. But it was not until 1953, when Broil-Quik and Roto-Broil took their story to television, that housewives in large numbers realized

round-up

the rotisserie is an electronic wonder they cannot do without. This sudden fad in electrical home appliances represented a national broiler sales jump from $7,200,000 in 1951 to $13,172,000 in 1952. The big jump was in 1953—to $72.4 million. (Figures from *Electrical Merchandising*, January 1954.)

The two leaders in the broiler field, Peerless Electric (manufacturers of Broil-Quik) and Roto-Broil Corp. of America (manufacturers of Roto-Broil) call their products "television babies."

According to industry sources Broil-Quik and Roto-Broil together account for over 60% of total national rotisserie sales. Nine other electric appliance manufacturers produce broiler-rotisseries, but none of these promotes rotisseries with either the aggressiveness or the budget of the two independents who're the giants in this field.

Here, then, is how these two rotisserie giants (Broil-Quik and Roto-

Roto-Broil's locally placed cooking show, "Roto Magician," sells housewives on versatility of firm's electronic cooking appliance.

Lester Morris, star of this 15-minute film show, gives in-store demonstrations, as shown below, in major markets where film series is telecast



Broil) made America rotisserie-conscious.

Broil-Quik was introduced by Peerless Electric in January 1951. Until 1952, however, advertising was mostly local newspaper advertising in New York, Broil-Quik's first and major market. Despite the modest advertising effort through Zlowe Agency until 1953, the firm claims to have grossed $2 million in 1951—then, as result of expanded distribution, $4 million in 1952.

When Broil-Quik entered production in 1950, the firm had only three competitors in the infra-red broiler line. By 1953, some 10 other firms had entered the field—one of them, Roto-Broil Corp. of America, which had a particularly aggressive advertising program. To hold its Number One sales position against the increased competition, Broil-Quik stepped up its own advertising.

Broil-Quik's budget for 1953 was $500,000. In the beginning of the year Max Steinbook, Broil-Quik's president and advertising strategist, leaned heavily toward full-color page ads in such national magazines as *Saturday Evening Post*, *Good Housekeeping*, *Ladies' Home Journal*. His idea at that time was to build Broil-Quik as a prestige product with class-appeal advertising.

By mid-year, however, it became apparent that Broil-Quik's major competitor, Roto-Broil, was throwing the entire weight of its advertising budget into tv. Broil-Quik reexamined its budget.

At the beginning of 1953 Broil-Quik had planned to split the $500,000 budget this way: 40% for national magazines; 20% tv; 20% for newspaper ads; 20% point-of-sale.

By summer 1953 Steinbook became convinced that tv should come in for a larger share of Broil-Quik expenditures. In New York alone Broil-Quik bought into four tv shows: the first half of *The Jerry Lester Show*, WABC

(*Please turn to page* 90)

The rotisserie business: a quick look at its history and advertising

History: A step child of the electrical appliance industry for 15 years, rotisseries began showing sales strides in 1951 and 1952 as a result of aggressive advertising on the part of newcomers Broil Quik and Roto Broil. Both firms fight over New York, country's most lucrative rotisserie market.

Advertising: Until Roto Broil's entry into the race in 1953, Broil Quik was Number One. Budget was split between magazines, newspapers and tv. Then Roto-Broil put over 80% of its budget into spot tv programing and rose to Broil-Quik's sales level within a year. Broil-Quik fights back with tv.

Problems: Because its owners are independents and newcomers in electrical appliances, the rotisserie business lacks the distribution outlets to grow smoothly with increased demand. Price cutting by New York discount houses and a price war between the two giants cut deep into their profits.

Peerless Electric Products sells its Broil-Quik via woman-appeal tv shows like NBC TV's "Home" show. Below, J. Lanigan, NBC Eastern sls. mgr., Arlene Francis, star of "Home," H. J. Holbrook, Peerless v.p., and Max Steinbook, pres., sign for Broil-Quik participation



Irresistible!

As captivating... as beguiling... as irresistible today on television
as she has always been on stage, screen and radio.
As hostess and often star of *Crown Theatre,**
Gloria Swanson consistently outdraws her competition
—including top network shows in many major markets.
And as the fascinating focal point of a complete
merchandising follow-up, she has the kind of appeal
that makes her public a *buying* public.
To assure your product an enthusiastic welcome,
make an entrance with Gloria Swanson.
We'll be happy to introduce you.

CBS TELEVISION FILM SALES

in New York, Chicago, Los Angeles, San Francisco,
Dallas, St. Louis, Detroit, Atlanta and Boston.
Distributor in Canada: S. W. Caldwell Ltd.

*26 original half-hour dramas



NEW AND UPCOMING TV STATIONS

I. New station on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	POWER (KW)** VISUAL	POWER (KW)** AURAL	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	REP
MISSOULA, MONTANA	KGVO-TV	13	1 July	60	30	CBS	0	NFA	Mosby's Inc. A. J. Mosby, mgr. Dick Coon, prog. dir.	Gill-Perna
ENID, OKLAHOMA	KGEO-TV	5	15 July	100	50	ABC	0	50	Streets Electronics, Inc. George Streets, sec'y & mgr. P. R. Banta, pres. Tom Belcher, comml. mgr.	John Pearson
INDIANAPOLIS, INDIANA	WISH-TV	8	1 July	316	158	basic ABC primary: NBC, DuMont, CBS	1	427	Universal Bdcstg C. Bruce McConnell, pres. Robt. McConnell, v.p. & gen. mgr.	Bolling Co.
DECATUR, ALABAMA	WMSL-TV	23	4 July	21.5	12	———	0	NFA	Tennessee Valley Bdcstg Frank Whisenant, pres. Bill Guy, genl. mgr.	Walker
TERRE HAUTE, INDIANA	WTHI-TV	10	20 July	316	158	CBS, DuMont	0	101	Wabash Valley Bdcstg Co. Anton Hulman Jr., pres. Jim Higgins, genl. mgr	Bolling Co.

II. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET	POWER (KW)** VISUAL	POWER (KW)** AURAL	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	RADIO REP‡
DOTHAN, ALABAMA		9	2 July	———	55.6	27.8	0	NFA	Ala-Fla-Ga Bdcstg. Charles Woods, pres. J. T. Thrower, v.p.	———
HENDERSON, NEVADA		2	2 July	———	10.96	5.48	0	NFA	Southwestern Pub. Co. Donald W. Reynolds, pres. A. E. Calahan, v.p. Theodore Nelson, sec'y.	———
DAYTONA BEACH, FLORIDA	WMFJ-TV	2	8 July	———	1.26	.72	0	NFA	Telrad, Inc. W. Wright Esch, pres.	McGillvra
TULSA, OKLAHOMA		2	8 July	———	100	50	0	NFA	Central Plains Enterprises Wm. Skelly, pres.	———

III. Addenda to previous listings

Since SPONSOR's 28 June listing, three more television stations have gone off the air but retained their permits. Another station has suspended operations temporarily. Two more stations have relinquished their c.p.'s (raising the number of c.p.'s returned to the FCC to 84). All six stations mentioned below are uhf outlets.

OFF THE AIR

PRINCETON, Ind., WRAY-TV, uhf ch. 52. Began operating 6 Dec. 1953, ended 15 July 1954.

DULUTH, Mich., WFTV, uhf ch. 38, began operating 31 May 1953, ended 15 July 1954.

HOUSTON, Tex., KNUZ-TV, uhf ch. 39, began operating 10 Oct. 1953, ended 25 June 1954.

PITTSBURGH, Pa., WKJF-TV, uhf ch. 53, began operating 14 July 1953, ended 2 July 1954

C.P.'s RELINQUISHED

CHAMPAIGN, Ill., WCUI, uhf ch. 21 (FCC cancelled c.p. for lack of prosecution).

PITTSFIELD, Mass., WBEC-TV, ch. 64 (FCC cancelled at request of grantee).

BOX SCORE

U. S. stations on air, incl. Honolulu and Alaska (18 June '54)	377	*Post-freeze c.p's granted (excluding 30 educational grants;* 18 July '54)	554‖	*Tv homes in U. S.* (1 June '54)	30,411,000§
Markets covered	235	*Grantees on air*	273	*U.S. homes with tv sets* (1 June '54)	64%§

*Both new c.p.'s and stations going on the air listed here are those which occurred between 1 July and 29 July or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Power of c.p.'s is that recorded in FCC applications and amendments of individual grantees. †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. ‡Data from NBC Research and Planning. Percentages on homes with sets and homes in tv coverage areas are considered approximate. §In most cases, the representative of a radio station which is granted a c.p. also represents the tv operation. Since at presstime it is generally too early to confirm tv representations of grantees, SPONSOR lists the reps of the radio stations in this column (when a radio station has been given the tv grant). NFA—No figures available at presstime on sets in market. ‖This number includes grants to permittees who have since surrendered their c.p.'s or who had them voided by FCC.

#KVOO, Tulsa, owns 52% interest in permittee.

Tricks like this... are sure-fire. They lift TV audiences right out of their seats—especially when spotted in "live" shows. Easy to produce, too—entertainment or commercial —when you **USE EASTMAN FILM.**

For complete information—what film to use, latest processing technics—write to:

Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.



East Coast Division
342 Madison Avenue
New York 17, N. Y.

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

Agents for the distribution and sale of Eastman Professional Motion Picture Films:

W. J. GERMAN, INC.
Fort Lee, N. J., Chicago, Ill., Hollywood, California

HERE'S A TIP. Do it in COLOR.
Chances are, you'll be needing it.

His viewers think he's the

SMARTEST MAN IN SAN FRANCISCO

(his local sponsors think they are!)



Time isn't always available on "William Winter and the News," San Francisco's longest continuously-sponsored program (one segment by the same sponsor for over five years).

As this is written, it is, and it's worth checking for William Winter means sure-fire penetration of Northern California.

Consistently among the top ten multi-weekly TV programs since 1952 (something no other local origination can boast), "William Winter and the News," with Winter's startlingly accurate analysis of world and national events, has an almost fanatically loyal and responsive audience of thinking Californians.

Ask your Katz man about this "open Sesame" to sales.

CBS

kpix 5

CHANNEL

SAN FRANCISCO, CALIF.

...affiliated with CBS and DuMont Television Networks

...represented by the Katz Agency

Tv film shows recently made available for syndication

Programs issued since March 1954. Next chart will appear 23 August

Show name	Syndicator	Producer	Length	No. in series
ADVENTURE				
Jet Jackson, Flying Commando[6]	Screen Gems	Screen Gems	30 min.	26
Rin Tin Tin[4]	Screen Gems	Screen Gems	30 min.	26
Stories of the Century	Hollywood Tv Service	Studio City Tv Prod.	30 min.	26
CHILDREN'S				
Playtime with Jerry Bartell	Sterling	Jerry Bartell	15 min.	13
Telecomics	Natl. Telefilm	Natl. Comics	30 min. 15 min.	52 168
The Amazing Tales of Hans Christian Andersen	Interstate Tv	Interstate Tv	30 min.	26
COMEDY				
Meet Corliss Archer[4]	Ziv	Ziv	30 min.	39
Meet the O'Briens	Official	Stuart Reynolds	30 min.	39
The Little Rascals	Interstate	Hal Roach	20 min. 10 min.	100
DOCUMENTARY				
Impact	Natl. Telefilms	Herbert Bregstein	60 min.	26
Tenth of a Nation	Essex Films	American Newsreel	15 min.	26
Where Were You?	UTP	Bing Crosby	30 min.	26
DRAMA, MYSTERY				
Douglas Fairbanks Presents	Interstate Tv	Dougfair Prod.	30 min.	39
Fabian of Scotland Yard	Telefilm	Trinity Prod.	30 min.	39
Man Behind the Badge	MCA	Procktor	30 min.	39
Mayor of the Town[4]	UTP	Gross-Krasne	30 min.	26
Paris Precinct	MPTv	Etoile Prod.	30 min.	39
Sherlock Holmes	MPTv	Sheldon Reynolds	30 min.	39
Tales of Tomorrow	TeeVee	G. Foley	30 min.	26
The Eddie Cantor Theatre	Ziv	Ziv	30 min.	39
The Ethel Barrymore Theatre	Interstate Tv	Interstate Tv	30 min.	13
The Falcon	NBC TV Film	Federal Telefilms	30 min.	39
The Heart of Juliet Jones	MPTv	Charles Irving	30 min.	26
The Lone Wolf	United Tv Programs	Gross-Krasne	30 min.	39
The Star and the Story[1]	Official	4-Star Prod.	30 min.	39
The Whistler[4]	CBS TV Film	Leslie Parsons	30 min.	39
Vitapix Feature Theatre	Vitapix	Princess Pictures	53 min. 65-80 min.	26
Waterfront	United Tv Programs	Roland Reed	30 min.	26
EDUCATIONAL				
This is Charles Laughton	TeeVee	Gregory-Harris	15 min.	26
Walt's Workshop	Reid Ray	Reid Ray	30 min.	26
HILLBILLY				
Juniper Junction, U.S.A.	Essex Films	Fotovox	30 min.	26
Town & Country Time[3]	Official Films	Byron Prod.	30 min.	26
MUSIC				
Florian ZaBach Show[4]	Guild Films	Guild Films	30 min.	39
Frankie Laine Show[4]	Guild Films	Guild Films	30 min.	39
Horace Heidt Show[4]	Consolidated Tv	Geo. Bagnall	30 min.	26
Nickelodeon Series	Geo. Bagnall		15 min.	26
The Guy Lombardo Show	MCA	MCA	30 min.	52
This Is Your Music[2]	Jan Prod.	Barrett	30 min.	26
NEWS				
Adventures in the News	Sterling	Telenews	15 min	26
SPORTS				
Great Guys and Goats	United World	Zach Baym	3 min.	18
Jalopy Races from Hollywood	HarriScope	HarriScope	30 min.	26
Post Time, U.S.A.	Tel Ra	Tel Ra	15 min.	52
Sports Mirror	Geo. Bagnall	Wickham Films	15 min.	26
The Big Playback[5]	Screen Gems	Screen Gems Telenews	15 min.	26
This Week in Sports	INS	Hearst-Metrotone	15 min.	52
VARIETY				
Date with a Star[4]	Consolidated Tv	Geo. Bagnall	15 min.	26
Movie Museum	Sterling	Biograph	15 min.	26
WOMEN'S				
Tv Kitchen	Kling Studios	Kling Studios	30 min.	26

[1]Sold to Rheingold in California, N. Y. C., New Haven and Binghamton. Other markets available for sale to local sponsors. [2]Sold to Pacific Telephone in California Washington and Oregon. Other markets available to local sponsors. [3]Available in color. [4]Available 1 September. [5]Ethyl Corp. has show in 55 markets. Best available for local sponsors. [6]The Wander Co., Chicago (Ovaltine) is sponsoring the show nationally under the title, "Captain Midnight." A separate series is available for local sponsorship in the markets not covered by Ovaltine. SPONSOR invites all tv film syndicators to send information on new films.

(*See film notes, page 56*)


NOW! ON RADIO!
ZIV'S NEW SALES C
"Mr. Dist
Hollywood's Dynamic
DAVID BRIAN
in the powerful role of . . . .
THE BEHIND-THE-S
MYSTERY ON THE AIR
is practically
YOUR GUARANTEE OF SUCCESS!
HAVE YOU SEEN THE B.A.B. SURVEY* OF "THE CUMULATIVE AUDIENCE OF RADIO MYSTERY DRAMA PROGRAMS"?
Champion of the people, defender of truth, guardian of our fundamental rights to life, liberty and the pursuit of happiness.

...PION FOR RADIO ADVERTISERS!

...ct Attorney"

DRAMA OF OUR *LAW ENFORCERS* IN ACTION!

TESTED and PROVED . . .

...e No.1 MYSTERY on the Air!

HIGH RATINGS! 1st NATIONALLY
in survey after survey* . . . for 12 years among the nation's top-rated shows.
*National Hooper and local Pulse ratings on request.

LONG-TERM RENEWALS!
Renewed for 12 consecutive years by one of the largest firms** in a highly competitive field.
**Name on request.

SENSATIONAL SALES RESULTS!
During this 12 year period, the sponsor's annual sales increased nearly 300%.***
***From $17½ million to over $45 million.

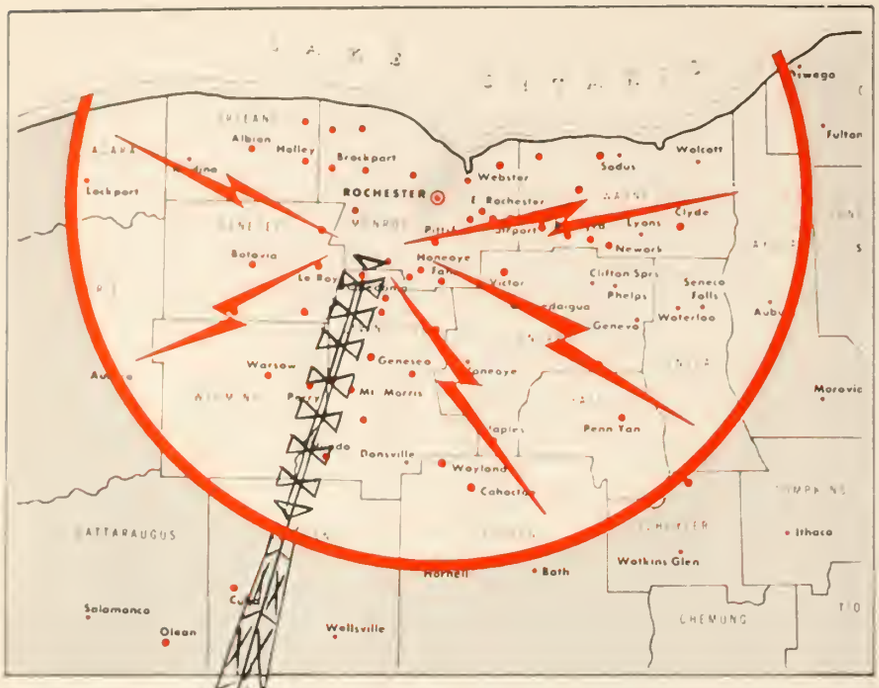
...DD'S BIG RESULTS SHOW SELL FOR ... EXCLUSIVELY IN YOUR MARKET!

Dramatized So Vividly
listeners live the
ADVENTURE, EXCITEMENT AND ACTION
as MR. D. A., HARRINGTON and MISS MILLER match wits with the underworld.

Get in touch with us now . . . wire, phone, write for full FACTS ON THIS NEW SALES PLAN FOR ADVERTISERS!

FREDERIC W. ZIV COMPANY
Radio Productions
1529 MADISON ROAD • CINCINNATI 6, OHIO
NEW YORK HOLLYWOOD

...COMPLETE STORY WITH 5 SPONSOR IDENTIFICATIONS
...3 FULL-LENGTH SELLING COMMERCIALS!



NOW 125,000 WATTS!

TOWER POSITION.....HIGHER!
WATTAGE.....TRIPLED!
MARKET COVERAGE...SATURATION!
—and a big plus!!!!

Fantastic is the *word*—the word for the way viewers of the Rochester area have, during these first eight months, welcomed Channel 10 into their living rooms. It's the word, too, for the way local, national and network sponsors have gobbled up our time . . . that, of course, is what *top* programming does for a station!

Just look up the Rochester Spring "Hooper"* yourself—check rates—study our coverage map above—then consider this new Channel 10 up in power! . . . We'll *wager* you'll be asking us for availabilities!

* **DAYTIME ON CHANNEL 10.**—The strong CBS daytime shows plus our own smash local participating programs offer many 15 to 20 ratings, some adjacencies to ratings 21 up to 29—yet at our low, low class "C" rates.

CHANNEL 10 VHF
CBS BASIC • ABC AFFILIATE
OPERATED SHARE TIME BY
WHEC-TV • WVET-TV
ROCHESTER, N.Y.

EVERETT-McKINNEY, INC. • NATIONAL REPRESENTATIVES • THE BOLLING CO., INC.

WPEN goes all out to promote Miss Universe

Radio station WPEN in Philadelphia undertook to introduce, promote and air the judging of the local runoff of the "Miss Universe" contest recently—and did the whole job in less than 100 hours. It was the sole medium through which the contest—for "Miss Eastern Pennsylvania" — was promoted.

WPEN executives made plans for production and promotion of the contest in conjunction with the Patricia



Steve Allison with Miss Eastern Pa. finalists

Stevens Finishing School for Models and Career Girls, completed them on Tuesday, 29 June. First announcement of the contest was aired that night on the *Steve Allison Show*, a late-night gabfest on WPEN. By early noon on Wednesday, the first entrants arrived at the Patricia Stevens School and the screening was on. By Friday, six jndges were named. On Saturday at 12 noon, the finalists were selected.

The finals of the contest were scheduled for midnight airing in the WPEN studios on the *Steve Allison Show*. Crowds started to arrive at 6 p.m., filled the studio to capacity by 9:45 By 10:15 p.m., police had to be called to control the crowds wanting to enter the studio. Considerately, the station supplied street amplifiers so that the overflow outside could at least hear the goings-on.

The contest began at 12:05 a.m. and Miss Eastern Pennsylvania (Elaine DuFeen, 22) was picked at 1:40 a.m.

★ ★ ★

round-up

WSLS 'Sidewalk Radio Studios' attract public, aid sponsors

Radio station WSLS in Roanoke, Va., has moved its studios to a street corner in the heart of that city's downtown district. Object: to exploit itself and to bring its operation closer to the public. Result: greatly hypoed public interest and upped sales for sponsors.

The WSLS studios (which opened Memorial Day) are set up and decorated with a view to being eye-catching and appealing to passersby. Officials of the station estimate that during 18 hours of each day, some 24,000 persons pass by the corner (First Street and Church Avenue) on which the studio is located.

Since the opening, thousands of people have visited the studios, the station reports. Spectators are invited to participate on local shows and inspect radio equipment. Each guest is given a map illustrating WSLS air coverage.

Sponsors are profiting from the new setup, too. Merchandise of advertisers using the station is on display in the large windows of the studios as well as within. These displays are enhanced by the carnival atmosphere of the studios, promoted mainly by a red-and-white striped canopy which covers the entire ceiling. Sponsors exhibiting products include Singer Vacuum Cleaner, Hammond Organ, General Tire, Sunnyside Awning Co.

Pedestrians looking in the windows can learn the latest in weather, news and sports, as well as the program on the air at the moment. A large thermometer, a clock and weather forecast dial, a sports scoreboard, an Associated Press teletype machine and an easel with title cards of programs make this possible.

One-third of the studio space is occupied with a record and transcription library for the convenience of disk jockeys. The walls feature pictures of local and network air personalities.

Since it has established the new "Sidewalk Studios," WSLS reports, it has found "fresh vitality" for operation. ★ ★ ★

Carnival air of street studio stops passersby



Crosley stirs summer air with "Operation Sunburst"

"Audiences and sales are like plants —they wilt when not watered with good programs, strong advertising, potent promotion, meaty merchandising." This is the philosophy under which the Crosley Broadcasting WLW radio and tv stations are running their $100,000 summer promotion, "Operation Sunburst," for the fourth year.

"Sunburst" revolves around three major efforts (in addition to a publicity barrage through a variety of outlets):

1. A "Famous Face" contest, which started 1 July. One section per day of a jigsawed face of a famous person is flashed on the tv screens. Each day, a new section of the face is added, as is an additional prize. The first 10 viewers to identify the face receive prizes, then compete against each other to identify a second "Famous Face." Winner gets a huge jackpot.

2. A premium package to move products. This is a set of six 15-ounce glass tumblers, decorated with pictures and signatures of the leading WLW radio and tv stars. It is available to persons who mail in $1 and proof-of-purchase of any product advertised on one of the Crosley outlets. This widespread merchandising program has over 20,000 outlets; some 220,000 pieces of point-of-sale display material have been distributed by WLW's merchandising field forces, marking "Sunburst" items which can be used to procure the glassware.

3. Building interest in programs by putting shows on tour, strengthening talent ties with audience. Shows toured (in studios at Dayton and Columbus as well as Cincinnati) include: Ruth Lyons' 50-50 *Club*, *Midwestern Hayride*, *Walter Phillips Show*. ★ ★ ★

Muzak offers broadcasters first crack at rights

In a new, large-scale expansion, the Muzak Corp. is offering established broadcasters first chance to obtain exclusive franchises to the firm's background-music library. This applies in virtually every U.S. market of 50,000 or more.

Sparking this move is a new magnetic tape playback instrument, which practically runs itself. It automatically starts, stops, pre-selects specialized music as desired, reverses itself and changes tracks, rewinds, shuts itself off, even switches on a companion tape machine to start the process all over.

Heretofore, due to economic factors, including the high cost of maintenance of manual disk turntable operation, Muzak has restricted franchise operations almost entirely to markets of 200,000 or more. But the new high fidelity mechanism has so reduced basic costs that franchises can now be supported in markets of 50,000 or more.

Muzak's background-music library currently embraces over 7,000 selections. Restaurants, banks, hotels, factories, offices, supermarkets and other organizations in major markets have been using Muzak's system for 20 years. ★ ★ ★

Briefly . . .

WSAZ-TV, Huntington, W. Va., issues a small folder to aid lady and gentleman program guests in their tv appearances. It suggests proper apparel and makeup, points out meanings of cues and hand signals, gives general instructions on before-camera behavior. Ladies, for instance, should wear plain pastels or greys, no white dresses, no large brim hats, shiny jewelry or eye shadow. Gentlemen should pref-

(*Please turn to page* 105)



for a **BIG** selling job - use the

BIG tv station **WTRF-TV** in the Wheeling market . . .

BIG IN POWER

operating with 316,000 watts, channel 7, the most powerful TV station in W. Va., Southwestern Penn. and Eastern Ohio.

BIG IN PROMOTION

WTRF-TV program schedules are published regularly in more than 55 newspapers, including 3 daily and 2 Sunday Pittsburgh papers. Consistent promotion for all clients has won for WTRF-TV top prizes for outstanding efforts.

BIG IN PUBLIC PREFERENCE

Latest Telepulse survey in 6 counties adjacent to Wheeling gives WTRF-TV 1st 25 most popular one-a-week shows and 1st 15 most popular multi-weekly shows—plus audience preference in every time category.

WTRF-TV

NBC Primary • ABC Supplementary
represented by Hollingbery
Robt. Ferguson • VP & Gen. Mgr.
Phone Wheeling 1177
Radio Affiliates WTRF & WTRF-FM

Film notes and trends

Color tips: In New York earlier this month, Dr. Alfred N. Goldsmith, consultant to RCA and board chairman of the National Television Film Council, relayed to an audience of agencymen and film producers several key tips NTFC has learned through experiments with color film commercials on closed-circuit colorcasts:

1. *Shoot "balanced" color.* Says Dr. Goldsmith: "Make the film right to begin with. Don't worry about trying to unbalance deliberately in order to correct for any shortcomings in the tv color equipment. If the colors look right on film, they'll look right on the air."

2. *Screen under tv conditions.* Don't have your commercial run-throughs and critical sessions in a projection room with a big screen. Project it on a 19-inch screen, or from behind ground glass about the same size. You'll get a better idea of how your colors will look, and will be able to tell if you're crowding in too much.

3. *Shoot in closeup.* Long shots should be as brief as possible in color commercials, NTFC feels. Reason: In long shots, colors tend more to merge; details and contrasts are lost. A red-and-white checked tablecloth, for instance, looks properly checkerboard in closeup, but blends to over-all pink in long shots. Flesh tones are far better in closeup. Makeup is about the same as for any standard color film shooting.

4. *Use optical sound.* Color film projectors aren't yet developed to handle the magnetic sound tracks now becoming popular in much film work, although they probably will be in the future. Plan all sound for standard optical sound tracks.

5. *Get expert opinion:* Network film men and engineers have now reached the degree of familiarity with color film problems, Dr. Goldsmith feels, where they can view a regular projected color screening and then tell you how it will look on color tv. It isn't necessary to wait for closed-circuit facilities, which are in great demand for other test work.

▼ ▼ ▼

Who buys 'em?: A recent ABC Film Syndication sales analysis of three of its syndicated tv properties sheds some light on whether the heaviest buyers of film shows are stations, agencies or clients.

The sales breakdown was computed for three of ABC Film's properties, *Racket Squad*, *The Playhouse* and *John Kieran's Kaleidoscope*.

Out of a total of 83 sales of *Racket Squad* at the time the analysis was done 40, or 48% of the sales were made to stations; 38, or 46% were to agencies, and five, or 6% were to advertisers.

An analysis of *The Playhouse* indicates that 20 out of a total of 30 sales, or 67%, were made to agencies; 10 sales, or 33%, were to stations and none were made direct to advertisers.

For *Kaleidoscope*, the sales breakdown showed the majority of sales were made to the stations. Of a total of 11 sales 9, or 82%, were to stations. There was one sale (9%) to an advertiser and one (9%) to an agency.

▼ ▼ ▼

"Lone Wolf" promotion: United Television Programs has just launched a "showmandising" campaign for its *Lone Wolf* half-hour tv film series which permits sponsors of the show to tie in items ranging from beer glasses to cuff links.

UTP has made available a wide range of display material as well as film trailers and slides, bumper streamers and *Lone Wolf* stationery. Items which tie in with the show include beer and cocktail glasses, tie clasps, cuff links, earrings and lighters.

According to Wynn Nathan, vice president in charge of sales for UTP, promotion and merchandising campaigns similar to the one outlined above will be an integral part of all new syndicated film products in the future. He emphasized that sound merchandising can help bring the local or regional sponsor into direct, effective competition with a national sponsor.

★ ★ ★

Professional 45 RPM EQUIPMENT

for every studio set-up



BQ-1A Turntable. For "fine groove" 33⅓ or 45 rpm's

ew BQ-70F 3-Speed Turntable. For hest quality reproduction 33⅓, , or 78 rpm's .

RCA offers the most complete line of professional 45 RPM equipment in broadcasting, including: turntables, conversion kits, individual components—everything required to meet the specific plans of your station.

● **For fine-groove 45's and 33⅓'s (exclusively)—up to 12".** Specify RCA's "studio-proved" BQ-1A turntable. Only 28" high, 20" wide, and 16½" deep, this unit is designed specifically for 45's and 33⅓'s—up to 12" diameter. Complete with lightweight tone arm, filter, 1.0 mil pick-up, and a cabinet. Order MI-11808/11806/11874-4. (Without cabinet, order MI-11806/11874-4.) Immediately available from stock.

● **For 33⅓, 45, 78-transcriptions.** Specify RCA's deluxe BQ-70F Turntable—newest edition of RCA's famous 70-series transcription equipment. This high-quality unit includes a lightweight tone arm, a filter, a 1.0 mil pick-up (for fine-grooves), and a 2.5 mil pick-up (for standards). Order MI-11818/11885/4975/11874-4/11874-5. (Without pick-up and filter, order MI-11818.) Available in 30 days.

● **For "45's"—on your present RCA 70C, 70D, or 70E Turntable.** To play "45's" on 70C, 70D, or 70E turntables, you simply install the RCA 45 RPM Conversion Kit that fits your set-up. Check here for the kit you need. Available in 30 days.

(1) Complete 45 RPM Modification Kit, including record adaptor plate, tone arm, 1 mil pick-up, and filter. MI-11883/11886/11885/4975/11874-4.

(2) For 70C, 70D, and 70E turntables already equipped with MI-4975 filter—specify kit MI-11883/11886/11885/11874-4.

(3) For 70C, 70D, and 70E turntables already equipped with MI-4975 filter and MI-11874-4 pick-up—specify kit MI-11883/11886.

RCA professional 45 RPM equipment can be ordered direct through your RCA Broadcast Sales Representative. In Canada, write RCA Victor, Ltd., Montreal.

Pioneers in AM Broadcasting for over 25 years

RCA®

RADIO CORPORATION of AMERICA

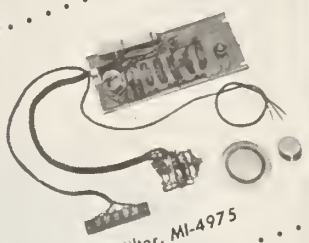
ENGINEERING PRODUCTS DIVISION CAMDEN, N.J.



• 45 RPM Conversion Kit MI-11883. For RCA 70C, 70D and 70E turntables



• Lightweight Tone Arm, MI-11885



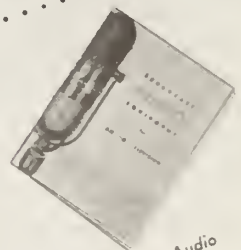
• Reproducer Filter, MI-4975



• Lightweight Pickup Heads, MI-11874-4 MI-11874-5

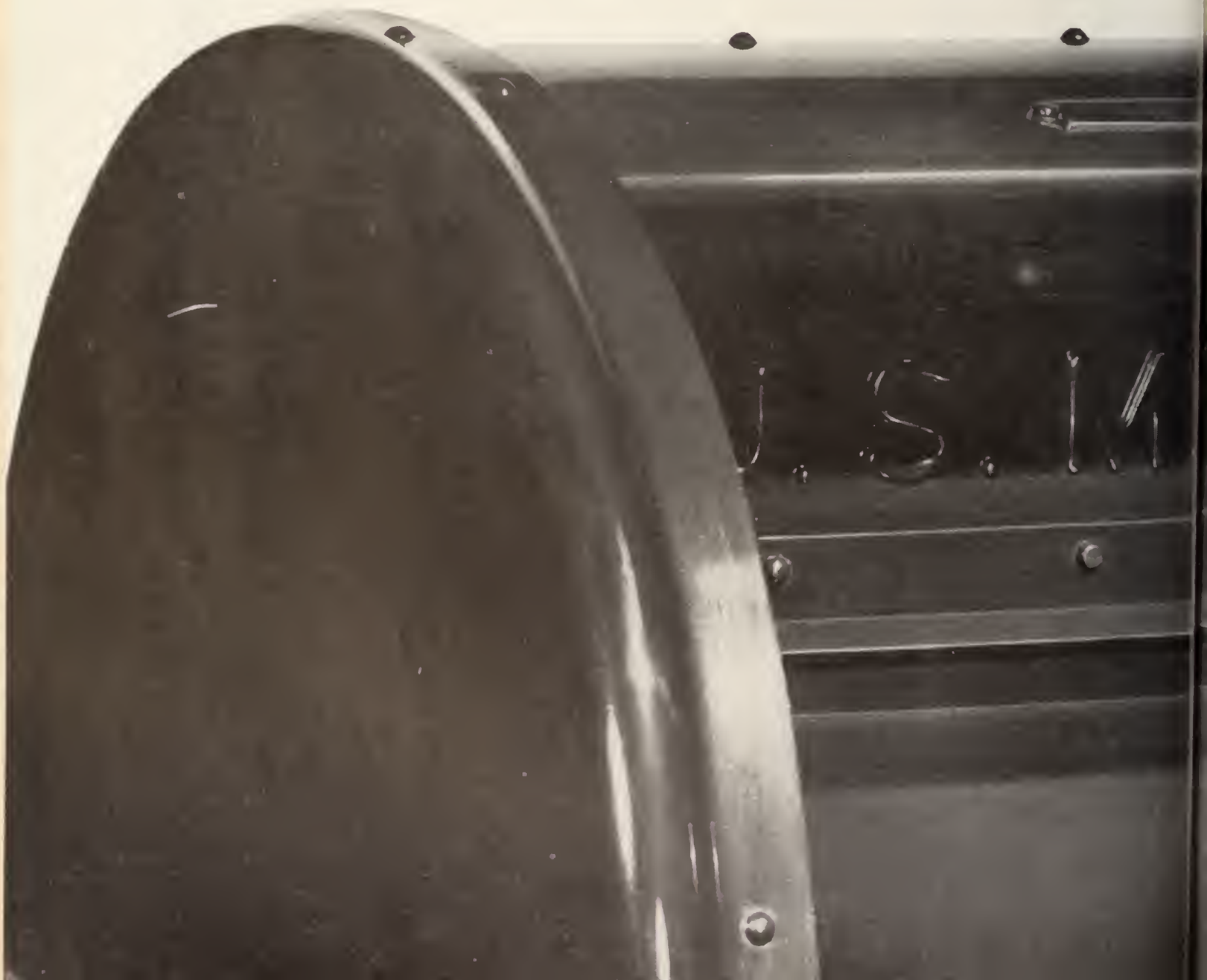


• 45 RPM Record Adaptor, MI-11886



New 146-page Broadcast Audio Equipment Catalog. Free, from your RCA Broadcast Sales Representative

EVERY 27 SECONDS SOME



BODY WRITES TO WBC

n the first five months of 1954 . . .

0,094 people wrote to WBZ-WBZA, including 15,000 who requested a snowfall map offered in just six announcements.

8,830 wrote to WBZ-TV. And last year a *sponsor* got 71,759 responses to *one* of its amateur shows.

2,229 wrote to KYW . . . 2,024 of them for health booklets in just two weeks.

3,122 wrote to WPTZ. And during this time, in addition, *one sponsor* heard from 35,467 listeners to his show.

5,723 wrote to WOWO. One week brought $2,320 in $5 orders for a garden product.

45,749 wrote to KDKA. In six weeks, 8,816 of them from 131 counties, 19 states and Canada sent quarters and boxtops for gladiolus bulb premium offer.

39,610 wrote to KEX. A two-week Valentine Day contest drew 5,511 entrants.

You see. People don't just tune to the WBC stations. They do something about what they hear. That's *Audience Action!* If *you* want to hear more, call your nearest WBC station or Eldon Campbell, WBC National Sales Manager, at Plaza 1-2700, New York. Ask about substantial multiple station discounts on the *Audience Action* stations, too.

VESTINGHOUSE BROADCASTING COMPANY, INC.



WBZ-WBZA • WBZ-TV, *Boston;* **KYW • WPTZ (TV),** *Philadelphia;* **KDKA,** *Pittsburgh;* **WOWO,** *Fort Wayne;* **KEX,** *Portland, Oregon*
Represented by: FREE & PETERS, INC.
444 Madison Avenue, New York 22, N.Y.

#1

in the morning!

#1

in the afternoon!

#1

in the evening!

IN

Winston-Salem

NORTH CAROLINA

. . . the hub of a rich, fast-growing 15 county market in the industrial heart of the . . .

#1

State in the South

Whatever your product or service—you will sell more of it faster to more people when you use the . . . . . .

#1

STATION

NBC AFFILIATE

600 KC—5 KW
AM - FM

WSJS

Represented by
HEADLEY-REED CO.

AGENCY AD LIBS



(*Continued from page 10*)

Next—put this device up front in your copy (which is probably a minute's length or more). Then in the body test *superimpose* the phrase at least once. Then at your sign-off, reiterate.

You are now assured of "playback" for your major point. Start practicing taking bows. You're in. Your copy sings—it is "proven" effective.

Now there are a few more tricks to master. Have you secondary copy ideas to register, too, like "it is also beautiful" or "movie stars use it" or "there's a new low price." Choose from these research-sure techniques.

If yours is a food product, someone has to be seen (in tv) eating it *and grinning!* This says "Yum-Yum" which would not be apparent to our public no matter what the words are like. People don't seem to understand that food is edible until the act unfolds before their eyes. But don't forget that smile!

Is your pitch to be done by Mrs. Average Housewife? Then avoid having her wear a mink stole in the kitchen. Research tells us this is atypical. Also—she should not have a British accent. You see most Americans don't. Her choice of words should be reminiscent of the N. Y. *Daily News*—not *The Harvard Law Review.*

More precepts: Don't have many changes of scene or set—maybe just two—because you leave the viewer dizzy and dizziness is not a conducive condition to sales.

Voice-over isn't good—except when used correctly. (A learned man once told me this!)

Well—these are a few world-beating principles. There are more but let's not try to digest too many in the first lesson. Start using them today—and you'll find they may not only rate high on the Research Chart but b'gosh you may even turn out real good commercials! ★ ★ ★

Letters to Bob Foreman are welcomed

Do you always agree with the opinions Bob Foreman expresses in "Agency Ad Libs"? Bob and the editors of SPONSOR *would be happy to receive and print comments from readers. Address Bob Foreman, c/o* SPONSOR, *40 E. 49 St.*



What can you do with $73.58?

For $73, you have lots of choices. You might buy a case of good Bottled-in-Bond Bourbon. Or a genuine, woven-under-water Panama hat. Or maybe treat 150 neighborhood kids to a spree at their favorite soda fountain!

ON WOAY, $73.58 will buy 13 one-minute spots!

WOAY, Oak Hill, is West Virginia's second most powerful station!

Its 10,000-watt signal covers 21 counties —

delivers a total Nielsen audience of 102,200 radio homes —

delivers an average daily Nielsen audience of 51,320 radio homes!

rite direct for availabilities.

WEST VIRGINIA STATION COVERAGE DETAIL

Radio Homes in Area	NCS Area	No. of Counties	DAYTIME					
			4-Week Cum.		Weekly		Average Day	
			NCS Circ.	%*	NCS Circ.	%*	NCS Circ.	%*
20,370	FAYETTE	1	18,490	90	18,220	89	10,150	49
18,190	GREENBRIER	3	15,490	85	15,130	83	6,720	36
66,940	KANAWHA	1	10,310	15	7,180	10	4,410	06
14,570	LEWIS	4	3,110	21	2,280	15	1,680	11
18,260	LOGAN	1	2,780	15	1,960	10	1,020	05
19,440	MERCER	1	8,000	41	6,480	33	3,990	20
14,290	NICHOLAS	3	11,450	80	11,080	77	6,620	46
23,930	RALEIGH	1	20,220	84	19,610	81	8,540	35
12,290	ROANE	4	2,720	22	1,990	16	1,460	11
16,750	WYOMING	2	9,630	57	8,610	51	6,730	40
225,030	10 TOTAL	21	102,200		92,540		51,320	

=% of Radio Homes in Area

WOAY

OAK HILL, WEST VIRGINIA

Robert R. Thomas, Jr., Manager
10,000 Watts AM—20,000 Watts FM

KITCHENS

SPONSOR: Dresser Equipment Co. AGENCY: Direct

CAPSULE CASE HISTORY: *A Hartford firm specializing in new and remodeled kitchens was a bit skeptical about radio as a source of leads. The product cost often ran into four figures and presentation was technically difficult. On the advice of the local station a test vehicle was selected: a program of good, classical music heard on Sunday afternoons. This had adult appeal and would be heard by men as well as women. The commercials were designed to be unobtrusive and included the appearance of the firm's president as kitchen consultant. Result: Show produced many choice leads and sales.*

WDRC, Hartford PROGRAM: Music of Distinction



RECORDS

SPONSOR: Anderson's Record and Gift Shop AGENCY: Direct

CAPSULE CASE HISTORY: *When Bob Anderson, owner of a gift shop at the Hub Shopping Center in Minneapolis, took his first fling at radio he was faced with this "believe-it-or-not" proof of radio's sales ability. Anderson had decided to try out radio via participations in* Judy's Jukebox, *heard Monday through Friday between* 4:00 *and* 5:00 *over WMIN. One day (soon after his entrance into radio) a man came into his store and said, "I was sitting in my car over there and heard your commercial. I didn't know you had records for sale." The man then proceeded to buy five albums.*

WMIN, St. Paul-Minneapolis PROGRAM: Judy's Jukebox

AUTOMOBILES

SPONSOR: Homer C. Thompson AGENCY: Direct

CAPSULE CASE HISTORY: *When Homer Thompson picked up* 13 *new* 1953 *Fords recently, he bought two announcements daily on Mutual's Major League* Game of the Day *over KDB. (This is a network co-op show which is sold locally.)* Game of the Day *was the only advertising he bought. Furthermore, Thompson was not offering discounts as large as those given in nearby Los Angeles for the identical model. Yet in two weeks' time all* 13 *cars were sold. Cost:* $100.

KDB, Santa Barbara PROGRAM: Game of the Day

TABLES

SPONSOR: Blackstone Corp. AGENCY: Direct

CAPSULE CASE HISTORY: *To announce the close-out sale of its subsidiary, the Elite Furniture Co., this Jamestown firm decided on a special campaign of announcements and participations over a six-week period. Ad Manager James E. Peters selected radio "primarily to get penetration in an area encompassed in a* 50*-mile radius from all sides of Jamestown." The results justified the expenditure* 62 *to* 1*: The tables sold brought in more than* $62 *of sales revenue for every* $1 *spent on radio advertising. Peters adds: "Practically all the purchases outside of Jamestown were attracted by radio."*

WJTN, Jamestown, N. Y. PROGRAM: Announcements

BANK

SPONSOR: The Northern Trust Co. AGENCY: Waldie & Briggs

CAPSULE CASE HISTORY: *The Northern Trust Company of Chicago had been using radio for* 23 *consecutive years as a goodwill builder. In that time the company had increased tenfold. In January of this year, the format of their program was changed. The show and commercials were revamped to cause people to listen more attentively—stereophonic sound was introduced with dramatic readings given by top actors and actresses. William H. Rentschler, Northern's ad manager, says: "The results have amazed us. We like the future of radio."*

WMAQ, Chicago PROGRAM: The Northerners

REAL ESTATE

SPONSOR: Carl Moore AGENCY: Advance Advertising

CAPSULE CASE HISTORY: *Carl Moore, a builder, had* 55 *new* $9,000 *homes to sell in Clovis, Cal. Clovis is located* 15 *miles outside of Fresno. In order to reach as many potential buyers as possible in a limited time, Moore decided to schedule* 50 *one-minute spots over KBIF within a six-day period. He also bought eight one-minute announcements over KBID-TV which he scattered throughout Thursday, Friday and Saturday. By the end of the week only one house remained;* 54 *were sold. The total gross for Moore was* $486,000. *His advertising expenditure was only* $336.

KBIF, Fresno PROGRAM: Announcements

BAKERY

SPONSOR: Goodco Bakery AGENCY: Direct

CAPSULE CASE HISTORY: *When the Goodco Bakery decided to test radio's ability to sell baked goods, they bought two* 50*-word announcements a day scheduled between* 1:25 *and* 1:30 *in the afternoon. The test was called "Operation Sugar Cookie" as cookies selling for* 30c *a dozen were advertised over WKNE at* 10c *a dozen for the test. The result was an unqualified success for radio: By Wednesday of the test week the normal sale of* 13 *dozen cookies a week had jumped to* 54 *dozen.*

WKNE, Keene, N. H. PROGRAM: Announcements

JUMPS THE CLOCK WITH



AP NEWSCAST ...lands steady sponsor

Station WEPM is a 250-watter at Martinsburg, nestled in the high hills of West Virginia's eastern panhandle. It is within listening distance of nearby metropolitan centers.

Even so, General Manager C. Leslie Golliday had been able to build an attractive and faithful local audience for his AP newscasts. Only one—the 15-minute spot at 8 p.m.—failed to attract regular sponsorship. Prospects were quick to point out that the majority of Martinsburg listeners tuned in to a more powerful out-county station at that time.

Golliday did some high-wattage thinking and arrived at this solution: He moved the program ahead 15 minutes, got the jump on the "foreign" competition, captured the local audience, sold the program.

That was four years ago. The program is still sold. Sponsor is happy because Martinsburg folks listen to the early evening news BEFORE the "city station" gives it to them.

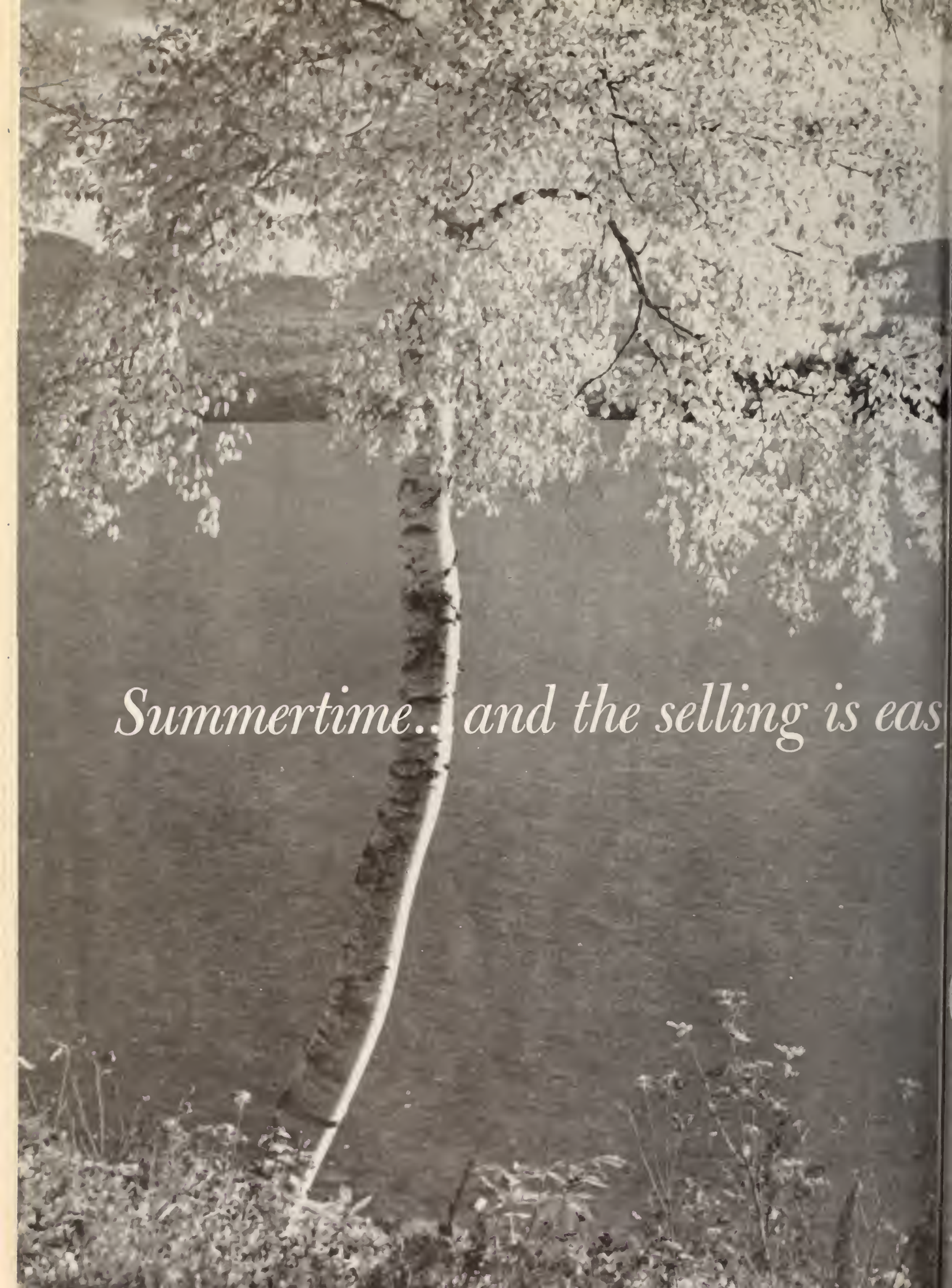
If your station is not yet using Associated Press service, your AP Field Representative can give you complete information. Or write—



Says Manager Golliday: **"By jumping the clock 15 minutes, we were able to obtain — and hold — a steady sponsor. Listeners realize there's no more dependable news than AP news. Thanks to AP, we have news events in hand as quickly as even the biggest station in the country."**



Those who know famous brands . . . know the most famous brand in news is AP


Summertime.. and the selling is eas



Millions of people, covered by the Storer Stations,

continue to buy life's necessities and

refinements throughout the Summer months.

For Summertime selling, start with a Storer Station.

STORER BROADCASTING COMPANY

WSPD • WSPD-TV Toledo, Ohio	**WJBK • WJBK-TV** Detroit, Mich.	**WAGA • WAGA-TV** Atlanta, Ga.	
KGBS • KGBS-TV San Antonio, Texas	**WBRC • WBRC-TV** Birmingham, Ala.	**WWVA** Wheeling, W. Va.	**WGBS** Miami, Fla.

NATIONAL SALES HEADQUARTERS:

TOM HARKER, V. P., National Sales Director
118 E. 57th St., New York 22, ELdorado 5-7690 • **BOB WOOD,** Midwest National Sales Mgr.
230 N. Michigan Ave., Chicago 1, Franklin 2-6498

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

How can a local or regional sponsor use syndicated film programs to best advantage

THE PICKED PANEL ANSWERS

MERCHANDISING VITAL

By M. M. Sillerman

Executive Vice President, Television Programs of America



The first thing is to realize that with the purchase of the right show, the selling job has just begun.

The advertiser should merchandise his show to the hilt. He should use all the promotional and merchandising aids the syndicator provides. For our various programs we include material that ranges from letters by the star, through point-of-sale material, to posters that sponsors can buy at lower cost than they can make them themselves.

We do this to impress upon our clients that they are buying not only top entertainment, but sales builders. Obviously, the show is the magnet which attracts the audience. By getting behind the show, the sponsor adds impact to extract every dollar of sales value.

His agency can be of tremendous help in any number of ways, not the least of which is integrating the commercial into the content of each episode. It is our policy to have prints in the hands of the agency or sponsor at least two weeks prior to play date to allow ample time for the most effective processing of the commercial.

The local station is another source of real help, both in its audience promotion and merchandising efforts.

The local advertiser who buys the right show from the right source automatically acquires a competent, professional team whose own success depends upon the advertiser's success. He can get the most out of his film by using to the fullest the facilities and talents and services of the individual members of that team.

CAREFUL PLANNING NEEDED

By Fred J. Mahlstedt

Director of Operations, CBS TV Film Sales



Any advertiser, local or national, can use syndicated film programs effectively and successfully by simply using the same common sense, planning and attention that he would use in any other business transaction.

Many local advertisers all across the country, in all types of markets, for all types of products, have used and are using film shows on television with outstanding sales success. Others have had little or no success from the standpoint of sales effectiveness.

The failures usually result from unplanned haphazard buying of programs and time periods, failure to promote or merchandise the program and poorly conceived or produced commercials. The success of a film program depends not only on the care with which the film is selected but also on the way in which it is fitted into the over-all advertising campaign.

First of all, the advertiser must have clearly in mind just what his market is in terms of people. Who buys the product? Once you know exactly the audience you want, consult with the local station people as to the availability of a time period in the hours when your prospects are at home and not preoccupied with other tasks which would prevent their watching television.

In multiple-station markets give some thought to what the program competition will be on the other station or stations in your time period. Also make certain that your program does not follow a very low rated program.

After you have settled on a satisfactory time period on a station covering the area you want to reach, take plenty of time to look at the film programs available of the type you require. Do not let price be the outstanding factor in your selection. The old adage that you only get as much as you pay for applies to syndicated film as well as to anything else. The cheapest film series may turn out to be the most expensive in the long run. Moreover, do not be afraid of second-run programs. If a program is basically good it will still draw large audiences the second time around.

When you have decided on the particular series you want, do not just be satisfied to look at one or two audition prints. Take the time to at least look at every third picture in the series. Request a complete list of titles from the distributor and pick the ones that you want to screen from this list. Insist that you and not the distributor determine which titles you want to screen. The top film distributors handling quality shows will have no objection to this procedure since they are as anxious as you to see that the program pays off for you.

With the program and time selected the next step is the preparation of commercials. Here is one place where you cannot stint. In the long run, your sales success with the programs stands or falls on the quality or effectiveness of the commercials. No matter how large an audience your show gets it

will never sell anything if poor commercials with no sales impact are used.

The last but very important step still remaining is the promotion and merchandising of your show. Here you will probably be able to get some help and cooperation from the station, at least on the promotion end. The right kind of program promotion will help build larger audiences for your show and will also help get the series off to a faster start.

Every possible merchandising aid should be used at the point of sale. The top film distributors have merchandising specialists on their staffs who will be glad to cooperate with any advertiser who wants merchandising.

In addition, completely packaged merchandising material is available with most better quality programs.

An example of an advertiser who followed all the suggestions outlined above, who carefully selected his program (*The Range Rider*) and time period, who prepared outstanding commercials that tied in the star of the show, and who followed up with an extensive merchandising campaign is the Table Talk Pie Co. through The Reingold Advertising Agency in Boston. The results as reported to CBS TV Film Sales by the agency: "Sales increase of 60% in the first six months . . . viewers delivered at the low cost of $1.29 per 1,000." Today, with the series having run nearly three years the agency reports: "The client has continued to enjoy substantial sales gains ever since sponsoring the show and they are now building a new bakery to enlarge their capacity."

PRESTIGE, PROFITS CITED

By Edward D. Madden

Vice President & General Manager, Motion Pictures for Television



The question is not "How can local or regional advertisers syndicate programs to best advantage?" but "*Why* do local or regional advertisers use syndicated film programs?"

Prestige-wise, the syndicated film buyer is assured a place among the

(*Please turn to page* 103)



We ain't got no fifth amendment listeners in Central Ohio. They listen to WBNS and they'll tell any pollster who calls up and asks 'em. When PULSE interrogates this area's listeners they get answers which add up: WBNS has more listeners than all other local stations combined; WBNS has the TOP 20 PULSE-rated programs heard in Central Ohio.

CBS for CENTRAL OHIO

WBNS radio

ASK JOHN BLAIR

COLUMBUS, OHIO

TO SELL JACKSONVILLE

(and the rich Northeast Florida market . . .)

BUY



WJHP-TV

Channel 36

§ § §

53,374 UHF SETS-IN-USE

§ § §

ABC • NBC • DuMONT
Television Networks

§ § §

For rates, availabilities, and other information, call Jacksonville 98-9751 or New York MU 7-5047.

§ § §

WJHP-TV

JACKSONVILLE, FLORIDA

276,000 watts

on Channel 36

Represented nationally by John H. Perry Associates



agency profile

Robert Orr

President
Robert Orr & Associates, New York

When Robert Orr, president of Robert Orr & Associates, graduated from a Philadelphia high school many years ago, a little old lady who lived near him asked him:

"How would you like to go into advertising?"

The old lady's puff? Her niece was secretary to the president of a Philadelphia agency.

It was a choice between killing the summer at the beach before college opened or earning $4 a week with an ad agency. Bob Orr decided right then on the career that has made him, today, head of an agency billing $8 million a year.

Heaviest of his agency's air media accounts is Jergens-Woodbury, which spends some 40% of its annual budget in tv. This cosmetics firm is currently sponsoring *Bride and Groom*, NBC TV, 4:15-4.30 p.m., three days a week over more than 60 stations.

"Jergens-Woodbury has had proof of the growth and pull of daytime tv in its sales results during the past two years," Orr said.

A year-'round air media sponsor, the firm has bought three-times weekly sponsorship of *First Love*, an NBC TV daytimer starting fall.

Other Orr accounts include such firms as Clairol Hair Preparations (soon to go on tv), Fuller Brush Co., Parfums Schiaparelli, Burlington Mills, Air Express Div. of Railway Express Agency and a dozen other diversified accounts.

"This agency doesn't specialize in only one type of product or service advertising," Orr said. Close to 75% of his total $8 million billings, however, comes from cosmetics lines or other strong women-appeal products.

This year the agency is spending about $2 million, or 25% of the total billings, in tv—expects to see a larger proportion go into air media by 1955.

"We've seen our *Bride and Groom* show in color over NBC TV's facilities," Orr added, "and we found that the package reproduction in our commercials was extremely effective. There will be few cosmetics firms who will be able to afford to stay out of tv once color tv becomes a national medium."

When not busy planning strategy for his accounts or supervising a staff of 85, Orr likes to break away for a weekend with his wife and 12-year-old daughter at his Southampton home. ★ ★ ★



EVERYONE AT WDAY-TV LOVES THE TAX ASSESSOR!



WDAY-TV IS THE ONLY TV STATION WITHIN 50 MILES OF FARGO!

Ordinarily you catch us billing and cooing with the Tax Assessor about as often as you see us playing around with a bunch of wildcats. . . .

This year it's different. In May we asked the City Assessor if he could check Fargo's Personal Property Tax rolls and tell us the number of television sets in Fargo. Nobody *lies* to increase his taxes! *And 65.5% of all Fargo families told the Assessor they own television sets!* And remember, that was back in May, 1954—*less than a year after we went on the air!*

We do a pretty fancy job in the rest of our coverage area, too. Twenty miles from Fargo the TV saturation is 52%—fifty miles away it's 28%—*and seventy miles away it's almost 20%!*

Ask Free & Peters for all the facts on WDAY-TV—the *only* TV station in the rich Red River Valley.

WDAY-TV

FARGO, N. D. • CHANNEL 6



Affiliated with NBC • CBS • ABC • DUMONT

FREE & PETERS, INC., *Exclusive National Representatives*

with WAVE

you don't buy the elephant—



YOU BUY THE TUSKS!

WAVE and WAVE alone gives you exactly what you need in Kentucky — *at the right cost.*

NOT TOO MUCH — NOT TOO LITTLE.
WAVE's 50% BMB daytime area coincides almost exactly with the Louisville Trading Area, *which accounts for 42.5% of Kentucky's total Effective Buying Income.*

BIG-TIME PROGRAMMING — HIGH LISTENERSHIP.
WAVE is the *only NBC station* in or near the Louisville Area. Plus that, WAVE invests in top *local* programming — employs 62 people on radio only, 44 of them for on-the-air activities rather than management, sales, etc.

Don't buy the elephant. Buy the tusks — *but be sure you get ALL the tusks!* NBC Spot Sales has the figures.

WAVE • **5000 WATTS**
LOUISVILLE • **NBC AFFILIATE**

NBC Spot Sales, Exclusive National Representatives

TV COMPARAGRAPH OF NETWORK PROGRAMS

Nighttime 26 July 1954 SPONSOR

SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY

[illegible]

Notes and explanations to help you use this chart

COSTS cover talent and production only, do not include commercials or time charges. They [illegible] (include the 15% agency commission) to the client. Some film shows are contracted for on the basis of so many originals and so many reruns. In such cases, the figures represent the average cost per show over the full season. When a price for an [illegible] board show is listed on Monday only, that covers the show for the week.

TIME is Eastern Daylight Time.

ABBREVIATIONS: Balt, Baltimore; Ch, Chicago; Hy, Hollywood; NY, New York; Var, [illegible] alt, alternate; pr, products; r&tv, radio and TV; simul, simulcast; shr, sh, share; L, live; F, film; TBA, to be announced. 75NY means show is carried on 75 stations, originates in NYC; 50L means 50 of these stations telecast show live, the rest carry it via kine. (Other products in addition to those mentioned in chart are plugged on this program.)

ABC TV: Breakfast Club, simulcast M-F 9-10 am on 58 ABC TV stations, from Chicago, [illegible] sponsors Philco, Hutchins Adv; Quaker Oats, Wherry, Baker & Tilden; [illegible] Staley Mfg, Ruthrauff & Ryan (tv only)

CBS TV: The Morning Show, now M-F 7-9 am news-variety. Sells in 5 min segments, with 1 min commercial time in each, at cost of $2500 to $3000 for time (about 40 stations) and $550 gross for talent per segment.

TODAY, NBC TV, 7-9 am (not on chart) is sold to advertisers in segments of about six minutes each at a gross cost (time and talent) of $3,333 per segment. Segments are available to advertisers on a widely flexible basis; a client can purchase anything from a one-shot to an intensive announcement campaign. Due to Today's commercial flexibility the [illegible] of its advertisers is constantly in a state of flux. Today has carried over 100 clients to date; among those currently or recently using the program are (listed with [illegible]): General Electric, Maxon; Hourtoule, FC&B; Maytag Co, McCann-Erickson; Bissell Carpet Sweeper, Ayer; American Maize Prods, K&E; Mutual of Omaha, Bozell & Jacobs. Commercials are seen on a total of 49 stations in the East, Southeast and Midwest. The show is actually telecast for three hours, 7-10 am, EST; the first hour is seen only in the East, the second hour in both the East and Central zones, and the third hour in the Central zone. Commercials in the first hour are repeated in the third in order to cover both sections.

Sponsors listed alphabetically with agency and time on air

Amer. Chicle, [illegible]

Amer. Dairy Assn., [illegible]

Amer. Home Pr., [illegible]

Amer. Oil Co., [illegible]

Amer. Safety Razor, [illegible]

Amer. Tob., SSCB [illegible]

Armour & Co, [illegible]

Associated Prods, [illegible]

Bayuk Cigar, Ellington [illegible]

Best Foods, [illegible]

Hazel Bishop, [illegible]

Block Drug, Cecil & [illegible]

Borden Co, [illegible]

Bristol-Myers, [illegible]

[illegible]



No other station gives you a TV buy like this! Powerful WSTV-TV offers you rates based only on the 399,400 TV homes in the Steubenville-Wheeling market—52nd largest in the country. But you get a bonus of the 9th largest market—684,500 additional homes—because WSTV-TV beams a clear, primary signal right into Pittsburgh! Right into Canton, Youngstown and many other industrial cities in the area, too!

NOW! FULL POWER (230,500 Watts) from our 881 ft. MOUNTAIN-TOP TOWER (2,041 ft. above sea level)

WSTV-TV's coverage of 1,083,900 homes is BIGGER than SAN FRANCISCO (812,150 homes) BIGGER than WASHINGTON (580,000 homes)

*CBS Research

WSTV-TV STEUBENVILLE-WHEELING

ANOTHER AVERY KNODEL REPRESENTED STATION

PULSE FOR DEPENDABILITY

Pulse-trained supervisors and staffs are in demand for special assignments. Typical of more than 170 firms they serve between regular Pulse surveys:

Armour & Co.
Alderson & Sessions
American Home Foods
Atlantic Refining Co.

B.B.D.&O.
Benton & Bowles
Leo Burnett
Biow Company

Campbell-Mithun
Carnation Co.
Colgate-Palmolive
Crossley, Inc.

Fact-Finders
Foote, Cone & Belding
Fuller & Smith & Ross

Gallup & Robinson
General Foods Corp.
Gillette Razor Co.
Geyer, Newell & Ganger

Hotpoint Electric
Institute for Research on Mass Motivations
International Research Associates

Kenyon & Eckhardt
Knox, Reeves
Kroger Company

Lever Bros.

McCann-Erickson
McGraw Hill
Monsanto

National Analysts
National Biscuit Co.
Owens-Illinois
Robert W. Orr
Opinion Research Corp.

Paris & Peart
Alfred Politz
Pepsi-Cola
Prudential Insurance
Psychological Corp.

Quaker Oats Company
Elmo Roper
Ruthrauff & Ryan

Safeway Stores
Sealtest
W. R. Simmons
Daniel Starch

Stewart, Dougall
Sullivan, Stauffer, Colwell & Bayles
Swift & Company

J. Walter Thompson
Toni Company

Wildroot Company
Young & Rubicam

This month throughout the U.S., 117,000 homes are being interviewed for next month's "U.S. Pulse TV"

U.S. PULSE TV

Nothing takes the place of INTERVIEWS in the HOME

P

RURAL AND URBAN COVERAGE

PULSE, *Inc., 15 West 46th St., New York 36*
Telephone: Judson 6-3316

TV COMPARAGRAPH OF NETWORK PROGRAMS

Daytime 26 July 1954 SPONSOR

SUNDAY

ABC	CBS	DuMont	NBC
No network programing	What Catholics Believe NY L Exploring God's World NY L	No network programing	No network programing
No network programing	No network programing	No network programing	No network programing
No network programing Faith for Today Faith for Today, Inc 21NY L Rockhill $2000	No network programing Contest Carnival Quaker Oats Co: puffed wheat, rice St Atlantic City, NJ L Bryan Houston $5500	No network programing	No network programing
No network programing	No network programing	No network programing	No network programing Frontiers of Faith Religious prog; in co-op with Nat Council of Chs of Christ NY L&F
No network programing	No network programing TBA	No network programing	No network programing
No network programing	No network programing	No network programing	No network programing
No network programing Tootsie Time (Girl Scouts) NY P	No network programing	No network programing	American Forum of the Air Wash L Zoo Parade Quaker Oats 61Chi L all sun NL&B $3000
Super Circus Kellogg Co: corn flakes 41NY L 5-5:30 LB ½hr $5000 Mars Inc: milky way Bennett 53NY all wk L Minute Maid: frozen lemonade 57NY L 5:30-6 Bates ½hr $5000	What in the World? Phila L Youth Takes a Stand NY L	No network programing	Out on the Farm 5-6 pm Chicago, Ill L

MONDAY

ABC	CBS	DuMont	NBC
No network programing m-f	Garry Moore Pacific Mls JWT Masland A&C alt m 10-10:15 Comstock LB Glamer LB 40NY alt m L ¼ hr $2038 Arthur Godfrey 3 M BBDO m,w 10:30-45 Kellogg Co Burnett m,w 10:45-11 40Var L simul ¼ hr $3705	No network programing all wk	Ding Dong School Ch m-f L ¼ hr $745 ½ hr $1160 A Time to Live Ch m-f L 3 Steps to Heaven P&G: ivory, duz NY m-f L Compton $9000
No network programing m-f	Godfrey (cont'd) Lever: pepsodent m,w 11-11:15 McCann-Erickson Pillsbury Mills m-th 11:15-30 Burnett 51 stns Strike It Rich Colgate: tthpst; vel, super suds, palmolive, fab, ajax 64NY L m-f Esty $6000	No network programing m-f	Home m-f 11-12 NY L&F (Women's service program. For partic sponsors, there are eight 1-min commercials an hour available, plus six 20-sec product news mentions) 1-min partic $5400 (see tu for sponsor list)
No network programing m-f	Valiant Lady Gen Mls: bisquick 54NY m,w,f L DFS alt $10,000 Love of Life Amer Home Pr 51NY m-f L Biow $8500 Search for Tom'w P&G: joy 69NY m-f L Biow $8500 Guiding Light P&G: ivory, duz 55NY m-f L Compt $10,000	No network programing all wk	Bob Smith Show NY m-f L No network programing m-f
No network programing m-f	Portia Faces Life Gen Fds: cereals 33NY m-f L Y&R $10,000 Seeking Heart P&G 61NY m-f L Compton Welcome Travelers P&G: prell, ivory snow 80Ch m-f L DFS	No network programing m-f	No network programing m-f
No network programing m-f	Robert Q. Lewis NY m-f L Brooklyn Pnuts Grey alt 2-2:15 Art Linkletter Lever: surf 80Hy m,w,f L Ayer (see beli) Pillsbury Mills: cake mixes 80Hy m-th L LB ¼hr $4000	No network programing m-f	No network programing m-f
No network programing m-f	Big Payoff Colgate: fab, chlorophyll tth, vel, cashmere bouq 63NY m,w,f L (see tu-th) Esty $8500 Bob Crosby Show General Mills 42Hy m-f L 3:45-4 ¼ hr BBDO $3100	Paul Dixon Show m-f 3-4 (Participating segs available; see cost below) 10min: $400	One Man's Family Hy m-f L Golden Windows P&G: cheer 85NY all das L Y&R First Love Phila m-f L Concerning Miss Marlowe P&G: tide 85NY all das L B&B
No network programing	Brighter Day P&G 70NY m-f L Y&R $9000 The Secret Storm Am Home Prods 61NY m-f L Biow; Geyer $10,000 On Your Account (Win Elliott) P&G: tide, prell 122NY m-f L B&B $11,500	No network programing m-f	Hawkins Falls m-f 80Ch L ¼ hr $3500 Bride & Groom Jergens Co 41NY m,w,f L Orr $7500 Betty White Show Hy m-f L
No network programing m-f	No network programing m-f	No network programing m-f	Pinky Lee Show Hy m-f L 1 min partic $6900 Howdy Doody Standard Brands: royal puddings, gelatin 53NY 48L Bates ¼hr $1600

TUESDAY

ABC	CBS	DuMont	NBC
No network programing m-f	Garry Moore Seeman Bros Weintraub tu 10-10:15 Kellogg Burnett tu 10:15-30 55 70NY L ¼ hr $2038 Arthur Godfrey GM: frigidaire tu,th 10:30-45 FC&B 52 stns Toni Co tu,th 10:45-11 Weiss & Geller 40Var L simul ¼ hr $3705	No network programing all wk	Ding Dong School Ch m-f L ¼ hr $745 ½ hr $1160 A Time to Live Ch m-f L 3 Steps to Heaven P&G: ivory, duz m-f Compton $8500
No network programing m-f	Godfrey (cont'd) National Biscuit tu,th 11-11:15 McCann-Erickson Pillsbury Mills m-th 11:15-30 Leo Burnett Strike It Rich Colgate m-f (see mon) Esty	No network programing m-f	Home m-f 11-12 NY L&F (see mon) Partic sponsors: Wear Ever Prods F&S&R Necchi Sewing Grey & Presbrey Peerless Elec: broil-quik Ziowe Co Crosley Div, Avco Benton & Bowles 1-min partic $5400
No network programing m-f	Valiant Lady Toni Co 47NY tu,th L LB alt $10,000 Love of Life Amer Home Pr m-f (see mon) Biow Search for Tom'w P&G: joy m-f (see mon) Biow Guiding Light P&G: ivory, duz m-f (see mon) Compton	No network programing all wk	Bob Smith Show NY m-f L No network programing m-f
No network programing m-f	Portia Faces Life Gen Fds m-f Y&R Seeking Heart P&G m-f (see mon) Compton Welcome Travelers P&G: prell, ivory snow m-f (see mon) DFS	No network programing m-f	All-Star Baseball Game Gillette Safety Razor Co Cleve L 1:45 in concl 13 Jul only Maxon
No network programing m-f	Robert Q. Lewis NY m-f L Art Linkletter Kellogg: all pr 98Hy L LB tu,th 2:30-45 Pillsbury Mills 2:45-3 LB ¼hr $4000	No network programing m-f	No network programing m-f
No network programing m-f	Big Payoff m-f NY (see tu-th) L Bob Crosby Toni Co 73Hy 3:30-45 L Weiss & Geller Amer Dairy tu,th 3:45-4 99Hy L Campbell-Mithun ¼ hr $3100	Paul Dixon Show m-f 3-4 11Cinc L (Participating segments available) For 10min $400	One Man's Family Hy m-f L Golden Windows P&G: cheer NY all das L Y&R First Love Phila m-f L Concerning Miss Marlowe P&G: tide NY all das L B&B
TBA	Brighter Day P&G m-f (see mon) Y&R The Secret Storm NY (see tu,th) L On Your Account (Win Elliott) P&G: tide, prell m-f Benton & Bowles	No network programing m-f	Hawkins Falls Chi m-f L ¼ hr $3500 Bride & Groom NY (see tu,th) L Jergens m,w,f Orr Betty White Show Hy m-f L
No network programing m-f	No network programing m-f	No network programing m-f	Pinky Lee Show Hy m-f L Partic: Gen Fds: inst jell-o Y&R tu,w,f Howdy Doody Kellogg Co: rice krispies 48NY 44L LB (see belt) tu,th 5:30-45 Colgate: tthpst 51NY 5:45-6 48L Bates ¼hr $1600

WEDNESDAY

ABC	CBS	DuMont	NBC
No network programing m-f	Garry Moore Simoniz Co Tatham-Laird w 10-10:15 am Best Fds DFS w 10:15-30 55 70NY L ¼ hr $2038 Arthur Godfrey 3M BBDO m,w 10:30-45 Kellogg Co Burnett m,w 10:45-11 40Var L simul ¼hr $3705	No network programing all wk	Ding Dong School Ch m-f L ¼ hr $745 ½ hr $1160 A Time to Live Chi m-f L 3 Steps to Heaven P&G: ivory, duz m-f Compton
No network programing m-f	Godfrey (cont'd) Lever: pepsodent m,w 11-11:15 McCann-Erickson Pillsbury Mills m-th 11:15-30 Leo Burnett Strike It Rich Colgate m-f (see mon) Esty	No network programing m-f	Home m-f 11-12 NY L&F (see mon & tu) 1-min partic $5400
No network programing m-f	Valiant Lady General Mills m,w,f (see mon) DFS, K-R Love of Life Amer Home Pr m-f (see mon) Biow Search for Tom'w P&G: joy m-f (see mon) Biow Guiding Light P&G: ivory, duz m-f (see mon) Compton	No network programing all wk	Bob Smith Show NY m-f L No network programing m-f
No network programing m-f	Portia Faces Life Gen Fds m-f Y&R Seeking Heart P&G m-f (see mon) Compton Welcome Travelers P&G: prell, ivory snow m-f (see mon) DFS	No network programing m-f	No network programing m-f
No network programing m-f	Robert Q. Lewis Best Foods: hellmann's, nucoa DFS w 2-2:15 NY m-f L Art Linkletter Lever: surf m,w,f 2:30-45 Ayer Pillsbury Mills m-th 2:45-3 (see mon) Leo Burnett	No network programing m-f	No network programing m-f
No network programing m-f	Big Payoff Colgate m,w,f (see mon) Esty Bob Crosby Hy L 3:30-45 eus General Mills m,w,f 3:45-4 41Hy L ¼ hr BBDO $3100	Paul Dixon m-f 3-4 (Participating segments available) 11Cinc L 10-min seg $400	One Man's Family Hy m-f L Golden Windows P&G: cheer NY all das L Y&R First Love Phila m-f L Concerning Miss Marlowe P&G: tide NY all das L B&B
	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Am Home Prods m,w,f (see mon) Biow; Geyer On Your Account (Win Elliott) P&G: tide, prell m-f Benton & Bowles	No network programing m-f	Hawkins Falls Wesson Oil 75Ch w,f L Fitzg'ld $5000 Bride & Groom Jergens Co m,w,f (see mon) Robt W Orr Betty White Show Hy m-f L
No network programing m-f	Barker Bill's Cartoons 5-5:15 Gen Mls: sug jets 71NY w,f F Esty ¼hr $4000 No network programing m-f	No network programing m-f	Pinky Lee Hy m-f L Partic: Gen Fds: inst jell-o Y&R tu,w,f Howdy Doody Continental Bkg: wonder bread, hostess cakes 85NY 29L 5:30-6 ¼ hr Bates $1600

THURSDAY

ABC	CBS	DuMont	NBC
No network programing m-f	Garry Moore Swift & Co JWT: swifting th 10-10:15 Chun King JWT Toni Burnett alt th 10:15-30 55-70NY L ¼ hr $2038 Arthur Godfrey GM: frigidaire tu,th 10:30-45 FC&B Toni Co tu,th 10:45-11 Weiss & Geller	No network programing all wk	Ding Dong School Gerber Prods D'Arcy th 10:15-30 Ch m-f L ¼ hr $745 ½ hr $1160 A Time to Live Chi m-f L 3 Steps to Heaven P&G: ivory, duz NY m-f L Compton
No network programing m-f	Godfrey (cont'd) Natl Biscuit tu,th 11-11:15 McCann-Erickson Pillsbury Mills m-th 11:15-30 Lee Burnett 10Var L simul ¼ hr $3705 Strike It Rich Colgate m-f (see mon) Esty	No network programing m-f	Home m-f 11-12 NY L&F (see mon & tu) 1-min partic $5400
No network programing m-f	Valiant Lady Toni Co tu,th (see tu) Lee Burnett Love of Life Amer Home Pr m-f (see mon) Biow Search for Tom'w P&G: joy m-f (see mon) Biow Guiding Light P&G: ivory, duz m-f (see mon) Compton	No network programing all wk	Bob Smith Show NY m-f L No network programing m-f
No network programing m-f	Portia Faces Life Gen Fds m-f Y&R Seeking Heart P&G m-f (see mon) Compton Welcome Travelers P&G: prell, ivory snow m-f (see mon) DFS	No network programing m-f	No network programing m-f
No network programing m-f	Robert Q. Lewis NY m-f L Art Linkletter Kellogg: all pr 98Hy L LB tu,th 2:30-45 Pillsbury Mills m-th 2:45-3 LB ¼ hr $4,000	No network programing m-f	No network programing m-f
No network programing m-f	Big Payoff NY m-f L (see tu-th) Bob Crosby SOS McCann-E Englander LB alt thr 3:30-45 Amer Dairy tu,th 3:45-4 99Hy L Campbell-Mithun	Paul Dixon Show m-f 3-4 11Cinc L (Participating segments available) For 10min $400	One Man's Family Hy m-f L Golden Windows P&G: cheer NY all das L Y&R First Love Phila m-f L Concerning Miss Marlowe P&G: tide NY all das L B&B
TBA	Brighter Day P&G m-f (see mon) Y&R The Secret Storm NY tu,th L On Your Account (Win Elliott) P&G: tide, prell m-f Benton & Bowles	No network programing m-f	Hawkins Falls Chi m-f L Bride & Groom NY tu,th L Jergens m,w,f Orr Betty White Show Hy m-f L
No network programing m-f	No network programing	No network programing m-f	Pinky Lee Show Hy m-f L Howdy Doody Kellogg Co tu,th (see tu) Lee Burnett Standard Brands Bates m,th ¼hr $1600

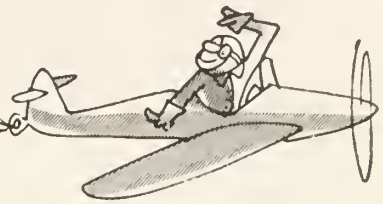
FRIDAY

ABC	CBS	DuMont	NBC
No network programing m-f	Garry Moore 10-11 m Swift: all cereal JWT th,f 10-10:15 Norge JWT f 10:15-30 Bristol-Myers DCSS f 10:30-45 Converted Rice Burnett f 10:45-11 55 70NY L ¼ hr $2038	No network programing all wk	Ding Dong School General Mills: cereals, mixes 51Ch L f 10:45-30 seg Tatham-Laird ½hr $1160 A Time to Live Ch m-f L 3 Steps to Heaven P&G: ivory, duz m-f Compton
No network programing m-f	Garry Moore (cont'd) Borden Fds: inst coffee DCSS f 11-11:15 Swift: peanut btr JWT f 11:15-30 55-70NY L ¼ hr $2038 Strike It Rich Colgate m-f (see mon) Esty	No network programing m-f	Home m-f 11-12 NY L&F (see mon & tu) 1-min partic $5400
No network programing m-f	Valiant Lady General Mills m,w,f (see mon) DFS, K-R Love of Life Amer Home Pr m-f (see mon) Biow Search for Tom'w P&G: joy m-f (see mon) Biow Guiding Light P&G: ivory, duz m-f (see mon) Compton	No network programing all wk	Bob Smith Show NY m-f L No network programing m-f
No network programing m-f	Portia Faces Life Gen Fds m-f Y&R Seeking Heart P&G m-f (see mon) Compton Welcome Travelers P&G: prell, ivory snow m-f (see mon)	No network programing m-f	No network programing m-f
No network programing m-f	Robert Q. Lewis NY m-f L Art Linkletter Lever: surf Ayer m,w,f Dole Sales Ayer 2:45-3 40Hy L ¼hr $4000	No network programing m-f	No network programing m-f
No network programing m-f	Big Payoff Colgate m,w,f (see mon) Esty Bob Crosby f: A. Sheaffer Tatham-Laird alt f 3:30-45 General Mills 41Hy 3:45-4 L ¼hr BBDO $3100	Paul Dixon Show m-f 3-4 11Cinc L (Participating segments available) 10 min $400	One Man's Family Hy m-f L Golden Windows P&G: cheer NY all das L Y&R First Love Phila m-f L Concerning Miss Marlowe P&G: tide NY all das L B&B
TBA	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Am Home Prods m,w,f (see mon) Biow; Geyer On Your Account (Win Elliott) P&G: tide, prell m-f Benton & Bowles	No network programing m-f	Hawkins Falls Wesson Oil 75Chi w,f L Fitzgerald Bride & Groom Jergens Co m,w,f (see mon) Robt W Orr Betty White Show Hy m-f L
No network programing m-f	Barker Bill's Cartoons 5-5:15 Gen Mls: sug jets 84NY w,f F Esty ¼hr $4000 The New Revue (colorcast) NY L	No network programing m-f	Pinky Lee Hy m-f L Partic: Gen Fds Y&R tu,w,f Howdy Doody Luden's Mathes 5:30-45 Intl Shoe: D'Arcy alt f 5:45-6 Welch Grp Juice DCSS alt f 5:45-6 49NY 44L ¼hr $1600

SATURDAY

ABC	CBS	DuMont	NBC
No network programing	No network programing	No network programing all wk	No network programing
No network programing	Winky Dink and You (Jack Barry) NY L Abbott & Costello Campbell Soup 43NY L Burnett	No network programing	No network programing
No network programing	The Big Top National Dairy Prods: sealtest ice cream, sealtest dairy prods 62Phila L Ayer $14,000	No network programing all wk	No network programing
No network programing Dizzy Dean Show Var co-op L	Lone Ranger General Mills: wheaties, kix 51NY F DFS $15,000 No network programing	No network programing	No network programing
Baseball Game of the Week approx 2-5 pm Falstaff Brewing 60Var L DFS 125 stns also co-op	No network programing	No network programing	No network programing
Baseball Game of the Week (cont'd) Falstaff Brewing also co-op (see above)	No network programing	No network programing	No network programing
Baseball Game of the Week (cont'd) Falstaff Brewing also co-op (see above)	Racing at Jamaica NY L 4-4:30 No network programing	No network programing	No network programing
No network programing	No network programing	No network programing	No network programing

Some people are born leaders



...like WCAU-TV —tops in Philadelphia!

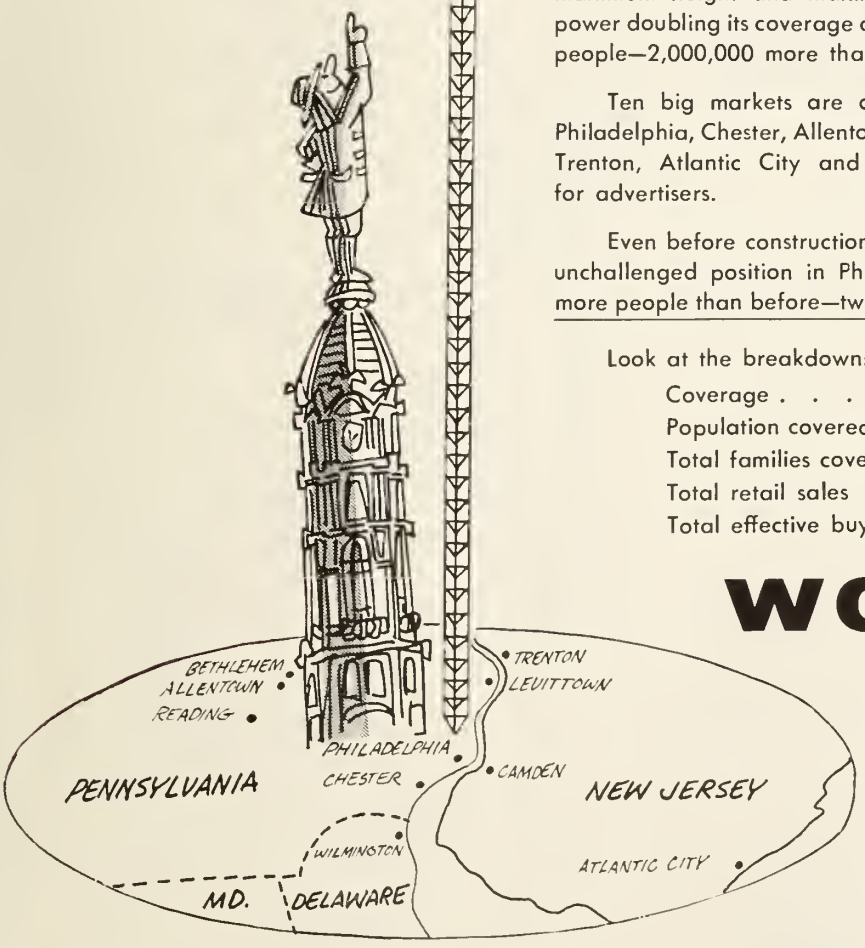
WCAU-TV is now transmitting to the booming Philadelphia area from its new maximum-height, maximum-power SKY TOWER—1000 feet tall with 316,000 watts! Reaching out into a 35-county, 4-state area, WCAU-TV is now the only Philadelphia station operating with both maximum height and maximum power. With the tenfold increase in power doubling its coverage area—WCAU-TV now reaches over 6,360,000 people—2,000,000 more than before!

Ten big markets are available to buyers from this one station: Philadelphia, Chester, Allentown, Bethlehem, Levittown, Reading, Camden, Trenton, Atlantic City and Wilmington—an unparalleled opportunity for advertisers.

Even before construction of the SKY TOWER, WCAU-TV enjoyed an unchallenged position in Philadelphia. Now—WCAU-TV reaches 45% more people than before—twice as many square miles—10 major markets!

Look at the breakdown:

Coverage	35 counties
Population covered	6,360,178
Total families covered	2,292,300
Total retail sales	$8,935,730,000
Total effective buying income	$13,418,528,000



WCAU-TV

blanketing America's greatest industrial expansion area

THE PHILADELPHIA BULLETIN STATION • CBS AFFILIATE • REPRESENTED BY CBS TELEVISION SPOT SALES

ARE YOU AFRAID?

(Continued from page 32)

those who thought more highly of the findings. SPONSOR does not feel this article will settle the argument. It is too deep a controversy to be disposed of so easily. But this article should help clear the air and get more admen thinking about the problem: Why do so many advertisers boycott the air media? (For some of the astounding reasons, see "Why these 31 advertisers DON'T use air media," SPONSOR, 16 November 1953.)

Five who disagreed: The five who disagreed with Dr. Dichter and SPONSOR raised these objections:

1. The samples were too small and the conclusions were therefore statistically invalid.
2. Quantitative interpretations were placed on qualitative research.
3. The implication was made that media buying aids like cost-per-1,000 figures and others should be discarded.
4. There is just as much disagreement among psychologists (and psychiatrists) as among admen, so who can be believed?

SELL THE
"Golden Market"
1/10 OF AMERICA'S NEGRO POPULATION
WDIA--
50,000 WATTS



Here is a new "golden market" of 1,466,618 negroes! 37% of the total area population . . . one-tenth of the entire negro population of America! And it can t be reached except with WDIA, the first and only 50,000 watt station to broadcast exclusively to the rich negro market.

TOP HOOPER AND PULSE RATED STATION IN THE MEMPHIS MARKET!

WDIA—MEMPHIS, TENN.

REPRESENTED BY
JOHN E. PEARSON CO.,
DORA-CLAYTON AGENCY, SOUTHEAST

5. Psychology has its place, but too much reliance on it may be as bad as not enough.

The views of the various executives follow:

V.p. of a "top 10" agency: "I was very much disappointed in the great stress given the musings of Dr. Ernest Dichter in Part III of the 'Psychology of Media.' The implication is much too strong that all we have to do is throw away our circulation, audience and cost-per-1,000 concepts and hire Dr. Dichter instead to study the 'personality' differences of various media.

"I am sure Dr. Dichter would like this, but if you had worked as seriously in the field of psychological research as many of us have, I believe you would be a little less sanguine about the utility of the results. Dr. Dichter is completely overboard on his implied claims.

"I may still lean heavily on numbers, either because I have not yet been offered a compelling alternative, or because I am, as Dr. Dichter says, 'insecure.' But having worked long and hard, and systematically, in the field of media evaluation and recognizing fully some fairly stupendous problems as yet unsolved, I believe I have enough security to find little solace in nursing at the breast of Mother Dichter."

William R. Baker Jr., *chairman of the board, Benton & Bowles, New York*: "Both SPONSOR and Dr. Dichter overlook an important fact in modern advertising practice. Today's successful advertiser and his agent have outgrown 'decision by whim and caprice' . . . and learned to dilute even subconscious domination by any one person. Decisions are usually made these days by groups, not by individuals.

"Admittedly all individuals have different backgrounds, different likes and dislikes and are subject to some bias. But advertising decisions, and media decisions especially, are now the result of a media *group* working with an account *group*. These groups are so diverse in their backgrounds and experiences that there is little chance for individual bias to control their decisions.

"Nor can we 'stick to what we know best' since we, like most, are a well-balanced mixture of many experiences and backgrounds. And because our recommendations and the advertisers' decisions have become group decisions and corporate responsibilities, there is really no 'job security' at stake for the individuals of the group insofar as the selection of media is concerned.

"SPONSOR says that 'harder-to-use media like radio and tv are penalized' . . . apparently by some earlier traumatic experience of individuals in the agency business. SPONSOR should look at its own records of expenditures by media types. It will quickly see how many healthy, non-neurotic, normal agencies and advertisers there are."

Warner S. Shelly, *president, N. W. Ayer & Son, Philadelphia*: "Your article lives up to its billing as 'one of the most controversial we have ever published.' I have a clear picture of SPONSOR's staff rubbing their hands in glee and telling each other: *This* will get under their skins.

"I hope you won't be disappointed if I do not bounce from my corner crying for your blood or Dr. Dichter's. Controversy of this type is good for advertising. Anything that makes us look sharply at our work and study ways of improving it, is fine.

"It is quite possible, in advertising work, to follow a trend too far. Only recently, the trend was to advertising research of a mathematical nature. This sort of research was hailed as the answer to a great many advertising problems. Your article about Dr. Dichter's work strips some of the glamor from mathematical research and reminds us that we are dealing with real people rather than numbers in an equation.

"However, advertising's current flirtation with modern psychology is also a trend. Human psychology is a fascinating subject, but I am unwilling to concede that professional psychologists are the only ones qualified to interpret it. Long before gestalt psychology was named, countless men and women proved their ability to sway people's emotions through the arts, literature, politics and in many other ways. If your article is successful in reminding us that above all else advertising needs creative people—whether or not they have ever read a book on psychology—it will do a real service."

Harry Schneiderman, *president, Harry Schneiderman, Inc., Chicago*:





Big Mike is the physical trademark of KFAB, Nebraska's most powerful station.

BIG MIKE THE BIG SALESMAN!

Big Mike gets around! . . . and he gets results! Cartooned he appears regularly in the trade papers telling Nebraska's industry story. In the person of Thomson Holtz, he is seen and heard by thousands daily as he travels from good job to good job in his little car. Big Mike is proud of the attention he is receiving from coast to coast . . . proud of the awards that have come his way. But more important, he's proud of the day-to-day story of results he is getting for his advertisers. KFAB-Big Mike is constantly building success stories. He likes to talk to people . . . and he would like to tell 'em about your product or service. When he tells 'em . . . he sells 'em. That's what you'll find out when you pick up one of the current availabilities on KFAB. Talk it over with Free & Peters . . . or lend an ear to General Manager Harry Burke.

THE MIDWEST-EMPIRE STATION

1110 K.C.

KFAB

50,000 WATTS OMAHA BASIC CBS

"The appearance of the article on Dr. Dichter's views, accompanied by a picture of the most ominous looking Freud I have ever seen, proves that time has come for mail order admen to say their piece on this business of testing ads and buying media.

"All hail to Dr. Dichter for a bold exposure of the mumbo-jumbo behind much advertising money. We mail order admen traditionally look the other way when the statisticians, researchers and survey lads walk in. Our aloofness, however, is motivated by reasons far different from those Dr. Dichter gives. It is simply that mail order techniqnes inherently possess the capacities for finding the answers to all the problems which plague admen with plush clients. Since there seems to be a real need for impressive showings before big money is spent, the importance of long columns of figures embalmed between gold-stamped leather covers is understandable. But, as Dr. Dichter so pointedly explains, most of them provide a convenient crutch to support shallow thinking.

"To survive, we mail order admen cannot relax on a soft bed of fancy figures. Every penny we spend for our clients must produce a traceable profit. The 'key sheet' is our master. We stand naked before the actual and tangible performance of every ad, every mailing, every tv and radio effort. And long ago mail order admen developed techniques for testing ads and media which come closer to being scientific than any other techniques presently used. Perhaps that's why mail order advertising looks so different from all other forms of advertising. Perhaps because mail order testing methods demand hard work, the research departments in general agencies avoid adapting them to their own testing. And these methods are ruthless—many a pet inspiration goes into the wastebasket after mail order testing. Perhaps this is why most agencies are afraid to use them.

"But I want to ask if Dr. Dichter's thesis that all will be well if admen begin to use the techniques of psychiatry may not replace one dogma with another. I do not mean to belittle the enormous contributions to human happiness made by psychiatry since Freud, nor do I mean to deny the value the use of all the social sciences may have for advertising and selling. The laudable work being done by Ed Weiss of Weiss & Geller is discovering a new world for marketeers.

"I ask how valid and how scientific are those techniques? When psychiatry and psychoanalysis are mentioned, most of us immediately think of Freud, the grandfather of both. But how many of us know that the Freudian school is only one of many, that violent controversy rages constantly over fundamental principles, that one school's interpretation of behavior and its causes is vigorously rejected by another school which brings forth its own theory? We have not only Freud and his followers but also Adler, Jung, Meyer, Horney, the Non-Directives, the two Reiks, Fromm and Sullivan in addition to the Gestaltists whom Dr. Dichter mentions.

"We have bitter disputes over the causes behind motivations—instincts vs. environment, sex vs. the drive towards masculinity, determinism vs. free will and countless other debates. The media buyer who looks beyond Freud and encounters this vast and fluid 'science' will either be lost in the wilderness or conclude that the techniques of psychiatry are no more valid than those he now employs. He will quickly discover that even the terminology used by each school is different.

"The fact is that psychiatry is not yet a science but an art. Oddly all schools, however much they may differ from and even contradict each other, come up with many spectacular successes when they apply their theories in practice. They also come up with devastating failures. The body of valid knowledge in the field is appallingly meager. It appears that the personal talents of the therapist more than any other factors account for success or failure. The same theories applied by one therapist will cure a patient: in the hands of another they may make him worse. I believe that the alluring new broom of psychiatry applied to advertising may result only in a new book, a new gimmick that will become attractive only because the old one is worn thin.

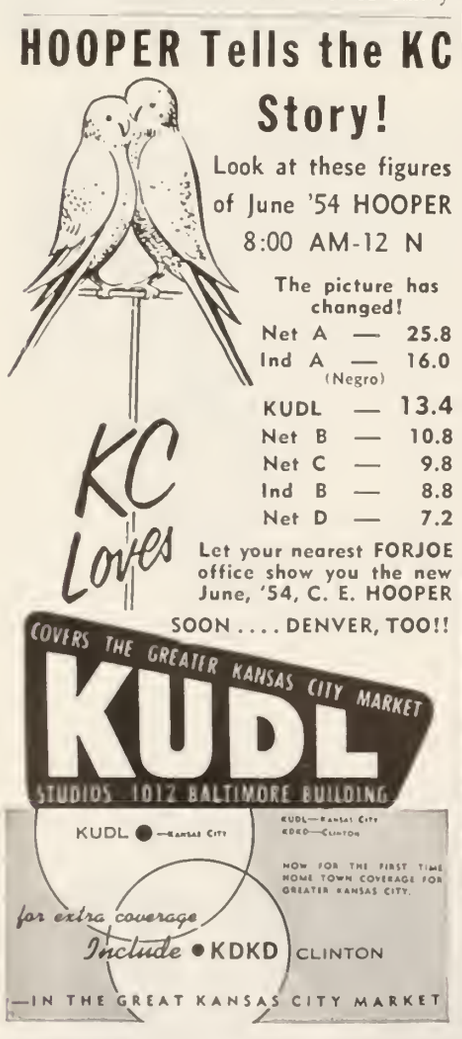
"Yet, having said all this, I nevertheless believe that an awareness and an intelligent use of the little now known about human behavior can be of great value to all advertising. This knowledge can break a few dusty idols. It can lead to fresh and exhilarating adventuring. It can make advertising more interesting, more believable, more productive.

"But it seems to me that when all this is said, the big question—how to appraise accurately the value of a given medium or ad—remains unanswered. One day a bright researcher will discover that mail order testing techniques can be adapted to finding the answer, and then a truly dependable way for testing media and copy will emerge."

Henry Schachte, *senior v.p., Bryan Houston, Inc., New York*: "This third article on the psychology of media is, I think, dangerous.

"You are presenting quantitative interpretations of qualitative research. Relatively few agencymen were interviewed, and from this general—and rather damning—conclusions were drawn.

"The agency business—like business generally—is not a democracy. All votes do not have equal weight. It is obviously wrong to give the same importance to opinions about media, regardless of their source. If the pur-





WCCO Radio's emcee Bob DeHaven stands 6′ 2″ and weighs 240 pounds. Yet DeHaven is no Paul Bunyan.

No comparison?

Unless you compare 'em like this . . . Bunyan only worked a 12-hour day. DeHaven works from 7:15 a.m. to 11 p.m., doing 23 programs a week all told. (*Every one is first in its time period!*) Bunyan could be heard several miles away when he shouted. DeHaven is heard at least once a week by more than a million different people in WCCO's 109-county primary area. Bunyan made quite an impression on everyone he met. DeHaven makes impressions on people he never even met — totalling more than 6,000,000 listener impressions a week! (Between broadcasts, he does his best to meet them all, by making personal appearances throughout the Northwest.)

Adds up to this. *No* one compares with Bob DeHaven when it comes to making a good impression for your product in the Northwest. He stands in a class by himself.

Minneapolis-St. Paul **WCCO RADIO**
Represented by CBS Radio Spot Sales

pose of your article, as seems the case, is to show what really controls media buying, you must find the people whose opinions actually decide media problems and interview them.

"Since the first part of the article presumes to outline problems and the second part offers solutions, perhaps then this second part offers solutions to problems that don't really exist.

"Your general conclusion seems to be that media men (and copywriters, too) don't base their thinking on what the product will do for the user.

"I contend that they do, and have for years, and that it is not a new idea just because you now call it 'emotional involvement.'

"This idea is at least as old as John Caples' first book—probably much older.

"Some years ago Tony Geoghegan wrote a book on media (for Young & Rubicam's internal use), and the very *first* idea he expressed was—approximately, since I'm working from memory: 'The basic fact that controls all media selection is—how can we most forcibly bring the promise of the product to those most likely to buy?'

"I think you do advertising a disservice by talking about the preoccupation of agency people with 'numbers—coverage—ratings' without first admitting:

"1. That, before any media work is done, good advertising starts first with research to find the strongest, the broadest appeal justified by the product that will turn potential users into actual users.

"2. That the media assignment is to bring the strongest story most effectively and least expensively to the market, whether it be the total present market or the heavy users or the infrequent users or the never users.

"3. That, after basic media decisions are made, such facts as dealer influence are valid considerations when regarded in proper perspective.

"I am not pretending that media buying is perfect or unbiased.

"But I certainly will never agree that it's as dark as you make it.

"If it were as unreasoned and ill-planned as you indicate, how could advertising have become the most efficient, most effective means yet devised to move goods, as it has?

"So, please don't make media buying sound so haphazard—because it isn't."

Dr. Dichter's answer: Dr. Dichter, interviewed in his manorial offices atop Prickly Pear Hill overlooking the Hudson River and the village of Croton, said the response to the article "really proves to me that we touched a vital point in the professional life" of the respondents. "Apparently it was like telling a man you've just completed a study which showed that 95% of the times the wife makes the major decisions in the home. Of course he'll deny this."

When a person is suddenly confronted with a statement that affects him personally, there are only two possible reactions—and the agencymen responding have taken both, Dr. Dichter said. These are:

1. *To agree.* In this case the majority did agree—with some qualifications. (Quotes will follow later in the article.)

2. *To "escape"* or explain the findings away.

"The secure agencymen accept the findings; the insecure ones show the typical signs of escape," Dr. Dichter said. These are to respond as follows:

1. "Your findings apply to others, but not to me."

2. "Your analysis is incorrect."

3. "Yes, but—."

"I am more likely to find offenders (agencymen who use crutches in media buying) in that second or 'escapist' group than in the other," Dr. Dichter said. "Our survey showed that the insecure media buyer—and I'm speaking of the decision-maker, not just the print or timebuyer—was the most likely to be using irrational techniques. They are the ones who showered us with success formulas and rigidly worked out schedules supposedly based on their experience. The more they tried to impress us and themselves with their rationality the more they revealed their irrationality.

"The secure media buyer, we found, was one who freely admitted the necessity of flexibility, the need for reexamination and the relative unpredictability of media decisions on a long-range basis.

"Every good salesman knows that the man who argues most strongly that he does everything systematically and only from rational motives is usually the true sucker.

"So the media man who argues for cost-per-1,000 and other similar concepts is afraid to throw away his crutches.

"Yet quantitative research has its place in media evaluation, just as qualitative research does. I never for one moment meant to imply that you should not concern yourself with cost per reader or listener. It is one of the factors that has to be put into the total formula for media selection. But definitely it is not an 'either/or' relationship. Use psychological data and quantitative data. Don't say use one *or* the other."

As for the general denial that the influence of fear is widespread, Dr. Dichter said:

"What most of the critics of our findings seem to be saying is this: 'How can Dr. Dichter say we are guided by fear and irrational motives when we know very well we are rational individuals?' This simply flies in the face of basic, accepted psychological facts. For example: A person keeps forgetting something. You ask him why and he'll usually tell you: 'I'm just absent-minded.' Yet the truth, once you probe a bit, may be something far deeper. Usually he forgets because he wants to forget. What some

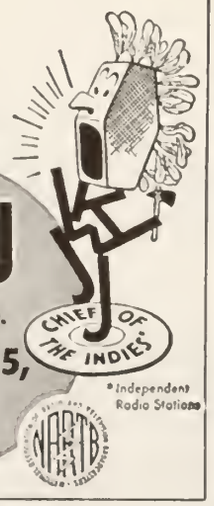
(*Please turn to page* 86)

KWJJ

Chief of N. W. Independents
Help um Scalp Competitors!

You make friend with this mighty warrior and before many moon you much richer paleface. Chief KWJJ help you capture Oregon country, plenty big hunting ground. Send smoke signal now—and chief tell you secrets of him powerful strength.

National Representative
BURN-SMITH CO., INC



KWJJ
1011 S.W. 6th Ave.
PORTLAND 5, OREGON

CHIEF OF THE INDIES*
*Independent Radio Stations



YOU MIGHT RUN THE MILE IN 3 MINS.. 58 SECS.—*

BUT . . . YOU NEED WJEF RADIO TO BREAK RECORDS IN GRAND RAPIDS!

CONLAN RADIO REPORT
METROPOLITAN GRAND RAPIDS
NOVEMBER, 1953

	Morning	Afternoon	Night
WJEF	29.6%	30.8%	33.1%
B	26.3	22.8	28.6
Others	44.1	46.4	28.3

WJEF serves 116,870 radio homes in the Metropolitan Grand Rapids Area. Conlan figures show that WJEF gets 9.6% more evening listeners than the next station. 25.2% more afternoon listeners and 12.6% more morning listeners. Yet WJEF actually *costs less* than the next station. at *any* time — and is CBS. too!

Let Avery-Knodel give you all the facts on WJEF — Grand Rapids' top radio buy.

AM – TV – FM

The Fetzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

WJEF

CBS RADIO FOR GRAND RAPIDS AND KENT COUNTY

Avery-Knodel, Inc., Exclusive National Representatives

**John Landy set this world's record in Finland, in June, 1954.*

Telephone Mohawk 2252

COMSTOCK & COMPANY

Advertising

344 DELAWARE AVE., BUFFALO 2, N.Y.

May 11, 1954

Mr. Robert P. Mendelson, V.P.
SPONSOR Magazine
40 East 49th St.
New York 17, N. Y.

Dear Mr. Mendelson:

You will be interested in knowing that our agency recently conducted a survey among Time Buyers in the 32 top agencies in radio-TV billing. This group placed over $372,000,000. in billing in 1953.

The purpose of our questionnaire was to determine the sources of information, types of information and publications read by this critical group. We received replies from 53% of the agencies contacted.

While we cannot release the exact findings you will be interested in knowing that SPONSOR Magazine was the magazine reaching more of this group than any other in its field and received the highest number of "most preferred" votes.

To us this indicates the high regard the readers have for your publication.

Cordially yours,

COMSTOCK & COMPANY

T. Sloane Palmer

TSP/mlh



Why **SPONSOR** is **FIRST** with Timebuyers

SPONSOR is pinpointed to the work-needs of timebuyers, account men and ad managers too. It's readable. It's a practical aid to the busy buyer from cover to cover. Any wonder it ranks first in this (or any other) objective study of radio/tv reading habits among national agencies and advertisers?

P.S. *A few months back another broadcaster made an objective survey of ad manager, account executive and timebuyer trade paper readership.* SPONSOR *was the #1 choice.*

SPONSOR THE MAGAZINE RADIO AND TV ADVERTISERS **USE**

of the agencies are saying is, 'We don't mind one bit having our advertising criticized.' Yet within five minutes they are on the defensive and rejecting the criticism. Because they feel they are not guided by irrational motives, they argue that our study revealing that many of them are is wrong. A simple example showing how mistaken this reasoning can be is the following:

"Ask someone to tell you about his last three car accidents and the average person will describe them in such a way as to put all the blame on the other fellow. Which man will readily admit that he bought a car only because his wife liked the color? It's like someone saying repeatedly he's not jealous—and you take his word for it. If I went to 100 agencymen making decisions and asked them bluntly what they based these decisions on, 100 would tell me: 'Sound research and thorough analysis of the appeals of the product.' Using psychological techniques, we have discovered differently."

What about the criticism that "advertising's current flirtation with modern psychology is also a trend?"



"It's like saying that advertising's concern with people is a passing trend. All we psychologists are saying is, 'Advertising is dealing with people. If you want to find out how to reach and move people, you have to find out what makes people tick.' It is not a trend. It is the final discovery of the real essence of advertising—which many genuine copywriters learned a long time ago."

How about group decisions being more rational?

"Groups can be guided irrationally too. I'm not saying that everyone in advertising who is influenced by fear is neurotic. This is a normal human reaction. It is more normal for a person to want to protect himself than to stick his neck out. You can almost say that the insecure person is the normal one: the person who really does what he wants to do and sticks his neck out has to be unconventional.

"We're not talking about extremes. I realize it is important for a media man to make his media decisions on an unbiased basis without consideration for his job security. But that is an ideal and is very difficult to reach. Nobody can afford the luxury of going completely contrary, if not to his own irrationalities, then to those of his collaborators, particularly his clients. The luxury of integrity in the business world is a rarity. You can count on the fingers of one hand the agencies which resigned accounts this past year because the client absolutely refused to accept their recommendations. The agency which flies in the face of its clients' prejudices — irrationalities — will not long survive."

Can an irrational factor like fear actually hurt radio and tv?

"Yes, in two ways:

"1. It perpetuates the media status quo. Air media are newer, harder to use, intangible. The adman's fear makes him want to deal with the old, the easy and the tangible like newspapers and magazines.

"2. It perpetuates the program status quo and results in the imitative use of radio and television. Because of the high cost of failure, the adman often spends his time trying to copy the format of a successful show—or commercial—instead of uncovering its basic appeals and creating an entirely new program with the same appeals."

Eight who agreed: Among agency executives who agreed with Dr. Dichter and SPONSOR in whole or in part were these eight who gave reasons or some explanation of how media decisions were reached in their agencies:

President, $10 million agency: "I became aware, long ago, that my own attitudes to media are prejudiced by my own emotions, conscious or unconscious. For example, I suffer from obscure emotional resistances to Sunday supplements, to all Hearst publications, to billboards and to expensive tv shows.

"I also suffer from obscure emotional attractions to *The New Yorker*, the *New York Times* and *Life*.

"As soon as I became aware of these irrational attitudes, I abdicated my presidential prerogative to influence our agency's media plans. I trust that our Media Department is relatively rational in the formation of its policies!"

Leo Burnett, *president, Leo Burnett Co., Chicago*: "I am not silly enough to argue Ernie Dichter's points.

"My own approach to advertising, including media, is very simple. It starts with an idea. If possible, it should be an idea that will cause people to talk over the back fence, which is the lowest cost, most effective kind of advertising.

"After getting an idea which most closely approximates that high standard, one is forced to look at the budget. The problem then becomes one of using the available funds to put it in the places where it will multiply most rapidly.

"Toward that end selection revolves around experience, common sense, facts, competitive forces, seasonal factors, merchandising values and other things which are supposed to add up to good judgment."

Fairfax M. Cone, *president, Foote, Cone & Belding, Chicago*: "I don't think I have any disagreement with Ernest Dichter's findings on what sometimes influences people in buying media.

"I am assuming that when Ernest says often, he means sometimes. And that when he says agencymen, he means advertising people generally.

"This is my way of saying that I think you may have oversimplified.

"To be sure, there is a great deal of tradition in the buying of media.



WERD in ATLANTA

Your best buy in one of America's great markets —
continues to build new sales at low cost — delivers
a vast audience devoted to the programming pioneered
by the management of **WERD**, 1000 watts. 860 on the dial.

and NOW under the SAME MANAGEMENT...

in **BAYTOWN**
GALVESTON
and **HOUSTON** it's

KREL



which has become as important a voice in the **Baytown-Galveston-Houston** area as WERD is in Atlanta. Inspired by its new leadership, **KREL** will be a bigger salesman than ever before. Along with popular new features it will continue to serve the **100,000 Spanish-speaking** people who look to **KREL** for the specialized programming they enjoy.

Don't overlook your new opportunities at **KREL**, 1000 watts fulltime.

Radio Division—Interstate United Newspapers, Inc.

Represented nationally by **JOE WOOTTON**

J. B. Blayton Jr., *General Manager*

There are also fads and fancies.

"But if most media men are anything like our own, they are a pretty objective crew. And if they don't move as rapidly toward new things as some vendors think they should, it may just be because they are a little bit like other professional people who don't want to take chances—whether this be with other people's rights or lives . . . or fortunes.

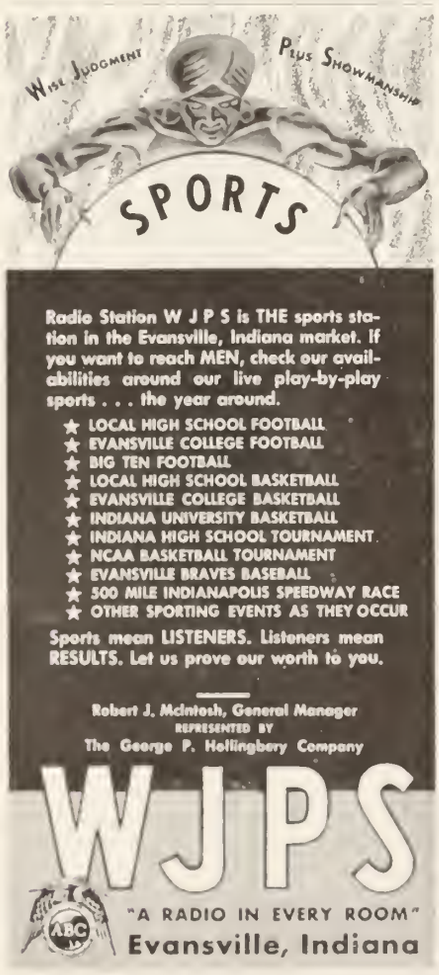
"Perhaps I am just getting old and set, but I think the media people do a pretty good job. As items, I give you *Life* and *Look* and *Coronet*—and television! Also radio, from which advertisers in droves were diverting before the agency people brought them back."

Edward H. Weiss, *president, Weiss & Geller, Chicago*: "The reluctance of some advertisers to accept the relatively novel idea of using motivation research as a practical means of improving advertising will be overcome, we believe, as the realization spreads that most advertising activities, when reduced to essentials, can be defined in terms of human feelings.

"That is why we have been able to successfully apply our knowledge of human motivations beyond advertising copy to activities once considered largely mechanical, such as media; functional, such as packaging; statistical, such as market analysis. We are even experimenting with the use of motivation research in helping design new products and new packaging, because the emotions and attitudes of human beings are the real root of each of these problems.

"Such research could certainly not achieve maximum usefulness were it conducted by professional social scientists working alone with little practical knowledge of advertising. Neither could it be done by professional advertising people untrained in the knowledge and use of motivation research. In our own agency we have learned to combine and fuse a real understanding of both advertising and motivation research, thus creating a new technique in which the total is greater than the sum of the parts."

(Recently Weiss & Geller's motivation department made a 2,500-mile trip through 11 cities in five states and conducted 78 depth interviews with retailers. Weiss says: "Over and over again we found that pricing and styling of a line were not nearly so important to a retailer as his feelings toward the manufacturer's representative who called on him.")



James M. Cecil, *president, Cecil & Presbrey, New York*: "I find Dr. Dichter's article provocative and interesting. I think most old hands in advertising will agree that an imaginative approach to media buying is highly productive and that inefficiency lurks in the adoption of a conventional and traditional approach. Media buying can be creative and should be creative. The more creative the approach the more productive the advertising, whether it is media or copy we are dealing with.

"While Dr. Dichter stresses the intangibles involved in media buying and spotlights the weaknesses of a timid approach, I am confident that he does not mean that the media buyer should throw away the old yardsticks of physical evaluation. I take it that he recommends broadening the buyer's perspective by encouraging him to disregard physical measurements of space buying when the psychological factors in the situation encourage departure from tradition."

Stephens Dietz, *v.p., Hewitt, Ogilvy, Benson & Mather, New York*: "The value of this article is its highlighting of the need for men who have a total approach to the problem of an account rather than specialists.

"This, I submit, is as much a problem in an agency organization as it is in media evaluation. It is the problem of agency organization to bring to bear on the problems of a client the brain power of each individual group of specialists within the agency in such a way that the specialists see the whole job and study how best they can help to accomplish the whole job.

"In too many agencies it is the practice for the job to be divided into small pieces without letting the specialists see the whole job and without letting them combine their talents and ideas with those of specialists in other departments in arriving at a recommendation."

Marion Harper Jr., *president, McCann-Erickson, New York*: "I found your last piece (Part III of 'Psychology of Media') most fascinating, probably for the same reason that any patient is interested by a clinical diagnosis of his own behavior. It's easy for us in advertising to become preoccupied with consumer motivations to the point of neglecting our own. Dichter's observations are extremely penetrating, though they're put in the form of generalizations which a lot of people won't swallow as applicable for their own particular case.

"There are certainly many fortuitous and accidental factors which shape advertising decisions apart from the rulebook, and even part from unconscious motivations like fear or insecurity. To the extent that we recognize the existence of these non-rational influences on our own thinking, I think it becomes more nearly possible for us to select media objectively and wisely."

A. E. Cole, *president, Cole and Weber, Portland, Ore.*: "In my opinion this is one of the best (of the media articles), even though it will leave room for differences of opinion and arguments.

"There is much thought-provoking material here—and if we want to be honest with ourselves—considerable truth." ★ ★ ★

A realistic approach to radio advertising

Let's be realistic—you, as a time buyer or advertiser, have a perfect right to question the selling power of radio in any market. Let's be equally realistic about proof of selling power of any medium. Positive proof is difficult to obtain. Too often variables outside the advertising structure affect the sale of the advertised product.

We believe, however, that at WSM we have an indication of the effectiveness of WSM radio that pinpoints selling results in an unusual way.

WSM is not a mail-order specialty station. There are few mail order accounts which can meet our specifications. However, we know that in the mail order field, as in no other, sales results are quickly and directly measured.

Thus our interest in the latest figures from Noble-Dury & Associates, advertising agency for the Carter Chickery of Eldorado, Illinois. For nineteen consecutive years Carter Chickery has been a successful WSM advertiser with a live Saturday night program featuring Grand Ole Opry talent. Has radio paid off in direct sales in 1954? *"Using no advertising but our WSM program Mr. Carter has sold over two million baby chicks priced as high as $43.95 per hundred this season,"* reports Noble-Dury. *"This is the second biggest year in Mr. Carter's history, exceeded only by 1943."*

Being realistic—radio continues to be the great mass selling medium in this Southern market.

And WSM, as always, ranks **#1**

NASHVILLE • CLEAR CHANNEL • 50,000 WATTS

ROTISSERIES ON AIR

(*Continued from page 45*)

TV, 2:00-2:30 p.m. across-the-board: *Susan Adams Kitchen Fare*, WABD. Wednesdays and Fridays, 11:30-12:00 noon; newscasts by Arthur Van Horn. WABC TV, 11:00-11:10 p.m., across-the-board; *The Ted Steele Show*, WPIX, Tuesdays, Wednesdays and Fridays, 4:55-5:00 p.m.

Steinbook told SPONSOR that Broil-Quik sales in 1953 were better than double the 1952 gross, that is $10 million in 1953, despite increased competition. Broil-Quik's distribution pattern further reflects the growth of the firm. In 1953 Peerless Electric sold its Broil-Quik mainly in eight major cities. By spring 1954 distribution had enlarged to encompass over 40 major and secondary markets.

At this time Broil-Quik felt that it was ready for a more national advertising effort. In April Hicks & Greist was appointed as its new agency.

"Now the time has come for network tv," Max Steinbook told SPONSOR.

In spring 1954 Broil-Quik (through Hicks & Greist) decided to buy into NBC TV's *Home*, with Arlene Francis to sell the broilers. Originally, Broil-Quik was scheduled to go on *Home* early in spring, but the Army-McCarthy hearings delayed the firm's network tv debut. As June rolled around, Dick Scanlon, Broil-Quik a/e, began to worry about the drop in *Home* viewers because of the Senate hearings and network plans were postponed until fall. Broil-Quik will be on the *Home* show once a week for eight weeks starting 16 September.

Peerless Electric plans to spend about $2.3 million in 1954 advertising. Most of the increased budget is scheduled for spot tv program buys in 20 markets with emphasis on New York. In New York Peerless Electric has added a half-hour film show on WABD to its lineup: *Life with Elizabeth*, Mondays and Fridays, 8:30-9:00 p.m.

Max Steinbook is a relative newcomer in the electrical appliance field. He got into the broiler business in 1950 when his father, Isaac Steinbook, decided to turn his somewhat dormant electrical heater business into a factory producing infra-red appliances. By year's end it became apparent that Isaac Steinbook had made a money-making decision. Max Steinbook abandoned his photography business and came into the Broil-Quik business as president.

Roto-Broil was introduced in 1950 by the Roto-Broil Corp. of America. The firm's advertising effort, however, began when the account appointed Products Services as its agency in February 1953. Both Albert Klinghoffer, president of Roto-Broil, and Les Persky, agency president and account executive, agreed to put 85% of Roto-Broil's $450,000 ad budget for 1953 into tv.

This decision resulted from Roto-Broil's successful debut on WNBT, New York, in February 1953. Roto-Broil's first tv effort, like much of the firm's subsequent tv advertising, was a mail-order pitch. A $1,400 weekly expenditure gave Roto-Broil nine announcements per movie in *Continuous Performance*, Saturdays 2:00-5:00 p.m. Phone calls to the station and to department stores as a result of this tv participation convinced Roto-Broil of the selling power of tv. By summer, the firm tallied 1,000 phone calls a week in New York alone.

In August 1953 Roto-Broil was ready to increase its tv expenditures. Products Services produced a show for Roto-Broil, *Roto Magician*, which was originally done live on WPIX, but paid off so well for the firm that it was then filmed for use on many stations. This 15-minute cooking program contains a demonstration of a series of recipes that can be prepared on a rotisserie. Roto-Broil is constantly on camera. The film stars Lester Morris, a chubby, energetic former pitchman, who is dressed like a chef; he plays the part of a man who cooks as a hobby.

During each of a series of 39 *Roto Magician* films Lester Morris discusses various recipes for entire meals and proceeds to prepare them on the Roto-Broil.

Some two and a half minutes of the show are devoted to a straight commercial pitch—a hard-sell message driven home by Lester Morris. Here's how it closes:

"All you do is call for a free 10-day home trial of the wonderful Roto-Broil Custom '400' complete with all the handsome features you've seen. If you order now we'll see to it that a leading store in your area will deliver your Roto-Broil '400' right away."

Roto-Broil's plug of the local retailer, rather than a continuation of their previous mail-order pitch is part of their attempt to expand and solidify their distribution.

This hard-sell approach paid off in dollars and cents for Roto-Broil. Said Les Persky, president of Products Services: "Within a year Roto-Broil went from fifth place in national sales to number one spot."

(Broil-Quik concedes Roto-Broil's supremacy in New York City only; claims number one spot in national sales.)

The *Roto Magician* show was put on WPIX, New York, on a test basis, once a week 7:15-7:30 p.m. in August 1953. Within two weeks, the agency scheduled the show across-the-board. So satisfied was the sponsor with the sales results of this program that *Roto Magician* ran on four New York tv stations (WNBT, WPIX, WABD, WABC-TV) as well as in 33 other markets.

Roto-Broil's summer air schedule consists of a minimum of one 15-minute show a week on each of the following stations: WTTV, Bloomington; WBZ-TV, WTAO-TV, Boston; WICC-TV, Bridgeport; WAYS-TV, Charlotte, N. C.; WKRC-TV, Cincinnati; WNBK, Cleveland; WCOS-TV, Columbia, S.

MEMO TO MEDIA BUYERS:

WRBL Radio and WRBL-TV are the ONLY media in Columbus with "AREA IMPACT"!

The only means of delivering your clients' messages to 92% of ALL homes by radio and to 50% of ALL homes by television . . . and, at lowest cost-per-thousand.

WRBL AREA is IMPORTANT in the Southeast!

Population	636,000
Families	150,000
Radio Homes	138,000
Car Radios	82,000
TV Homes	74,000
Retail Sales (000)	$360,500
E.B. Income (000)	$670,000



WRBL RADIO AM·FM TV 4 Channel
COLUMBUS, GEORGIA
CALL HOLLINGBERY

ASK YOUR NATIONAL REPRESENTATIVE

You're on the verge of a decision, and a problem.

What business papers to pick for your station promotion?

It's no problem to kiss off, for your choice can have a telling effect on your national spot income.

But where to get the facts?
The answer is simple. Ask your national representative.

He knows. His salesmen get around. They learn which business papers are appreciated, read and discussed by buyers of broadcast time.

His is an expert opinion. Don't overlook your national representative.

SPONSOR

The magazine radio and tv advertisers use

CBS
IN THE LAND
OF
MILK and HONEY
WBAY
GREEN BAY
5,000 WATTS

The Only
COMPLETE BROADCASTING INSTITUTION IN
Richmond
WMBG—AM
WCOD—FM
WTVR—TV
First Stations of Virginia
WTVR Blair TV Inc.
WMBG The Bolling Co.

C.; WTVN, Columbus; WLW-D, Dayton; WJBK-TV, Detroit; WFTV, Duluth; KABC-TV, Los Angeles; KSTP-TV, Minneapolis; KMPT, Oklahoma City; KOMO-TV, Seattle; WRGB, Schenectady; WSPD-TV, Toledo; WMAL-TV, Washington, D. C.; WSJS-TV, Winston-Salem.

In some instances the agency ran into resistance to the film from tv stations which objected to Roto-Broil's application of the "Charles Antell" formula—the program-long pitch for a product. However, said Products Services executives, this objection occurred rarely and usually only in cases where a station's time was virtually completely sold and the station preferred to sell participations in its own local cooking show.

Roto-Broil's tv effort—the *Roto Magician* show as well as live and film commercials—took some 85% of the firm's 1953 budget. To supplement this tv effort in New York throughout the year Roto-Broil participates in Barry Gray's nightly radio newscasts over WMCA.

New York has been traditionally the most important market for electrical home appliances. It was natural, therefore, that the two most aggressive rotisserie manufacturers spent the bulk of their effort and money on becoming established in the New York market first of all.

Prior to the development of the broiler-rotisserie, table model broilers that cook food through infra-red heating coils were being sold in the U.S. These had been on the market since the late Thirties, and here, too, the bulk of sales came out of New York.

In 1946 Rotiss-O-Mat introduced a larger broiler for institutional use in restaurants and luncheonettes. This broiler was the first to feature a rotisserie. By 1950 and 1951 several manufacturers had added these larger oven-type broilers to their line and in 1952 these units outsold the old-fashioned table models by 10 to one.

In 1952 some manufacturers added rotisseries to their table broilers, raising the retail price of these units by 25% over the previous year's model. These broiler-rotisseries accounted for the greatest portion of 1953 broiler sales.

Products Services found early in 1953 that a substantial segment of the rotisserie market can be reached with independent radio stations like WQXR, which program classical music. The agency is currently introducing its radio formula, successfully tested in New York, into other markets. Although *The Roto Magician* film has helped sell rotisseries as a necessity, Products Services does not want to overlook the significant portion of the population who can afford rotisseries as the luxury item that it essentially is. Also aimed at this class of audience is Roto-Broil's sponsorship of *The Steve Allen Show*, WNBT, Mondays, 11:20-midnight.

According to store executives, Roto-Broil's air advertising has tremendously increased store traffic as well as demand for the rotisserie by its brand name. Among stores that reported a big increase in business are Outlet Store in Providence, R. I.; Snellenberg's and Litt Bros. in Philadelphia; People's Outfitters in Detroit; Jordan Marsh in Boston and Macy's in New York.

As the end of 1953 came closer, Peerless Electric began to realize that Roto-Broil was rapidly becoming a major contender for number one place in sales. Roto-Broil's distribution was still concentrated in eight markets. Broil-Quik determined to throw its weight into New York City to beat Roto-Broil in the most important electrical appliance market.

Besides a stepped-up schedule, Broil-Quik further fought competition by introducing an improved unit (retailing at $85.95). The price was recently lowered to $79.95. This Raymond Loewy-styled "Broil-Quik Super Chef" is scheduled to receive the bulk of 1954 advertising support.

The unit includes a "Bake-O-Matic" electric tray, a "Pop-O-Matic" corn popper and two "Fry-Squares" to fry eggs. A heavy 30-day newspaper campaign started end of May to launch this higher-priced unit in New York. Beginning 4 June the unit was also advertised via 230 10-second tv announcements over WNBT during a three-week period.

Before introducing it, however, Peerless Electric cleared out its inventory by putting its "Broil-Quik Robot Chef," a $59.95 unit, on the New York market in greater quantities than ever before. Since the Broil-Quik Robot Chef was available to discount houses, the price on this unit began to drop. This move was countered with further price cuts by Roto-Broil, which de-

rived close to 60% of its 1953 sales from the New York market. What followed was a price war which lasted through April, and which was deepened by the already-existing problem of discount houses in the New York area.

Had this price war been waged in a declining market, both manufacturers could have been permanently hurt by it. However, three factors contributed toward ending the trend: (1) The demand for rotisseries kept rising under the pressure of intensified tv advertising on the part of both major rotisserie manufacturers. (2) The price war was waged in New York City, did not spread to other markets and could therefore be controlled. (3) Discount houses, which tend to intensify any price cutting, are strongest in the New York metropolitan area. Both manufacturers claim to be fair traders and say that they limit distribution to outlets that abide by the nationally set price.

Roto-Broil Corp. of America continued to push distribution in all major U.S. markets with spot tv program buys and participations.

Since spring 1954 Roto-Broil has also been pushing distribution into 50 smaller markets, forging distribution with its spot tv program buys. The pattern for forging distribution is usually the following: Live demonstrations in department stores and major home appliance stores, followed by heavy tv advertising. These in-store demonstrations generally tie in with the tv programing—in fact, Lester Morris often appears himself in these stores to show various uses of Roto-Broil.

That his salesmanship is effective can be seen from just one write-in result: In fall 1953 Roto-Broil had put out its own cook book to promote cooking with a rotisserie. This book retailed at $1 and was sold at the various stores that sell Roto-Broil. Roto-Broil advertised this cook book with announcements in the *Roto Magician* show on WPIX in October 1953. The announcement produced 30,000 written requests for the book. To date 130,000 copies have been sold.

Other rotisserie manufacturers have not advertised as aggressively as the two relative newcomers, Roto-Broil and Broil-Quik. However, the consensus among their ad managers points to greater use of the air media within a year's time.

Marlun Mfg. Co., makers of Black Angus rotisseries, have been making broilers for the past 15 years. The firm claims national distribution. In April 1954 they appointed Harold Mitchell Co. agency for Black Angus.

No definite plans have been formulated for Black Angus to date, but it is certain that New York will be the target of the first heavy advertising onslaught. Tv is scheduled to get the predominant chunk of Black Angus' approximate $200,000 budget for 1954, though the agency hopes to use radio as well for greater brand name identification.

Dormeyer Co. advertises its rotisseries as one of its many electrical appliances through John W. Shaw agency in Chicago. This firm, too, claims national distribution, but Dormeyer's New York sales manager says that the firm is strongest in small-town markets rather than metropolitan areas like New York City.

In 1953 close to three-quarters of the firm's $1 million advertising budget for its complete line of electrical products went into newspapers. Dormeyer is only a sporadic user of spot radio and tv announcements.

Rotiss-O-Mat Corp. introduced its Rotiss-O-Mat in New York through the Getschal Co. approximately eight years ago. Without great advertising expenditure this rotisserie gained wide distribution, becoming strongest on the West Coast. However, with the entry of the two more aggressive competitors into the rotisserie field, Rotiss-O-Mat began using spot tv announcements. In 1953 the firm increased its ad budget by 50% over 1952. Despite this effort, says Rotiss-O-Mat ad manager, sales did not hold up against heavy-spending Broil-Quik and Roto-Broil. Rotiss-O-Mat's advertising plans for 1954 are not yet fully formulated.

There are six other manufacturers who make broilers and rotisseries. These, however, have regional or more limited distribution than the five mentioned above.

As for the two giants in the field, there's one thing that Roto-Broil and Broil-Quik agree upon: Broilers were a relatively dormant industry until tv demonstrations popularized rotisserie cooking. ★ ★ ★

IN SINCERE APPRECIATION

to

THE ART DIRECTORS CLUB

for

AWARD FOR DISTINCTIVE MERIT

MICKEY SCHWARZ

director of

"Bather Narrator"—Ivory Soap Commercial for Procter & Gamble Company—Compton Advertising, Inc.

Only "live" filmed commercial to win the 1954 award!

HAROLD STORM RESIGNS KMBC-KFRM-KMBC-TV

Harold Storm, veteran radio and television department head has resigned his position as Director of Promotion, KMBC-KFRM-KMBC-TV of Kansas City. Storm is seeking a new connection.

In addition to a background of 14 years of radio and 8 years of television, Storm has had excellent business experience. Prior to entering radio fulltime in 1940, he was director of radio and assistant advertising manager for a chain of grocery stores. He has had experience also as an assistant traffic manager and as credit manager for both wholesale and retail credits.

Station experience includes WNAX, Yankton, S. D., KSO and KRNT, Des Moines, WOW and WOW-TV, Omaha, KFAB, Omaha and KMBC-KFRM-KMBC-TV, Kansas City. Well versed in all radio and television sales, promotion, program and managerial problems, Storm is seeking a position that will fully utilize his talents and experience. He is 43 years old. He is steady and moderate in all things. He and Mrs. Storm have a son and a daughter. Both the young people are in college. Mr. Storm is an expert at sales presentations, publicity and advertising. He has produced several industrial and documentary films.

Among 1953 accomplishments were ten national awards for KMBC. Storm is also experienced in publication work and was recently named "Editor of the Year" by the Kansas City Industrial Editors.

Storm can be reached at 5635 Locust, Kansas City 10, Mo. Telephone Jackson 1243 or by writing care of

SPONSOR,
40 E. 49 St., New York 17

CAN UHF SELL?

(*Continued from page 43*)

quality and ratings, and as the number of tv sets in the U.S. increased, these slots became the envy of other advertisers. Uhf operators feel that a new pioneering cycle is in operation on uhf outlets. Already advertisers like Ansco (films), Fritos (a corn snack) and Mogen David Wine are moving in on what is likely to be a series of well-rated uhf spot periods.

• Syndicated film advertisers who spot their tv film shows in a number of markets. As film advertisers are fully aware, networks have lately been striving to recapture more and more "station option" time in which to air late-night and afternoon network programs. This puts the squeeze on vhf stations in many areas. With more available time in many cases than a competing vhf outlet, uhf stations are in a position to offer some prime half-hour evening time slots to multi-market film advertisers—and will guarantee the slot for at least a year and the rate for at least six months.

Meanwhile as a reminder that uhf stations perform like other tv stations—that is, they can sell merchandise and services successfully — SPONSOR presents several uhf tv success stories. These reports were gathered as part of a SPONSOR survey of the 122 uhf outlets now on the air.

Admen will note the wide variety of both advertised products and air advertising vehicles.

Wilkes-Barre, Pa. (WBRE-TV, Ch. 28): One of the most common faults admen like to find with uhf television is usually stated as "uhf doesn't reach out as far as vhf and can't really do a job." This, however, doesn't take into account the fact that the FCC has granted uhf stations higher power to push the signal out to limits that resemble vhf. WBRE-TV, for instance, has installed a 12.5 kw. transmitter which gives the station (because of antenna design) an effective radiated power of 225,000 watts and a signal out to about 70 miles. The station reaches over 157,000 tv families.

Although WBRE-TV carries almost all of the NBC TV commercial network shows, it also produces many well-rated shows for spot advertisers. One such show is *News Review*, sponsored by Motor Twins, a local Ford dealer. The program costs $148 weekly, *including* time, talent and production.

Said Russell W. Frantz, president of the auto firm:

"*Motor Twins News Review* has never failed to produce tangible sales-results—usually the day after the telecast—and, in some instances, the results have been amazing. Recently the sale of 32 used cars was directly traceable to one Sunday evening telecast. Many customers have come from distant points which we do not normally serve.

"Franklin Coslett's handling of the news and our advertising messages has been 'big league' all the way. Our customers have told us, time and time again, that they were attracted to us by his sincerity concerning us. Our salesmen swear by him as a producer of leads that are easily converted into customers."

Fresno, Cal. (KJEO-TV, Ch. 47): This central California market is a competitive market—but it's all uhf. Two other stations, KBID-TV (Ch. 53) and KMJ-TV (Ch. 24) serve between 85,000 and 125,000 tv homes, depending on the station's power. In such an area, uhf is the only major source of tv; there is really no problem of "conversion."

Sales results are what you'd expect in a new tv area—striking.

On 3 May 1954, for instance, a real estate development named Highland Village bought uhf tv to promote a new Fresno subdivision. First commercial went on the air in the 2:30 p.m. to 4:00 p.m. *Del Gore* show on KJEO-TV. By the following morning Tom Roberts, general manager of the subdivision, called the station to report that the single commercial had sold three $9,000 homes directly. Total cost of the announcement on the uhf outlet: $31. This was a return on the advertiser's investment of around 900 to one.

Portland, Ore. (KPTV, Ch. 27): Portland, hub of the nation's wealthy Northwest section (apples, salmon, lumber, mining and so on), was the country's first post-freeze uhf market and as such has closely been watched by everyone from agencymen to tv manufacturers.

Portland is also proof of another fact: You can't make snap judgments about intermixed markets—particularly if uhf gets on the air before vhf outlets. Two stations serve Portland today—KPTV, a uhf outlet, and KOIN-

TV, a vhf station. KPTV went on first. Results: Since the station had a head start in which to line up spot and network business, 100% of the sets in the KPTV market are equipped to get both vhf and uhf. The two stations therefore compete on an equal basis, each airing about half the top network shows.

Reported Russell K. Olsen, manager of KPTV:

"According to our most recent analysis, our station has considerably more total dollar volume of business than the vhf station in Portland. Our local volume, our analysis showed, is more than twice as much as the local volume on the vhf station. This is significant because it shows the strong acceptance of uhf by the local people who know the situation best. Our national business lags somewhat behind that of the vhf station, probably due mostly to the adverse publicity that uhf has been getting nationally. However, national sponsors are gradually beginning to realize that Portland is the outstanding uhf exception."

Saginaw-Bay City, Mich. (WKNX-TV, Ch. 57): Like Portland, Ore., the Saginaw area of Michigan (the state's fourth largest population area) is now an intermixed market, but the uhf station had a head start and is holding its own against newcomer WNEM-TV, a vhf outlet. According to the station, there are some 100,000 uhf-equipped homes in the WKNX-TV area. In the near future, the station expects to go from its present ERP rating of 19,000 watts to 207,000 watts, thus intensifying and expanding its signal.

Among WKNX-TV's success stories is this one for the John Schmelzer Furniture company (see photo page 42). Late in April, the firm contracted for three one-minute announcements featuring a stock of "television swivel rockers." A live announcement, produced by the station, was used. Result: with the first announcement the entire stock of 24 rockers was sold ($59.50 each) and an additional dozen rockers for $79.50 each were also sold. Thus, for an investment of $86.34 the store sold $2,364 worth of merchandise. Sales cost: about 3% of the total sales return. The sponsor had to shift his other two announcements to one-minute films featuring Simmons Mattresses, which in turn again boosted product sales. At this time, the market was intermixed between vhf and uhf.

At another time, also after the vhf station started, a local auto dealer bought a live show featuring local amateur and semi-pro talent. Last January, the first program in the series produced 3,800 letters as part of the voting (it later rose to 7,000 weekly). On the second program, the sponsor advertised five used cars, even though it was the height of winter. Three hours later, all five cars were sold and by the following morning two new cars were sold as well.

West Palm Beach, Fla. (WIRK-TV, Ch. 21): This famous resort market is still a uhf-only area, although a vhf station is expected soon and some fringe vhf reception comes into the area. Station Manager Arthur L. Gray, however, is confident about the outlet's future. He told SPONSOR:

"Channel Two through 82 is *television*. It should not be separated by the trade into a giant and little brother. Some operators opened a uhf tv station as if they wanted to go into competition with WNBT, not like a sound business. If some operator wants to open a tv station as a majestic symbol to his ego, that's fine—but don't holler when the dough coming in isn't equal to the dough going out."

Typical of the local success stories enjoyed by the station is that of Holness Motors, a local Ford dealer, who recently told the station:

"We contracted for a spot on your opening night with a certain amount of misgiving. However, from the telephone calls and personal contacts that we made as a result of that spot, we are happy to be in a position to contract for spot announcements that will run for the next year. This advertising medium has opened a new potential with us for customers. Keep up the good work."

Pittsburgh, Pa. (WKJF-TV, Ch. 53): This important industrial metropolis, home of Gulf Oil, Westinghouse and U. S. Steel, has long been a problem market for tv advertisers. The one vhf station on the air, Du Mont-owned WDTV, has been jammed with network shows for several years. But two uhf outlets, WKJF-TV and WENS, have recently been a factor in creating new competition in this area.

WKJF-TV, however, recently suspended tv operations (although it did not return its c.p. to the FCC). Rea-

WORDS TO THE WISE

MICKEY SCHWARZ, president of A.T.V. Film Productions, has been assigned by Compton Advertising, Inc.,—for the Second year —to produce and direct Procter & Gamble's "Fireside Theater" formats and commercials, featuring screen star Gene Raymond, for the 1954-55 season.

A. T. V. FILM PRODUCTIONS, INC.

1600 Broadway • New York 19, N. Y. • Circle 7-6434

"Creative Motion Pictures for Television"

son: not enough advertising support from either network or spot advertisers. Most sponsors, it appeared, preferred to crowd onto the local vhf outlet somewhere rather than take a chance on uhf, even though the conversion rate was over 30% in a million-tv-home area.

Not that WKJF-TV didn't produce results. It did. Here is a typical local success:

Penn Baking Co., which runs a chain of eight stores, bought three 15-minute segments on the locally produced *Ernie Neff* show, which featured organist Neff playing request numbers. After the second set of three segments, the owner of the Penn Baking chain reported that his business had doubled, with many people daily asking for Ernie Neff specials.

Sacramento, Cal. (KCCC-TV, Ch. 40): Operating in a uhf-only market, KCCC-TV's general manager, Ashley L. Robison, told SPONSOR of these local-level successes:

Mogen David Wine—This national spot advertiser uses the *Dollar A Second* show in Sacramento. The local distributor reported that after three months on the air sales had increased 350% over the November-December-January level of the previous year.

Skin Deep—In six weeks, this new beauty product obtained over 90% distribution in the KCCC-TV coverage area and some $5,000 in sales.

Kitchen Fresh Potato Chips—Sponsors of the locally produced *Casey and SiSi* program and using no other advertising, this firm in a few weeks extended its delivery routes and added two additional trucks as a result of tv-induced sales.

The station is affiliated with all four tv networks on a per-program basis.

★ ★ ★

BMI

"The American Story"

"The American Story" is another important BMI Program Series which joins such features as the Concert Music series, the Book Parade, Milestones and the other communities used by hundreds of broadcasters regularly.

The staff of BMI can think of no more satisfying work, in the midst of a troubled world, than to play a part in the restatement, in words and music, of the fascinating story of our country's origin and growth.

Sample scripts of "The American Story" have been mailed to all broadcast licensees of BMI. Full details will be forwarded on request.

BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

STATE FARM

(*Continued from page 35*)

agency force by supporting its sales efforts.

3. To obtain new sales by acquainting prospective members with State Farm and its advantages.

Previous to February 1951 (when the firm started in radio), State Farm used only magazines, headed by *Life* and *Time* and including science and farm publications. Feeling that its print schedule needed some supplementing and that it would also like to get its message across with greater urgency and frequency than the magazines allowed, the firm turned to network radio. This air medium was attractive because it not only offered the opportunity to reach a large audience but it also allowed the flexibility of "dealer cut-ins." The local State Farm agent could break into the network commercial and give his name, address and phone number. Since State Farm operates through its local agents, this would naturally be of inestimable value.

So in February 1951 State Farm began sponsorship of Cecil Brown on Mutual on a once-a-week basis. The firm's total ad budget then was $450,000, with approximately $200,000 going for the radio effort.

In December 1951, Cecil Brown was expanded to twice a week (five minutes per show). This continued till March 1954 when the Saturday night Brown show was supplanted with a 10-minute sportscast by Jack Brickhouse. The Brown show on Sunday was also expanded to 10 minutes.

In sponsoring a commentator like Brown, State Farm is aware that he will often express controversial views and that its sponsorship might be construed as tacit endorsement. The company, however, looks on the editorial portion of the program as almost separate from the commercial aspect; it states that it is buying an audience, not Brown's views, and that its only endorsement of Brown is its approval of the size audience he makes available for the firm's commercial message. "We don't presume to have any deep-down philosophy on this subject," says Bischoff, "and feel that it's a problem for the networks and broadcasters in general to resolve."

The company tries to coordinate and retain a basic identity in both the air and print efforts. Currently, the copy theme is centered around careful driving. Print ads appear in *Life, Time, Popular Science, Popular Mechanics, Farm Journal, Successful Farming* and about a half dozen other farm publications.

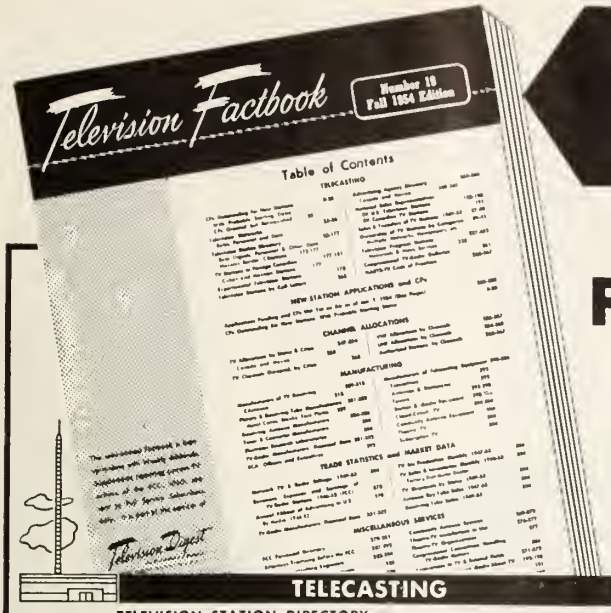
Radio plugs are delivered by announcer Ted Malley on the Brown show, by Jack Brickhouse himself on his program. Here is a typical commercial by Brickhouse:

Do you think your auto insurance cost is too high? Would you like to cut it down—cut it down perhaps as much as 40%—without cutting down benefits? Well, if you're the kind of driver who's careful, uses good judgment and common sense when behind the wheel, it should be easy for you to do. For it should be easy for you to qualify for membership with State Farm Mutual—the famous "careful driver insurance company."

The cost of State Farm insurance is lower than the cost of ordinary auto insurance—in many areas as much as 40% lower—because State Farm deliberately aims to insure careful drivers only. This holds accident costs to a minimum. For full details—including the exact amount you can save if you qualify for membership, talk to any one of State Farm's 7,000 agents. There's no obligation, of course. And I'll be back at the end of the program to tell you how to contact the agent nearest you.

At the end of the program, local agents are identified on individual stations.

State Farm has made use of this local cut-in in another way. When states were passing safety responsibility laws



Newly Published . . . for Everyday Use . . .

The Industry's Acknowledged Reference Guide

Fall 1954 TV Factbook

Semi-annual Edition of July 15, 1954 (400-pp.)

Contains more than 50 directories, in one convenient volume, giving you the precise information you need, quickly, accurately, and completely . . . saving you countless hours of valuable time.

TELECASTING

TELEVISION STATION DIRECTORY
Rate digests, personnel, facilities, and other data covering all commercial telecasting stations in operation in the United States and Canada as of July 15, 1954.

TELEVISION NETWORKS: RATES, PERSONNEL & DATA
With inter-city hookups presently available via coaxial-microwave connections.

TELEVISION STATIONS IN LATIN AMERICA
Operating or authorized as of July 15, 1954—with personnel, facilities and other data.

FOREIGN TELEVISION STATIONS
Operating or planned as of July 15, 1954.

TELEVISION STATIONS OF THE U. S. BY CALL LETTERS

EXPERIMENTAL TV STATIONS AUTHORIZED BY THE FCC
Status as of July 15, 1954.

OWNERSHIP OF TELEVISION STATIONS BY CATEGORIES
Networks, newspapers, theatres & manufacturers owning or holding interests in TV stations; multiple ownerships.

SALES & TRANSFERS OF TV STATIONS, 1949-54
Including purchase prices, principals, etc.

FINANCIAL DATA ON TV & RADIO STATIONS: 1946-53
Summaries as compiled by FCC Economics Division.

NETWORK TELEVISION & RADIO BILLINGS
Tabulated by months: 1949-54.

THE TOP 100 NATIONAL ADVERTISERS OF 1953
Listing dollar expenditures in the four major media.

NATIONAL SALES REPRESENTATIVES OF TV STATIONS
Including branch offices and lists of stations represented.

MAJOR ADVERTISING AGENCIES OF U. S., CANADA & MEXICO

TELEVISION PROGRAM SOURCES
Directory of owners, producers & syndicators of live and film material offered to TV stations.

TELEVISION SETS-IN-USE
Latest available statistics.

CONGRESSIONAL TV-RADIO GALLERIES

FCC COLOR TV STANDARDS
With Appendix describing operation of new system.

TELEVISION MAP

MAP OF TV AREAS & NETWORK ROUTES (Color Insert) (43 x 29-in.)
Showing present and projected microwave and coaxial routes (accurately drawn by AT&T engineers), time zones, all stations in operation, all cities over 10,000 pop., all cities with TV applications or CPs.

NEW STATION APPLICATIONS & CPs

CONSTRUCTION PERMITS ISSUED FOR NEW TV STATIONS
List of all CPs granted and their possible starting dates.

APPLICATIONS PENDING FOR NEW TV STATIONS
Complete tabulation of all applications filed with FCC, including addresses, facilities sought, proposed equipment, principals and other data.

CHANNEL ALLOCATIONS

VHF & UHF ALLOCATIONS BY STATES AND CITIES
Including U. S. Territories and Possessions.

VHF & UHF ALLOCATIONS BY CHANNELS
Under New FCC Rules & Regulations.

CHANNEL ALLOCATIONS FOR CANADA AND MEXICO
Assignments affecting border areas.

STATIONS AUTHORIZED, BY CHANNELS

MANUFACTURING

TELEVISION RECEIVER MANUFACTURERS OF U. S. & CANADA
With addresses, executives, plants, etc.

CATHODE RAY & RECEIVING TUBE MANUFACTURERS
Including manufacturers of tube blanks, metal cones, face plates.

MANUFACTURERS OF TV TUNERS
Including manufacturers of UHF converters.

TV RECEIVING ANTENNA MANUFACTURERS
With trade names and description of products, etc.

PHONOGRAPH & RECORD MANUFACTURERS

TELECASTING EQUIPMENT MANUFACTURERS
Directory of manufacturers of transmitters, towers, antennas, studio equipment, theatre TV, industrial TV, community TV.

TELEVISION RECEIVER PRODUCTION
As estimated by RETMA, by months; 1947-54.

RADIO RECEIVER PRODUCTION
As estimated by RETMA, by years; 1924-54.

FACTORY, DISTRIBUTOR & RETAIL SALES & INVENTORIES
TV and radio, as estimated by RETMA by months; 1950-54.

TV & RADIO TUBE SALES
As estimated by RETMA, by years; 1922-54.

FINANCIAL DATA ON TV-ELECTRONICS MANUFACTURERS
Year-by-year tabulation of sales, profits and dividends.

MISCELLANEOUS SERVICES

FEDERAL COMMUNICATIONS COMMISSION
Directory of organization and personnel.

ATTORNEYS PRACTICING BEFORE THE FCC
Specializing in TV-radio practice.

CONSULTING ENGINEERS & ENGINEERING SERVICES
Directories of engineers specializing in TV and radio, technical services, management and planning services, station brokers, network engineering departments, etc.

ORGANIZATIONS DEALING WITH TELEVISION
Advertising, broadcasting & telecasting; motion picture & related groups; music licensors; technical groups; manufacturing, merchandising & servicing.

RESEARCH ORGANIZATION DEALING WITH TELEVISION

LABOR UNIONS IN TV, RADIO & RELATED FIELDS

PUBLICATIONS DEALING WITH TELEVISION
Trade, technical and advertising periodicals.

CONGRESSIONAL COMMITTEES HANDLING TV-RADIO MATTERS

THEATRE-TV INSTALLATIONS IN USE

COMMUNITY TELEVISION ANTENNA SYSTEMS
State-&-City directory of those in operation, under construction or planned.

VOLUME OF ADVERTISING IN U. S. BY MEDIA, 1946-54

Television Digest
Wyatt Bldg., Washington, D. C.

Please send me____copies of Fall 1954 TV Factbook (including map) @ $4.00 per copy.

Name .....

Company .....

Address .....

City ..... State .....

☐ check herewith ☐ bill

WTRI
CBS
ALBANY SCHENECTADY TROY
delivers
90,000
UHF Sets
in the
Nation's
32nd
Retail Market
SEE YOUR
HEADLEY-REED Man

If you use TV film you need BONDED TV film service!

Saves You Money, Worry and Mistakes!

COMPLETE TV FILM SERVICE FOR PROGRAMS OR COMMERCIALS

Shipping • Splicing • Routing, Scheduling, Print Control Records • Examination, Repair, Cleaning, Report on Print Condition • Storage Supplies, Equipment

BONDED
TV FILM SERVICE

LOS ANGELES • NEW YORK
904 N. La Cienega BR 2-7825
630 Ninth Ave. JU 6-1030

FASTER, SAFER, LESS COSTLY...
Because It's More Efficient!

a few years back, the auto insurance companies were conducting intensive campaigns in each state during an agreed-on period prior to the effective date of the law. State Farm utilized its radio facilities for the campaigns by separating the affected states from the rest of the network during the commercial time, giving each local campaign greater effectiveness by having it associated with a national network show.

"Radio," states spokesman Bischoff, "is most effective when used consistantly and often. Its effectiveness stems from its repetitive impact. The same message drummed over and over again into the listener's consciousness has a cumulative effect. This is aided by radio's compatibility with other activities."

But State Farm also has a high regard for tv which, it states, "has the unequalled advantage of visual demonstration."

Currently, the firm is testing tv on the West Coast. The venture started in April 1954, is running on CBS stations in three markets, San Francisco, Los Angeles and San Diego. It consists of participations in a *Morning Show* type of program called *Panorama Pacific*, aired from 7:00-9:00 a.m. in which State Farm sponsors a news segment twice a week. However, it is as yet too early to predict any results from this test, says the company. Nor can it be definite at this time about any future tv activity.

★ ★ ★ ★ ★ ★ ★ ★

"[Each of us has a responsibility] to insist that violations of good faith and taste and sense are never as good as when these are preserved. This, I believe, takes a good deal less courage than conviction—and a dedication to the proposition that advertising is much better, more resultful and less costly and more satisfying at its best."

FAIRFAX M. CONE
President
Foote, Cone & Belding
New York

★ ★ ★ ★ ★ ★ ★ ★

The State Farm Mutual Automobile Insurance Co. is the oldest of the three State Farm companies. It was founded in 1922 and by 1942 had grown to first place in the auto insurance industry. It has continued in this position to the present time, today insures well over 3,000,000 autos.

State Farm's Life company came into being in 1929, the Fire and Casualty company in 1936. These companies, too, are showing healthy business increases: the Life income was up 36% in 1953 over 1952, the Fire 33%.

The nation's general economic state, according to the company, affects State Farm's business only to the extent of modifying its growth rate in national downturns and slightly boosting it in upturns. In other words, the company has none of the cyclical peaks and valleys most businesses experience, only peaks.

State Farm looks to the future with extreme optimism, sees only continued growth. It says, with six million new autos in the U.S. next year, it figures *somebody* is going to insure them. Also, *somebody* is going to sell life insurance to the "million new families," and *somebody* is going to insure the "900,000 new dwellings" against fire. (All figures are State Farm's, contained in its report. "People, Policies and Progress in 1953.")

For the State Farm Mutual Automobile Insurance Co. the byword is now, "If we could write the third million in '53, we can write the fourth million in '55." ★ ★ ★

GROUP APPROACH

(Continued from page 38)

ket list is generally the result of preliminary agency-client meetings attended by the account people, someone from marketing, possibly the media director or the associate media director. During these preliminary meetings not only the markets but the budget and length of the campaign are decided upon. Timebuyers are rarely called into these meetings.

After the preliminary meetings the media department is asked through the account group to make recommendations on this budget. These recommendations might show the number of announcements the client could afford per market per week for the duration of the projected campaign.

"Some three months may pass between the budget allocation and getting the client's go-ahead on a campaign," one timebuyer told SPONSOR.

From the client's market list the timebuyer then sets up file folders on a "per market" basis. He then compiles a list of all the stations in each of the markets on the list from *Standard Rate and Data*. A chart is made

up by markets showing each station and its rep. This chart serves as a checklist of necessary calls to reps and stations, if these are not represented.

From this checklist the buyer or his assistant or secretary calls the reps and tells them what he wants. It generally takes between half a day and two days to make these calls. If the assistant or the timebuyer's secretary makes the call, the rep often calls the timebuyer back directly to confirm the availabilities he wants and to make a pitch for the business.

Usually the timebuyer gives the rep about one week to send along the availabilities. He then uses a second checklist to mark off the station, its power, its rep and whether the availabilities are in or not. When all the availabilities for a particular market are in, the buyer makes a choice and is ready to place the campaign.

However, it usually takes from three days to four weeks between receipt of availabilities and the start of the campaign. Because of this lapse of time during which the client signs estimates, some time slots originally offered to the buyer by a station or rep may no longer be available.

After making his choice from among the availabilities, the timebuyer gets verbal and then written confirmation from the reps. This must be checked for accuracy by his assistant or secretary. He also has to check on makegoods and credits.

After he has placed an order in a market, he notifies the traffic department to send copy to the station.

Once he has received written or verbal confirmation from the reps, he sends schedules out to the client (for field men, distributors, jobbers, others). These schedules include the name of the station, length of the schedule, length of the commercial, whether it's live or e.t., the name of the adjacencies and their ratings, if available.

During the course of a typical 13-week national spot campaign a timebuyer's contacts with other agencymen, clients, reps and stations may number 200 or more (see chart on page 37).

At Benton & Bowles, a timebuyer would be in touch with the associate and/or assistant media director at least three times daily during the preparatory stages of the campaign.

Before making recommendations, he'd have some two or three contacts with Broadcast Analysis, within the media department.

He might possibly see the client once or twice during course of campaign.

He'd see the account people at least twice a day.

Before the planning of the campaign he might see the v.p. in charge of media some five or six times.

Throughout the campaign he'd be in touch with other buyers within and outside his group once daily.

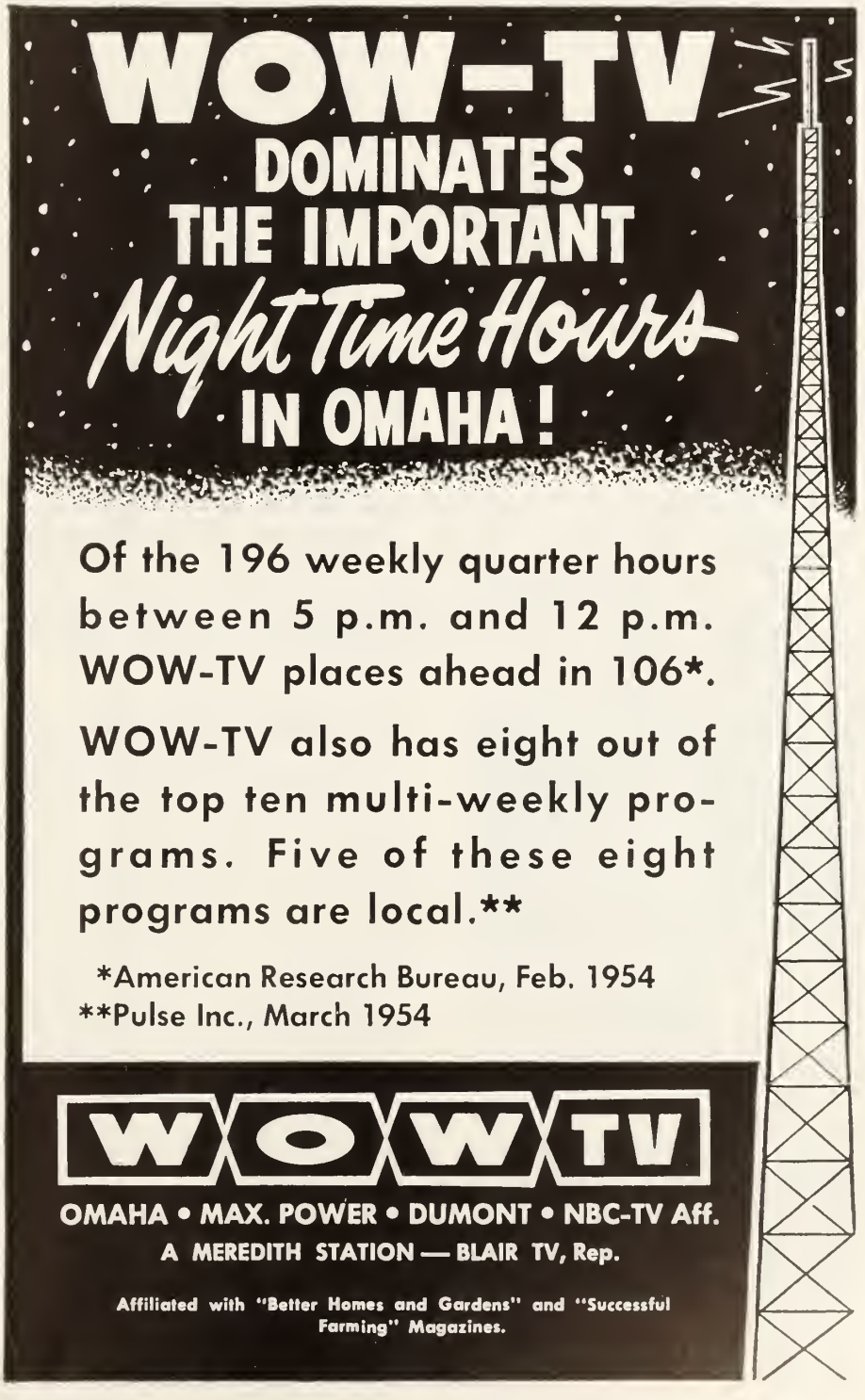
On the two days when he's ordering availabilities, he'd be in touch with the reps 15 or 20 times.

During the three or four days when the reps submit availabilities, he'd have six or seven contacts with them.

For a week afterward, he'd be checking additions and confirmations, and would have contact with reps about twice daily. (He might also have three or four contacts with station people direct.)

His total contacts with the Traffic Department would number at least eight.

Until four weeks after campaign is complete he'd see estimators and con-



tract people three times daily.

From the time the campaign is almost completed until about six to eight weeks later he has at least two contacts daily with the accounting department.

Although the timebuyer is not actually present at most preliminary meetings, his recommendations and specialized knowledge form the basis of the associate media director's proposals and presentation to the account group or client. The associate media directors, v.p. in charge of media and senior v.p. in charge of marketing are part of a Media Planning Committee, whose decisions rest upon the information gathered from the timebuyers and spacebuyers.

Here's how Charles Pooler, B&B senior v.p. of marketing, outlines the advantages of the group system:

"The accounts get the direct attention of several rather than one all-media man. The individual buyers have a chance to get greater understanding of the marketing problems of their accounts through daily contact with account personnel and the associate and assistant media directors."

Dave Crane, B&B v.p. in charge of media, added that the group system has given media recommendations more objectivity. "Rather than one we now have seven or eight all-media men. This helps us to have a stronger balance in planning sessions. Of course, this operation is more expensive for the agency because management now has more high-priced guys on the payroll but it's given the media department more stature, and the clients far better service."

The associate media director's responsibilities are broad in scope. He directs media planning in coordination with account groups, and, when necessary, meets with the Media Planning Committee.

He serves as primary contact with the client and account supervisor in behalf of the media department.

He is the one who organizes and develops assignments within his group. And he may also establish media policies and methodology of evaluation applicable to his group. Above all, he is the head of creative media planning for his group.

The assistant media director acts as his alter ego, executing approved plans through the buyers. He's the coordinator within the group, because he's the point where print and broadcast media are brought together.

Network planning and negotiating are done by the associate media director in conjunction with the radio-tv program department. Timebuyers' function here is mainly to clear stations and to accept delay time.

Many other agencies have a similar system of organization. McCann-Erickson, for example, regrouped the people in its media department in summer 1952. Bill Dekker, v.p. and director of media for McCann-Erickson, said that the main objective of the reorganization was to develop "a higher degree of account responsibility and supervision."

McCann-Erickson's media department is divided into three groups, each headed by an associate media director. Under the associate media director there's a print supervisor and radio-tv supervisor with assistants and estimators under each. In other words, McCann-Erickson has the equivalent of B&B's Media Services group divided among the three operational groups. However, outdoor and transportation advertising form a separate section within the media department which serves as a pool for the three account groups.

The account groups at McCann-Erickson are also determined by workload and for administrative reasons rather than on the basis of product category. These groups comprise some 15 broadcast media supervisors and buyers, whose salaries range from $5,000 to $14,000.

Anthony Del'ierro, v.p. and media director at Lennen & Newell, says that his media department "is based on an integrated plan, broken down by account groups." Lennen & Newell has four such account groups, divided by billings and work. There are four group supervisors and about four buyers on each type of medium.

Well over half of the top 20 radio-tv agencies follow some variation of the group system in the organization of their media department. In some instances, the estimating and contract people are organized into a pool that supplies the buyers in their various account groups. In other cases, estimators are assigned to the buyers within specific account groups. Differences also exist in terms of the media department's jurisdiction over media research.

The trend of major agencies toward reorganization began in the postwar period. Although the structure of media departments is still in a state of flux in most of the top agencies, a general reappraisal by agency management of media organization has led to widespread change toward this more integrated system. (For details about the background of the three systems of media organization see SPONSOR, 25 August 1952.) ★ ★ ★



Kansas' Most Powerful TV Station

KTVH blankets OVER one half the entire population of the state of Kansas with OVER 50% saturation. Nowhere else in the rich Kansas market can you buy such volume backed with a loyal viewing audience for concentration selling.

See Your KTVH Sales Representative Today!

CHANNEL 12 **KTVH** HUTCHINSON - WICHITA VHF 240 000 WATTS

CBS BASIC – DU MONT – ABC
REPRESENTED BY H R TELEVISION, INC
COVERS CENTRAL KANSAS

CREATIVE AND CONSCIENTIOUS

TV Producer-Director now working in major market. Experienced in all types of local programming. Seeks new position with station, agency, or TV program producer. Anywhere.

Box 726
SPONSOR
40 E. 49th St., NY 17

BARBER'S SUPER MARKET

(Continued from page 39)

with two local air vehicles:

1. *What's Cookin'* (10:30 a.m.-10:45 a.m., Monday-through-Friday) on KABQ. As described to SPONSOR by KABQ's young (23) program director, Lowell Christison, it's "an audience participation show where housewives try to guess the correct title of a recipe in *Barber's Master Cookbook* when the ingredients are mentioned on the air. Both ends of the conversation are broadcast, using a beeper note on the phone. Various local prizes are given." The show, incidentally, has done so well for Barber's that the firm is contemplating expansion to a daily half hour.

2. *Country Melodies* (8:30 a.m.-9:00 a.m., Monday-through-Friday) on KOAT. Since Albuquerque is a Spanish-American city rich in the history of the Southwest, Barber's wins a sizable listening audience with a combination of folksy Western music and homemaking hints in the second of its daily shows. Both programs use commercials (usually featuring nationally advertised products) which are geared to produce specific sales, but which avoid any hoopla about "best prices in town."

Starting Thursday at noon, Barber's really blankets Albuquerque's outlets.

A total of 130 announcements are aired during the weekend. KABQ and KOAT each carry 30 announcements. KGGM carries 20 and KOB airs 50 time-signal station breaks.

Barber's air tactics pay off in sales. For example:

• A few months ago, Barber's stocked a then-new brand of chili which had no distribution previously in the Albuquerque market. For 13 weeks, Barber's featured it strongly on its radio shows and announcements. Based on what Barber's had figured would be a fair quota, sales on the item reached a point 300% above the preset quota. And, due to Barber's air advertising, which was the only medium used in this case, apart from store displays, public demand for the product was so great that jobbers had to place it in 54 other outlets in the local trade area.

• At another time recently, the "Barber's radio treatment" resulted in sales increases of from 237% to 331% on the products of a regional meat packer after a 13-week air drive. And, after 26 weeks of being featured in Barber's program-announcement schedule sales increased 283% on a brand of cottage cheese. In both of these cases, no other promotion was used by Barber's apart from in-store displays.

So successful has radio been for Barber's that it's only natural to ask: Why use anything else?

Adman Al Brower, however, felt it would be a mistake to use one medium to the exclusion of all others to promote retail sales.

As KABQ's Lowell Christison reported to SPONSOR:

"Basically the same messages are carried home on the weekend announcements and weekend newspaper ads. If reduced to a simple statement of technique, the statement would be '60% of the budget in radio, 40% in newspapers.' The original formula was devised partially as a result of the BAB and Kroger studies (see "You need both," SPONSOR 23 February 1953, page 40) which showed that about 35% of total population would get the message from radio; and about 35% would get the message from black-and-white space, no more than 8% to 10% of consumers getting the messages in both media.

"Though Barber's has, from time to time, run specific tests for individual stations used, they've found that radio and newspapers are quite comparable on actual sales results for given specials, as pertains to volume of items sold.

"Of course, we at KABQ feel that it is on this point that radio takes the lead. But Al Brower of Barber's says that in most cases Barber's will purposely over-buy on a given item that could be a traffic builder, run it in their weekend newspaper ads and tie it in as a radio special in their saturation spot announcements. He figures the papers sell their usual amount and the extra volume created by radio is profit over and above what they'd otherwise expect.

"Barber's has consistently found that tying the two media together is the most profitable advertising procedure. For that reason, specials are usually carefully grouped and evenly distributed throughout both papers and radio.

"Of the many items in a full-page ad, for instance, three of the produce specials, three of the grocery specials

TAKES TOP TV RATINGS OVER TOUGHEST RIVALS!

Joe Palooka Show Immediate Success

April VIDEODEX ratings in New York, San Francisco and Washington establish JOE PALOOKA as the highest rated TV program in its time slot — in some cases topping established network favorites.

But there's more than ratings to earn PALOOKA a place at the top of your "spot TV buy list" — results, too, have been out of this world. Happy PALOOKA sponsors in nearly 40 markets have found that JOE is the buy to "move the goods."

Check now and discover how this great all-family impact show can go to work for you! Many choice markets still available . . . but only if you hurry. Write, wire or phone GUILD FILMS today!



GUILD FILMS
Company, Inc.
420 Madison Avenue New York 17, N.Y.

Producers & Distributors of
LIBERACE LIFE WITH ELIZABETH
FRANKIE LAINE FLORIAN ZABACH

and three meat specials are selected to run as radio specials to fit into their 30-second and time-signal saturation campaign."

Barber's executives—John Williams, general manager, A. L. McLane, assistant to Williams and adman Al Brower—haven't overlooked other air advertising opportunities either.

Albuquerque, a growing market of some 150,000 population in central New Mexico, has three tv stations—KGGM-TV, KOAT-TV and KOB-TV, all vhf outlets. And, tv is used fairly heavily by the two closest grocery competitors to Barber's.

In 1953, Barber's ran a 13-week tv test, using a syndicated half-hour film show. Cost: about $5,200.

Brower's comment: "Tangible results were negligible." However, he qualifies this by saying that a number of factors may have caused the unsatisfactory pull of the tv campaign, "either the wrong type of show, poor handling or our own presentation not perfected."

In any case, no tv is being used in 1954 and none is planned for the near future. Radio is the big feature of Barber's ad budgets.

In 1953, Barber's spent about $85,200 with some $38,000 going to radio, $32,000 to newspapers, $5,200 to the tv test and $10,000 for other forms of advertising.

In 1954, the ad budget is running about 10% over the 1953 total. Radio now gets about 60%, newspapers around 35% and other forms of advertising about 5%.

The outlook for 1955 (Barber's is already deep in next year's plans) is similar. A 10% over-all hike in the ad budget is anticipated with radio retaining the same percentage. Again, no tv is planned for 1955.

Barber's manages to get extra mileage in its air advertising through the judicious use of cooperative advertising funds, although no co-op figures are included in the budgets cited above which are Barber's own expenditures.

Obtaining an over-all figure on the co-op share of Barber's total expenditures is naturally difficult, since co-op ad budgets are figured by some manufacturers on a straight percentage basis, and by others on a per-case allotment. But, according to Barber's own guess, it works out to about 20% to 25% of the grand total spent by Barber's for advertising.

Some blue-chip brand names are thus featured in Barber's air advertising. Barber's co-op arrangements include such clients as: Colgate, Kleenex, Swift, Nabisco, Armour's, Wilson, Snow Crop and many others, as well as a number of regional dairy produce and meat firms.

The advertising arrangements in these cases are cooperative in every sense of the word: Barber's feels that the national advertisers are helping the store chain as much as the store chain promotes them. "Barber's," says adman Brower, "is built on the quality and reputation of national brands. From time to time, on special promotional efforts, price *is* of the essence. But as an over-all theme, Barber's entire advertising is based simply on letting people know what we have."

And, Barber's makes extensive use of the radio co-op sales aids provided to groceries by manufacturers who extend co-op aid. These include: local-level radio copy and radio transcriptions, in-store displays, window signs and banners, recipe books and other promotional aids. Since these sales aids often represent the creative efforts of the top agencies in the nation, their use, Barber's feels, adds to the impact of the local radio campaign.

This kind of thinking makes Barber's somewhat unique in grocery air advertising. Few supermarket chains try to get co-op funds for air advertising; fewer still make skillful use of advertising aids (apart from newspaper mats) provided by manufacturers through co-op channels.

Barber's, incidentally, is so delighted with its cordial co-op relationship with several leading manufacturers that it has urged others to do the same. Recently, at a sales meeting at one of the Albuquerque stations, Advertising Director Al Brower said that he felt "many smaller grocers could use radio successfully if they'd only familiarize themselves with the various co-op contracts available."

Concluded KABQ's Lowell Christison, who turned in a valiant job of legwork for SPONSOR in preparing this report:

"Barber's, based on the success of their present advertising department, takes full responsibility for the results shown, as no agency is used. They insist on a 'merchandising' type of advertising, with everything advertised in such a way that it will create a sale. There seems to be much to be said for having a department located 'on the scene,' closer to the actual selling problems.

"The principles of business in the Barber's organization constitute the basic philosophy in their advertising: avoid wild claims, offer the best possible service at fair prices. Their first concern is quality through reliable national brands, with price a secondary consideration.

"By comparison with general conditions around the country, Albuquerque's economy is in a generally good condition, with total retail sales in the market only 3% to 6% off from 1953 figures while the nation as a whole is experiencing retail sales drops as high as 14%.

(Note: Albuquerque's economy is boosted considerably by the fact that it is a center for oil and cattle money, tourist trade and the spending area for the big payrolls of the Strategic Air Command's Kirtland Air Force Base.



Mary McGuire, WWTV Homemaker helps Cherry Queen Gail Krahnke check Chef's "Cherried Ham" at National Cherry Festival . . . covered completely by WWTV 16 mm. cameraman Charles Ray.

YOU'RE WITH TV AT ITS BEST ON WWTV!

Michigan Channel 13 viewers and their thousands of Summer Resorting guests received four consecutive days of complete 16 mm. film coverage on the colorful National Cherry Festival July 6-9. They'll love you too . . . on WWTV.

CADILLAC MICHIGAN

CHANNEL 13 WWTV

PRIMARY CBS ABC, DUMONT

REPRESENTED BY WEED-N.L. SALES GRND. RPDS

LEE DORRIS SELLS THE BIG NEGRO AUDIENCE MORNING-NOON-AFTERNOON ON WSOK

NASHVILLE, TENNESSEE 1000 WATTS



as well as the Sandia Special Weapons Center, testing ground for many nuclear devices.)

"With a few notable exceptions, the small independent grocers have felt the leveling-off more forcefully than the seven-store Barber's chain. From the standpoint of gains, according to Barber's, they are not as rapid as last year but are nevertheless considered excellent.

"With the Albuquerque market expanding day by day (with an average of 60 new families settling every week), Barber's sees continued growth for their stores and ever-increasing volume through a merchandiser's type of advertising." ★ ★ ★

SPONSOR ASKS

(*Continued from page 67*)

largest and most discriminating advertisers—he garners prestige and sales profits by virtue of filmed programs which cost up to $30,000 but are sold at prices ranging from $100 to $3,000 per individual market. He avails himself of the best in talent, production, stories and scripts and is assured of tremendous audiences.

In the case of an advertiser who buys MPTv's *Junior Science* series, Dr. Gerald Wendt, chief of science education for UNESCO, one of the world's foremost authorities on the atomic and hydrogen bombs, acts as commentator for the films in addition to being available as a "salesman" of distinction for the sponsor of the films. It's prestige without peer.

★ ★ ★ ★ ★ ★ ★ ★

"This is a time for open minds, for curiosity, for imagination, for courage and enthusiasm. This is a time for a sweeping look around and a bold new look ahead. This is a time for determined action—and the devil take what has been done in the past. If we don't do this we're going to be dead pigeons because our customers are taking a new view, every day."

WALTER C. AYERS
Executive Vice President
Brooke, Smith, French & Dorrance
Detroit

★ ★ ★ ★ ★ ★ ★ ★

Talent-wise, the advertiser who has chosen films such as *Duffy's Tavern*, *Janet Dean, Registered Nurse* and *Paris Precinct* to sell his product, is getting network-calibre "names"—established stars who have long been popular in various media of show business. Ed "Archie" Gardner, Ella Raines, Louis Jourdan and Claude Dauphin have won acclaim through the years on radio, stage and screen.

Production-wise, the network-calibre label is stamped on such filmed shows as Sheldon (*Foreign Intrigue*) Reynolds production of *Sherlock Holmes* which stars Ronald Howard; Charles (*Search for Tomorrow*) Irving's *The Heart of Juliet Jones* which co-stars Cathy McLeod, Lorna Lynn and Cliff Hall and Drew Pearson's *Washington Merry-Go-Round*, the award-winning weekly news show that is filmed on the spot wherever news is in the making.

Story-wise, the proven popularity of the King Features syndicated adventure strip, *Flash Gordon* gives the advertiser a pre-sold audience high in the millions. The same is true of the above-mentioned *The Heart of Juliet Jones*, another King Features syndicated comic strip favorite. The greatly beloved Tim McCoy brings his exciting 15-minute program of Western stories before viewers of every age bracket—the dean of American cowboys has as much appeal for the grandparents as he has for the grandchildren of today and the authenticity with which the real McCoy stories are presented is a natural for the syndicated film advertiser who desires thrilling sagas of the Old West backed up with documented facts.

Script-wise, the cream of the crop of writers are responsible for the dialogue and action detailed with *Duffy's Tavern* (Larry Rhine and Ben Starr), *Janet Dean, Registered Nurse* (Victor Wolfson, Harry Junkin and James Cavanaugh), *The Heart of Juliet Jones* (Charles Gussman), *Flash Gordon* (Bruce Elliott, Max Ehrlich and Irv Tunick), *Sherlock Holmes* (Louis Morheim, Harold Jack Bloom and Sheldon Reynolds), *Paris Precinct* (Jo Eisinger) and *Tim McCoy* (Tim McCoy).

Audience-wise, stations will give a filmed show good time because a worthy show rates it which brings us right back to where we came in—prestige-wise, and right down the line of plus-credits, the filmed program pays its own way for both the advertiser and the station. There's always enough commercial time available with a filmed show to get in some hard selling for products, in addition to including community service promotion to the local or regional areas.



Duane Jones
(Chrmn of the Board and Pres)
Duane Jones Co., Inc.

LIKE MOST "Newsworthy" ADVERTISING EXECUTIVES MR. JONES' LATEST BUSINESS PORTRAIT IS BY...

Jean Raeburn

Photographers to the Business Executive
565 Fifth Avenue, New York 17—PL 3-1882

It's a wise advertiser who knows his product well, and advertises it well, with a syndicated tv film show.

By John B. Cron

National Sales Manager, NBC TV Film Division



With the increased use of syndicated film by all kinds of local advertisers, the comparative value of local live programing and syndicated film has become a matter of lively discussion. While some sponsors believe that they can best merchandise their wares with live, locally originated shows, more and advertisers are turning to the syndicated film as a streamlined, economical selling vehicle. There are several good reasons for this development.

In the first place, the price structure of a syndicated film is based on the number of television homes in a given market. An advertiser with limited funds in a small market can sponsor a half-hour program—which may have cost upwards of $25,000 to produce—for perhaps under $100. The advertiser is automatically identifying his product with first-rate showmanship, and can compete for audiences on the the same program level with the biggest national advertiser. He gets network quality production, in other words, at local-level prices.

Secondly, the advertiser is virtually guaranteed a large and loyal audience when he sponsors a good syndicated film. American Research Bureau figures reveal that good syndicated film programs are powerful weapons with which local advertisers on non-network stations can successfully overcome what previously had been overwhelming network competition.

A graphic demonstration is provided by a before-and-after study of time-period ratings on three stations: WFIL-TV, Philadelphia; WOR-TV, New York, and KTTV, Los Angeles. On KTTV, for instance, which is in a seven-station market, the before-film programing lineup saw each of its four shows in the 7:00 to 9:00 p.m. Saturday night period in fifth, sixth, second and fifth positions, respectively. These local shows were replaced in recent months with four NBC Film Division properties—*Life of Riley*, *Badge* 714, *Captured* and *Inner Sanctum*. The ratings of these film shows have boosted these time periods into first, second and third positions, respectively.

Perhaps the most dramatic evidence of a syndicated film's effectiveness comes from WFIL-TV, which faces strong competition from the NBC and CBS affiliates. WFIL-TV, at the beginning of this year, threw a batch of syndicated film properties into the ring. In one month, the hour-long *Hopalong Cassidy* show has boosted the Monday through Friday 5:00-6:00 p.m. rating from 3.7 to 11.1; *Dangerous Assignment* hiked the Monday 7:00-7:30 period from 4.3 to 12.2; *Victory at Sea* raised the Tuesday 7:00-7:30 slot from 4.9 to 20.3; *Dangerous Assignment* hiked Wednesday's 10:00-10:30 period from 1.2 to 7.6; the half-hour *Hopalong Cassidy* series practically doubled Thursday's 7:00-7:30 rating of 4.6; and *Captured* boosted Friday's 7:00-7:30 p.m. 3.0 rating to 8.8.

While the size of the audience is one of the most effective criteria of the success of an advertiser's television effort (i.e. the higher the rating and the larger the share of audience, the lower the cost-per-1,000 advertising impressions), there are plenty of success stories which translate these high ratings into added revenue and increased sales.

George Glavin, of the West-Pacific Agency, Inc., in Seattle, makes the following report:

"West-Pacific Agency, Inc., has lived the *Life of Riley* since the purchase of NBC's top show. *Riley* can sell merchandise. After 5½ years with KING-TV, I entered the agency business. During those five and a half years, I saw the screening of several hundred shows. *Riley* looked like a natural to me. I sold it to a local jeweler, who was willing to pay the top price of a top show. The results were fabulous, and started almost immediately. We sold everything from golf clubs to tv sets. At the end of the 26th week (with the first showing of *Riley* in the market, it reached the top 15 shows rating-wise), the summer season was here and the jewelry business dropped to around 2% of total volume. It was decided not to buy the eight reruns.

"The success story made it easy to sell to a local grocery chain with 30 stores. The first program sold all their stores out of 'Lady Elberta' canned peaches, special by the case only. Over 2,000 cases were sold. From there the results have been overwhelming. Just to highlight a few—these sales all take place in a two-day buying period, on Friday and Saturday. The tv show runs on Thursday night.

One year's normal supply of Dinty Moore's beef stew (500 cases).

50% additional turkey sales at Thanksgiving.

7½ tons of salmon.

50,000 lbs. of pork loins.

42,000 lbs. of hamburger.

10,000 lbs. of liver.

4,000 doz. cans of frozen strawberries.

4,000 doz. pkgs. of frozen peas.

"At the end of four months, the chain increased. In the month of January it was 30% over a year ago, and the largest month they had ever had.

"*Riley* now rates No. 1 in the market. The word has spread and suppliers are standing in line."

The advertiser going into television

ATTENTION!

ADVERTISERS . . .
AGENCIES . . .
TV & AM STATION OWNERS

Station Relations Director and Account Executive with multi-million dollar New York advertising agency is now available.

He has wide experience in TV and Radio, gained from both net works and agencies. With him goes an intimate knowledge of nationwide markets, based on sound market and broadcast research.

He also has a thorough understanding of industry and FCC practices, and an unusually widespread acquaintanceship in the broadcasting industry. It goes without saying that he has excellent references.

If you wish to see this man, just write . . .

JAMES A. MAHONEY

Address SPONSOR

40 East 49th St, New York 17, N.Y.

for the first time may wonder how to choose the most effective kind of selling vehicle for his product. The acumen of the syndicator's sales representative, the sales manager of the local station and the tv director of the advertiser's agency (if he has one) will help to determine the program and the broadcast time to reach exactly the right audience.

PERSONALITY TIE-IN

By Reub Kaufman

President, Guild Films Co.



As we scan the various types of programing available to local and regional sponsors including spot film and local live shows, we find syndicated film providing a distinct advantage by enabling the sponsor to tie his product to a top, national name personality.

It has become an established axiom in television that the impact of a personality stimulates increased sales through artist-product identification.

Of course, an advertiser must choose a film show with a star personality who is welcome into the home and wins the affection of the audience. That is why Guild Films has a fixed policy of developing stars such as Liberace, Betty White, Joe Palooka and Florian ZaBach.

The local and regional sponsor can further exploit the personality in the film show and identification with the product through supporting advertising, especially in merchandising and point-of-sale media.

Every Guild show is designed to do just that. Our artists are more than entertainers. They are cookie salesmen, bank salesmen, gasoline salesmen and beer salesmen as well. Their friendly faces adorn all types of ads and point-of-sale pieces plugging the products of local sponsors.

In addition, special merchandising premiums are made available to the sponsor of the film show which help tie in more intimately with the tv show. Probably the best instance is the Liberace record promotion where sponsors distributed in their own name more than 250,000 records in one year as sales lures.

ROUND-UP

(*Continued from page 55*)

erably wear grey suits, pastel shirts and use talcum for shiny spots on face. The booklet has received tremendous response from tv guests, says promotion manager C. W. Dinkins.

* * *

Eldon Campbell, general sales manager for Westinghouse Broadcasting Co., is now an honorary Indian. When Campbell went to Oklahoma City recently to address that city's Advertising Club (on the subject of "Radio—the sightless wonder"), he met



Eldon Campbell (r.) dons feathers, joins tribe

Indian Chief Jasper Saunkeah of the Kiowa tribe at the meeting. Saunkeah adorned him with a feathered war bonnet, gave him a new name—Dom-Tiye-Kiti-Keah—which means Chief White Plains, for the city where Campbell lives—and made him an honorary member of his tribe.

* * *

The blood bank in the Greensboro, N. C., area was sadly depleted. WFMY-TV responded to the "urgent" call for donors not only with on- and off-the-air promotion, but with personal representation at the bloodmobile. Over half the station's entire staff, including general manager Gaines Kelley, gave blood; of the over-400 pints of blood produced in two days, 25 pints came from WFMY-TV people. The visit was the most effective to date in the area.

* * *

WMTW, new tv station at Mt. Washington, N. H., sent out a promotion piece recently with a real dollar in each as part of the illustration. The dollar (easily removable) had brackets drawn alongside showing what portion of it bought time on WMTW as compared with the amount needed for other tv stations in the area. ★ ★ ★

"TERRIFIC!"

That's what ad agencies, advertisers are saying about the

1954 PROGRAM GUIDE

It is yours FREE with your subscription to SPONSOR

One year $8—three years $15

write **SPONSOR**

40 E. 49 St., New York 17, N. Y.

I'M JOE FLOYD...



I CONSIDER MYSELF A HELLUVA SALESMAN!

. . . and so are Nord and Sheeley and the other boys on my staff at KELO (radio and TV) Sioux Falls. We'll go behind a counter to sell goods if necessary. Yes, we've actually had to do that more than once when commercials on KELO brought more customers into a store than the merchant's own sales clerks could handle. What do you have to sell that you'd like extra action on? KELO will get it for you — in husky sections of four states.

WINNER of Billboard's TV Merchandising Award

KELO TV and Radio

Channel 11 – Sioux Falls, S. D.

JOE FLOYD, *President*

NBC (TV) PRIMARY

ABC • CBS • DUMONT

NBC (Radio) Affiliate

Newsmakers in advertising



Marion Harper Jr., *president of McCann-Erickson, announced recently the agency's tv billings would be up more than $10 million in 1954-'55 for a total of over $33 million. Among its tv clients are sponsors of two of the first color programs in tv history: Chrysler Corp. will sponsor a series of dramas and musical extravaganzas and Westinghouse will use* Best of Broadway, *both over CBS TV. Other new shows the agency is handling include Chrysler's* It's a Great Life *over NBC TV and Derby Foods'* Disneyland *(alternate weeks), ABC TV.*



Clair R. McCollough, *president of Steinman Stations, chairman of the NARTB tv board, was leader in creating an all-industry television sales promotion bureau. McCollough is one of 10 members of the all-industry committee which is setting up plans for the new Television Advertising Bureau. The TvAB is expected to begin functioning by fall, will work hand in hand with Tv Audit Circulation, a new NARTB-sponsored bureau. Tv Audit Circulation will count tv sets county-by-county and measure station circulation periodically.*



George J. Abrams *was recently elected vice president of the Block Drug Co., Jersey City. Abrams has been advertising manager of the firm since 1947, was formerly associated with National Biscuit Co., Whitehall Pharmacal Co. and Eversharp. He has been a faculty member of the Graduate School of Business Administration of N.Y.U. and is chairman of the newspaper committee and the drug and toiletry group of the ANA. This year he was voted "outstanding young adman of the year" by Assn. of Advertising Men and Women.*

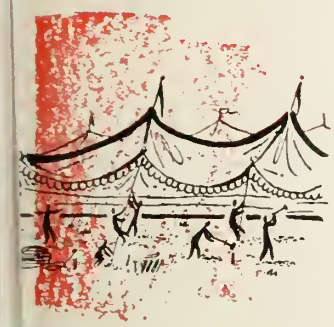


Philip W. Lennen, *director and chairman of the board of Lennen & Newell, retired 30 June, his sixty-seventh birthday. Forty L&N executives paid tribute to Lennen at a special gathering at which H. W. Newell, president, presented the agency with a portrait of Lennen painted by Gerald L. Brockhurst. In the presentation Newell said, "We want this portrait of Phil Lennen before us as a constant reminder to everyone of his high standards of integrity and craftsmanship. A better advertising man, and a finer person, never lived."*



he Big Show's on the road
n Kansas City....

The purchase of Midland Broadcasting Company, operators of KMBC-TV, by the Cook Paint and Varnish Company, operators of WHB-TV, has been approved by the Federal Communications Commission. The two stations have been sharing Channel 9 and the CBS-TV network in Kansas City. The new single-station operation has adopted the call letters KMBC-TV. The channel will continue to be the full-time CBS-TV basic affiliate in the Heart of America.



THE BIG TOP IS GOING UP!

The tallest tower in the Heart of America is under construction. From a height of 1,079 feet, KMBC-TV will transmit with full 316,000 watts power by late summer. Newest type RCA transmitter equipped for color, using BIGgest power and TOP-height tower, will make KMBC-TV the Big Top Station . . . dominating the nation's 18th largest metropolitan area by its top coverage of the rich Kansas City market.



STARRING THE CBS-TV NETWORK!

Full CBS-TV network programming—the big, top television shows of America, carried exclusively on KMBC-TV, basic CBS-TV station.

EATURING KANSAS CITY'S REATEST TALENT!

The biggest personalities, the top local ograms of the two stations are now ex- sively on the Heart of America's Big p Station, KMBC-TV!





KMBC Building
11th and Central Sts.,
Kansas City, Mo.

Plus THE "COLOSSAL-COVERAGE" RADIO TEAM—KMBC-KFRM!

Now under "Big Top" direction is also the great radio team, KMBC-KFRM, covering the Kansas City and Kansas radio markets as no other Kansas City station can. It's CBS Radio, of course, on "The Team!"

HENRY GOLDENBERG, Chief Engineer
DON DAVIS
Vice President

JOHN T. SCHILLING
Vice Pres. & Gen. Mgr.

GEORGE HIGGINS
Vice Pres. & Sales Manager

DICK SMITH
Director of Radio

MORI GREINER, Jr.
Director of Television

Represented Nationally by FREE & PETERS, INC.



KMBC-TV

e BIG TOP Station in the Heart of Americ

KMBC - Radio, Kansas City, Missouri - **KFRM** - Radio, for the State of Kansas



What kind of TvAB?

When the 10-man industry committee meets in Washington 5 August to blueprint a television advertising bureau, what sort of setup will evolve?

Will it be a TvAB serving spot, network and local television under a single leadership? This is what the NARTB wants.

Will it be a TvAB selling and promoting only national spot and local tv? This is what the Station Reps. Assn. and some stations want.

Will it be a loosely federated TvAB with strong separate units for network, spot and local joined by a board representing each unit and headed by a top president? This is what many responsible people in the industry want.

The drive for a television advertising bureau, long overdue, was spearheaded and accelerated by the tv station reps. They feel that national spot tv, strongly competitive to net tv, must have a bureau of its own.

Which type of TvAB will emerge is a matter for the stations to decide.

SPONSOR believes in a federated system. It believed in a federated system for NARTB, and believes that NARTB would be happier and healthier today had it adopted a federated system for tv and radio as suggested in the SPONSOR article "Blueprint for a Federated NAB" (issue of 6 June 1949, page 28).

SPONSOR has fought hard for a TvAB. A federated TvAB won't come easy. But it certainly makes sense.

* * *

How fear hurts radio and tv

When we published the media article showing that irrational factors like fear influence media decisions, we said it might prove to be "one of the most controversial on the subject of media ever published." (See SPONSOR 3 May 1954.) Subsequent events have borne this out.

We have heard from two dozen agency executives, most of them presidents. Advertisers have taken sides pro and con. Several groups, including the *American Weekly*, asked for permission to reprint the article. Any adman you talk to has an opinion on the subject. The reason, as explained in "Are YOU afraid?" starting page 31, is obvious:

It strikes deep.

Only your conscience can help you truthfully answer the question whether you *are afraid*. Psychologists say the "normal" person is, and fear influences most of his acts, even media buying. Others disagree. One adman called our original article "dangerous," but the president of a $10 million agency admitted that his media prejudices had led him to turn media evaluation and selection over completely to his media department.

Why should the advertiser be careful of fear and other irrational influences in choosing media?

Simply because they can force you into voting against the two powerful but less tangible and harder-to-use air media, according to psychologists like Dr. Ernest Dichter, who made the original study quoted in the 3 May issue. Not only does such thinking perpetuate the media status quo, but it also makes the fearful adman hesitant about trying something new in programing and commercials. This results in much of the imitative use of radio and tv you see today.

Does fear influence your media choice?

* * *

125 more radio stations

Another 125 radio stations went on the air during the year ended 1 July. Total is now 2,583, including 35 noncommercials, as against 2,458 the year before.

In addition Americans bought another five million radio sets during the first six months of this year.

Declining medium? The figures certainly don't support this conclusion.

Applause

Good neighbors in Indiana

In a business where frequently "dog-eat-dog" is the order of the day, it is refreshing to note that friendly competition hasn't vanished. Recently one pioneer tv station in Indiana decided to salute another. Cut shows the half-page ad which WTTV, Bloomington whose general manager is Robert Lemon, bought in all three Indianapolis dailies, saluting WFBM-TV, Indianapolis, managed by Harry Bitner Jr. Plaque is one awarded by SPONSOR to all 108 tv pioneers at the NARTB Convention in Chicago in May.

WTTV salutes WFBM-TV

TV PIONEER TV PIONEER

...In recognition of 5 years of telecasting and service to the people of Indiana. And, now, we want to add our congratulations upon the occasion of your achieving maximum power and additional tower height.



SARKES TARZIAN, Inc. · *Bloomington, Indiana*



Now you can reach even more of Indiana with WFBM-TV!

HIGHER TOWER AND HIGHER POWER RAISE NO. OF TV HOMES COVERED BY 65.4%

Our recent power increase (to 100,000 watts ERP) and our new tower (1019 ft.) accomplished this:

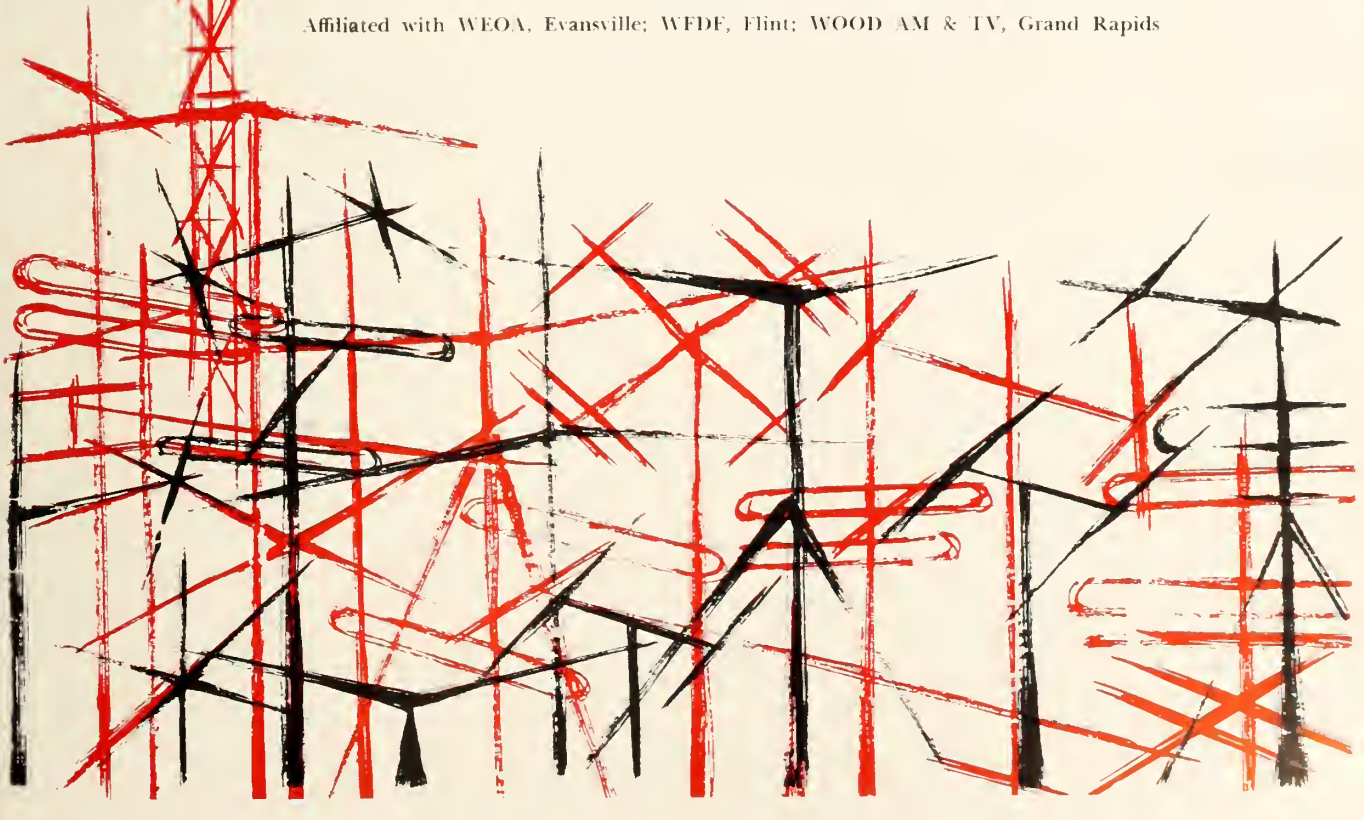
- Extended our coverage area to 80 miles from Indianapolis in all directions
- Added 76.1% more households
- Upped no. of counties covered by 122.2%

When you consider the number of tv homes now within reach of your commercial on WFBM-TV—more than 660,000—you must consider Indiana's Number One Television Station. For further details, check with the Katz Agency.

WFBM-TV Indianapolis • CBS

Represented Nationally by the Katz Agency

Affiliated with WEOA, Evansville; WFDF, Flint; WOOD AM & TV, Grand Rapids



WEED
and Company

RADIO STATION REPRESENTATIVES

NEW YORK CHICAGO DETROIT BOSTON
SAN FRANCISCO ATLANTA HOLLYWOOD

SP D 12-54
MISS MILDRED L JOY
NBC-ROOM 274
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

e magazine radio and tv advertisers use

SPONSOR

9 AUGUST 1954

50¢ per copy • $8 per year

RECEIVED
AUG 13 1954
NBC GENERAL LIBRARY

Spot radio: bigger than you think
page 31

THE ALL-MEDIA BUYER AT Y&R
page 34

Tv Dictionary/Handbook for Sponsors: Part I
page 38

The radio station that works outdoors: a picture story
page 40

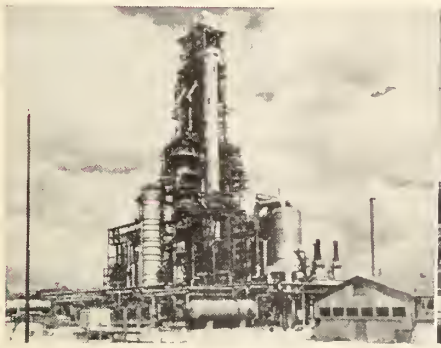
100% air budget helps Doeskin tissues get national distribution
page 42

How ARBI tests helped convert Hale's Dept. Store to use of radio
page 44

Some plain facts about ARB's station report on problems, potential
page 46



SUN OIL COMPANY DOES A COMPLETE JOB . . .





SO DO HAVENS AND MARTIN, Inc. STATIONS...

WMBG
WCOD
WTVR

When you "fill 'er up" with SUNOCO . . . the power flowing into your tank is the result of a complete job of production. The exacting scientific control at SUN's catalytic cracking plants, such as the above in Toledo, insures the best in petroleum products. Together with modern distribution and salesmanship, Sun Oil Company stands a leader in the field.

Havens & Martin, Inc., also gives you power . . . "sales" power from Richmond to the rich areas throughout Virginia. Creative programming and public service on WMBG, WCOD and WTVR has built large and loyal audiences. Join the other advertisers using the First Stations of Virginia.

WMBG AM WCOD FM WTVR TV

First Stations of Virginia

Havens & Martin Inc. Stations are the *only* complete broadcasting institution in Richmond.
Pioneer NBC outlets for Virginia's first market.
WTVR represented nationally by Blair TV, Inc.
WMBG represented nationally by The Bolling Co.



num power—100,000 watts at
aximum Height—1049 feet



ZOOMING UP
. . . MORE THAN
125 STORIES HIGH!

KWTV's new tower—soon to be the world's tallest man-made structure—is rushing skyward toward its 1572-foot destination.

And KWTV's new studios—soon to be among the largest and best equipped in the Southwest—are also near completion.

Here's a glimpse at the KWTV picture you'll have by October 1:

1572-foot antenna
316,000 watts—video
158,000 watts—audio
Oklahoma's largest coverage area*—
1,401,400 population;
$1,326,048,000 retail sales

More people, more money, more TV homes than any other Oklahoma station!

*100 microvolt area per engineering computations. Population and sales figures—1954 Sales Management Survey of Buying Power.

Oklahoma's Number 1 television station is heading fast toward new heights of sales-effectiveness. You can buy this coverage now for your fall campaigns. Ask us for the complete story!

FRED L. VANCE
Sales Manager

EDGAR T. BELL
Executive Vice-President

CBS

KWTV - CHANNEL 9
OKLAHOMA CITY

REPRESENTED BY AVERY-KNODEL, INC.

REPORT TO SPONSORS
9 AUGUST 1954

Key am stations plan coalition

Long-discussed coalition of top-prestige, high-powered radio stations may become reality within 30 days. Group would serve national spot advertisers via tape. Dissatisfaction with network radio is behind series of meetings stations are holding on subject. Group, now known as Quality Stations Association, may run to 25 or 30 stations; maintain (in addition to individual station reps) own offices in key cities; clear choice time.

–SR–

Radio-tv learning print tricks

Radio and tv are moving rapidly into preserves of printed media. NBC TV "Home" show, for example, is taking cue from women's magazines by working with department stores. Regular features of show now is department store of the week in which cameras pay visit to store. Show and sponsors benefit from promotion store does to reciprocate.

–SR–

Brassieres and girdles on air

Other respect in which air media are breaking print monopoly is in type of clients being attracted. Exquisite Form Brassiere campaign this fall in network tv (ABC) and radio (CBS) is biggest brassiere effort in network history. (See profile on Exquisite Form ad manager, page 24.) Locally, too, women's undergarments are on air. Article this issue tells of Hale's department store in Sacramento and test it made of radio, including girdle and brassiere commercials. Note particularly girdle copy (page 44) which gives frank description of girdle advantages without inhibitions of former years.

–SR–

Spot radio is tonic for S.S.S.

When S.S.S. Co. of Atlanta found sales of its tonic going down despite heavy newspaper advertising, firm tested radio. Results were so encouraging firm expanded spot radio use until today it's buying time on 305 stations. Sales are up over 300% since company started radio in 1951; advertising was seasonal, is now year-'round. Radio budget in 1954 is $500,000-plus or 80% of total. Firm will put tonic on market in tablet form after Labor Day. Agency is Day, Harris, Mower & Weinstein, Atlanta.

–SR–

Phillips mixes film and football

Phillips Petroleum approach to spot tv gives firm 2 different program formats while preserving advantage of 52-week discounts. Phillips airs football in fall, is on air rest of year with film show, Ziv's "I Led 3 Lives." Lambert & Feasley, Phillips' agency, is seeking to pick up show in 40 markets, now has 28. Show was in 23 markets for Phillips last year.

–SR–

Station breaks a plus for RCA

Station breaks on NBC O&O stations now give call letters followed by line: "A service of RCA." Thus parent company gets benefit of millions of trade name impressions weekly, including display of trademark in tv breaks.

SPONSOR, Volume 8, No. 16, 9 August 1954. Published biweekly by SPONSOR Publications, Inc., at 3110 Elm Ave., Baltimore, Md. Executive Editorial, Advertising, Circulation Offices 40 E. 49th St., New York 17. $8 a year in U. S. $9 elsewhere. Entered as second class matter 29 January 1949 at Baltimore, Md. postoffice under Act of 3 March 1879

REPORT TO SPONSORS for 9 August 1954

Factbook digests tv rates cards

Buying full hour of Class A time over all 382 commercial tv stations on air mid-July would cost $194,875. That's among facts gleaned from fall edition of semiannual Tv Factbook just published by Television Digest. Figure amounts to average of $510 per station for time only, not including talent, line and other costs. Factbook digests rate cards, gives complete data on technical facilities, ownership and executive staffs of all tv stations.

–SR–

Radio commercial is star-maker

Measure of impact radio commercial can attain is given by Hunt's tomato sauce e.t. ("I love to cook and cook and cook"). Girl who sings it got Columbia Records contract after talent scout heard commercial. Girl's picture with her sponsor is on page 33 of this issue in story on spot radio.

–SR–

Show sans scenery costs more

Recent Auto-Lite "Suspense" show reached ultimate in "no scenery" tv drama (via Cecil & Presbrey). Story called for movie theatre setting so cameras were turned loose on studio itself,a former theatre. Ingenious staging without scenery, however, didn't mean cost saving. Show came in over usual budget because total of 6 cameras were used for chase scenes up and down stairs of theatre.

–SR–

Heinz makes tv plunge

H. J. Heinz Co. has joined majority of major food firms as big-time tv spender. It will put half-hour film drama in 33 top tv markets on spot basis this fall via Maxon agency. Show is "Studio 57," drama packaged by MCA TV. Heinz is also buying 3 announcements weekly in NBC TV's "Home" on 52-week basis. Firm's first national tv effort represents major portion of budget. Radio may be added.

–SR–

Ingenuity clears tv time

Clearing prime spot tv time takes ingenuity of one-armed paperhanger. Recent coup scored by buyer netted his client slots next to top evening shows in one of biggest markets. Buyer learned strike would take big local client off air. Within minutes he had local client's time tied up for duration—which lasted 2 months.

–SR–

Commercial at end weakest

Worst spot for commercials is at end of show. That's conclusion Daniel Starch and Staff makes from studies for clients. When viewer knows show is over, says Starch, closing commercial drops 50% or more in viewing compared to other commercials on same program.

New national spot radio and tv business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Birdseye Food Co, White Plains, NY	Frozen Meat Pies	Y&R, NY	18-20 radio mkts	Radio: live min annets; 23 Aug; 10-12 wks
General Foods, NY	Instant Jello	Y&R, NY	75-80 mkts	Tv: film annets; early Aug; 2 wks
H. J. Heinz Co, Pittsburgh, Pa	Soups, spaghetti, catsup (major prods in Heinz 57 line)	Maxon, NY	33 mkts	Tv: "Studio 57," ½-hr drama film; 12 Sep; 52 wks
RCA, NY	RCA prods and services	Kenyon & Eckhardt, NY	NBC o&o stns	Tv: min annets, partic; 2 Aug; 13 wks
Rockwood and Co, NY	Rockwood Bits and Wafers	Paris & Peart, NY	45 mkts	Radio: min annets; 27 Sep; 13 wks
Rockwood and Co, NY	Rockwood Bits and Wafers	Paris & Peart, NY	NY, Chi	Tv: min annets, partic, 27 Sep; 13 wks
Shell Oil Co NY	Shell oil and gasoline prods	J. Walter Thompson, NY	12 radio mkts	Radio: min annets; early Aug; 8 wks

One of America's Pioneer Radio and Television Stations

A GOOD PLACE TO BUY
Since
1922



316,000 WATTS

WGAL · *33rd year*
WGAL-FM · *7th year*
WGAL-TV · *6th year*

Lancaster, Penna.

Steinman Station
Clair McCollough, President

Represented by

M E E K E R

New York — Chicago
Los Angeles — San Francisco

the magazine radio and tv advertisers use

SPONSOR

Volume 8 Number 16
9 August 1954

ARTICLES

Spot radio: bigger than you think

In 1953 national spot radio billings hit a healthy $135 million. But many advertisers still don't fully understand the medium. This report is designed as a guide to top management in particular — **31**

TIMEBUYERS: 2. *The all-media buyer*

Second in a series explaining the organization of media departments in Top 20 agencies. Examined in this issue is the all-media buyer system as it operates at Young & Rubicam — **34**

Radio + squaw dresses = wampum

Unlike majority of retailers, Phoenix squaw dress shop owner is heavy radio user. D.j. show is helping boost sales to $150,000 mark in first year — **37**

Tv Dictionary/Handbook for Sponsors

Here is first installment of information-packed tv lexicon edited by Herb True, advertising professor at University of Notre Dame — **38**

Life at a radio station

WOLF, Syracuse, employees get their sunburns while they work—in a specially built outdoor patio. Pictures show staffers enjoying sun during office hours — **40**

100% air budget puts over higher-priced Doeskin

Daytime network tv, radio women's-appeal shows helped facial tissue firm get national distribution, boosted sales 34% in just one year — **42**

A department store tests radio

One of most recent department store converts to radio is Hale's of Sacramento. Article explains what store learned from special ARBI newspaper-vs.-radio tests in which equal amounts were spent for both media — **44**

Some plain facts about uhf

Today more than four out of 10 U.S. tv markets have uhf stations; about 10% of all video homes are equipped to receive uhf. Status report gives advertisers, agencymen a comprehensive look at uhf's problems, potential — **46**

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COMING

Canadian Section

Five-part section on Canada will give latest facts, figures, outlook on Canadian radio, television. Highlights of air advertiser activity and list of all Canadian radio stations with rates and reps will be included — **23 Aug.**

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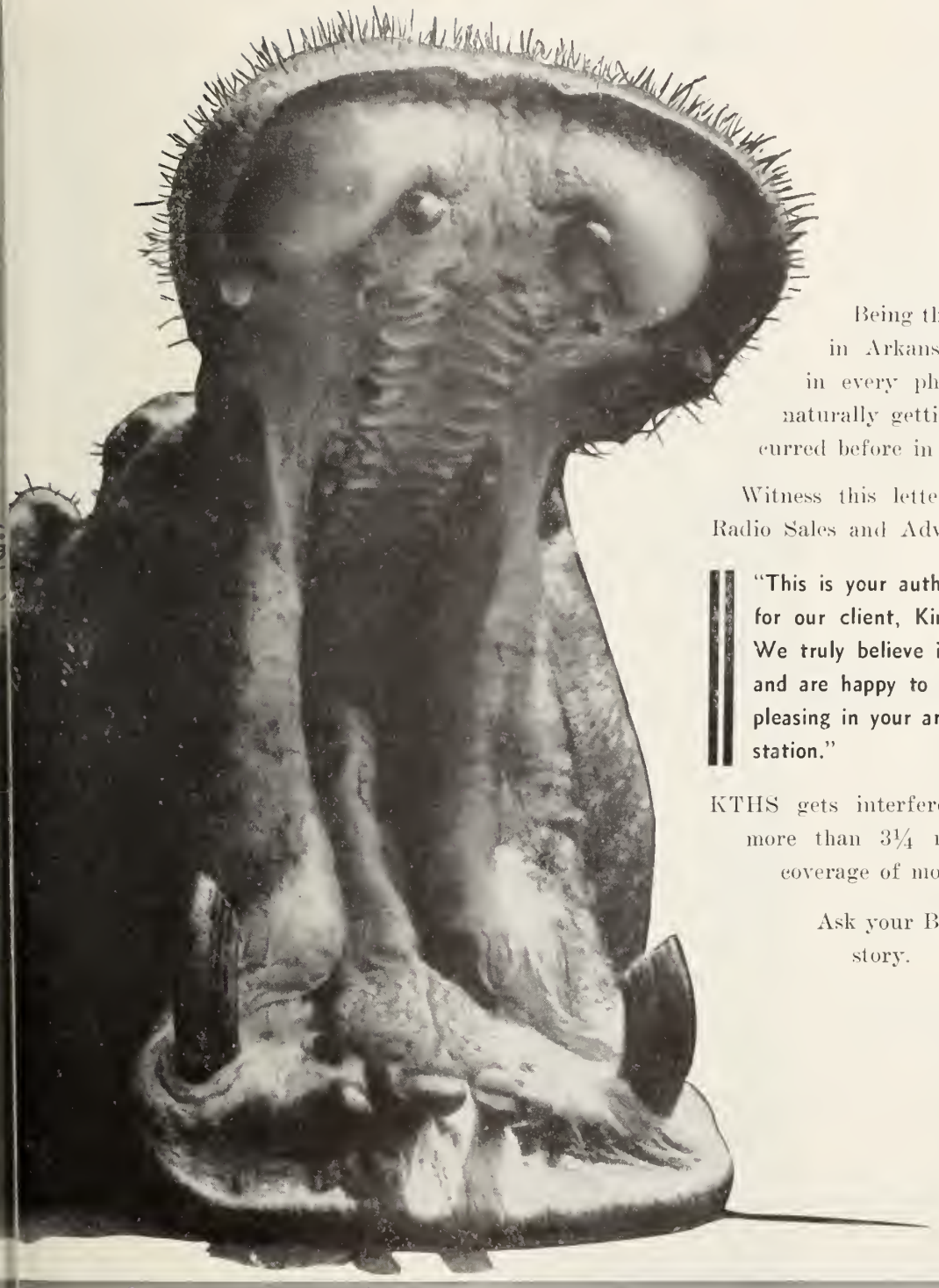
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HERE'S A MOUTHFUL

ABOUT RADIO IN ARKANSAS!



Being the one and only 50,000-watt station in Arkansas—and doing a 50,000-watt job in every phase of programming—KTHS is naturally getting such *results* as have never occurred before in the State.

Witness this letter from George F. Anderson, of Radio Sales and Advertising Agency, Topeka:

> "This is your authority to continue the campaign for our client, Kinreco Products, on a TF basis. We truly believe in giving credit where it is due and are happy to say that results have been very pleasing in your area due to our schedule on your station."

KTHS gets interference-free daytime coverage with more than 3¼ million people—primary daytime coverage of more than a million people!

Ask your Branham man for the whole KTHS story.

50,000 Watts . . . CBS Radio

Represented by The Branham Co.
Under Same Management as KWKH, Shreveport

Henry Clay, Executive Vice President
B. G. Robertson, General Manager

KTHS

BROADCASTING FROM LITTLE ROCK, ARKANSAS

ONLY 4 STATIONS

ARE powerful enough and popular enough to register audiences in radio survey ratings of **both** Los Angeles and San Diego.

OF THESE TOP FOUR . . . KBIG is

- the only independent
- the least expensive
- the lowest cost per thousand families

KBIG 6540 Sunset Boulevard, Hollywood, California

Music—News—Time

KBIG

The Catalina Station 740 *on your dial*

KBIG uses Outdoor Advertising (illustrated)—plus all other major media in all-year audience promotion

Timebuyers at work

Timothy O'Leary. *Calkins & Holden, New York, says that nighttime radio is still a top buy particularly for male products. "Many of the 6:00 to 7:30 p.m. shows are getting higher ratings than early-morning radio," adds Tim. "And, of course, there's the factor of money: A lot of radio stations have adjusted their nighttime rates down to their daytime rates, making nighttime a better buy yet." He also believes early-evening audiences are more receptive to commercials because they're more wide awake and more relaxed than in the morning.*

Jean Gilbon. *Doud, Redfield & Johnstone, New York, feels the Cotts Beverages success story in New York may establish a pattern for other packaged products which want to get a foothold rapidly in a new area against entrenched competition. "Through a combination of saturation spot radio in the summer and tv in the winter, within less than a year Cott attained more recognition than some competitors got in a decade," says Jean. "And sales are still rising, although other soft drinks have long been supported by heavier advertising appropriations."*

Ray Stone. *Maxon, New York, is concerned about the lack of reliable market and station information. "Market data have a way of being either incomplete or obsolete," he told* SPONSOR. *"It's difficult to make sound judgments in time buying without these basic tools. After all, a buyer's choice depends upon his evaluation of his client's sales and distribution problems in a particular market, (such as the type of consumer it is aimed at and under what circumstances)—product objectives that he must correlate with up-to-date market data."*

Joseph Tery. *Caples Agency, New York, has conclusive proof that radio-tv advertising by one member of an industry benefits the entire industry. "I'm referring particularly to our European Travelcade May 6 campaign," Joe told* SPONSOR. *"Here's a case of a group of low-budget advertisers in the travel field getting together and sponsoring a nighttime radio-tv package deal on a cooperative basis Some of the sponsors were actually directly competitive—like KLM, Panagra and the Cunard lines. But the entire project promoted travel."*

MEMO

Timebuyers get this!

RE: WESTERN NEW YORK



In 3 days, sunrise listeners wrote for 2,733 toy cowbells.

Some mail response from radio these days!



Thousands of shoppers are brought to Sibley's department store counters.

Sibleys knows radio pays. It's proven by 5,880 consecutive broadcasts!



Top news broadcasts put Esso products on top of the market.

"Selling stronger than ever in its 18th year!

Your success story could be here!

"High sales records are a habit with WHAM-radio."

NEW PERSONALITY FOLDER

Write for it!



LET WHAM RADIO SELL FOR YOU



The STROMBERG-CARLSON Station, Rochester, N.Y. Basic NBC · 50,000 watts · clear channel · 1180 kc

GEORGE P. HOLLINGBERY COMPANY, *National Representative*


BUGBEE & BROWNELL'S
FOODS



Shop Talk...

Remember the old-fashioned general store... and the friendly proprietor, whose personal recommendation meant so much to the success of a product? Today, WCBS Radio's John Henry Faulk carries on that tradition. Authentically and with easy conviction, he uses tried and true old-school selling principles—*bulwarked by all the tools of modern merchandising.*

And John Henry is about as persuasive a talker as they come. He's an authority on the language and lore of our American heritage. He developed his skill as a folk humorist while teaching at the University of Texas. And nurtured it by collecting first-hand samples of folklore (on a Rosenwald Fellowship) for the Library of Congress. He even lectured on the subject at Yale.

But then Johnny'll talk anywhere, to everybody within earshot. He's mighty convincing when he's commercial, too. Especially since his friendly on-the-air shop talk (he's one of the top-rated personalities among New York's major stations) is backed up by extensive point-of-sale promotion in *more than 900 metropolitan stores* throughout New York's five boroughs, Long Island and northern New Jersey!

John Henry Faulk is just one more reason why WCBS Radio has the largest average share of audience in New York. If you'd like him to talk shop about your product (people'll eat it up!), call us for particulars on participations.

WCBS RADIO

New York • 50,000 watts • 880 kilocycles
CBS Owned • Represented by CBS Radio Spot Sales



KSDO is *first* in San Diego . . .
and that's the long and short of it.

Surveys, ratings, mail-pull . . .
any way you look at it, KSDO tops
every station in this rich
billion dollar market

May we give you the long and
short of it . . . tell you why
KSDO delivers the *most* listeners
per dollar in San Diego?

KSDO
1130 KC 5000 WATTS

Representatives
John E. Pearson, Co. — New York
Daren McGavren — San Francisco
Walt Lake — Los Angeles

AGENCY AD LIBS



by Bob Foreman

The subject of the pilot film is worthy of a pica or two on these pages since it is of such growing concern to the buyers of tv programing and of growing cost to the producers of same. Although there are those entrepreneurs and a few stars as well who are still bold enough to use the routine—"You know my work, so a sample isn't necessary"—most are now quite convinced that a pilot example of what they are out to sell is essential even if the proposed series is out of Dickens by Martin and Lewis.

Though some attribute this state of affairs to complete lack of imagination on the part of sponsors and/or utter ignorance of "show biz" by agencies, the writer of this tract is of the school that both these comments should be answered with a loud "nertz." I subscribe to the point of view that the cost of 39 television films and 13 reruns in a non-cancellable contract is of such proportions that I personally feel a lot more secure after having some prima facie evidence of whether Mr. Big knows enough to employ folks who can run film through the camera in the right direction. Lord knows, this is asking little enough and actually constitutes a bare minimum of protection.

When a supersalesman, out to peddle a no-pilot series, tries to counter my request for this evidence with "The fact" that he would be embarrassed to ask a star of the stature of Toodles DuFeur (signed exclusively to him) to perform in what is really an audition, I am then inclined to make uncouth noises with my tongue. I know very well that Miss DuFeur, in the features she's made, couldn't speak her own name correctly without seven takes and when she had to hum *Home, Sweet Home*, a multi-thousand-dollar dubbing job was required. Realizing that tv can't afford these luxuries, I then make a point of saying to Mr. Big, "That is your problem, sir—yours and Miss DuFeur's."

However, if I know the gent well enough to call him Sam, I might even add that, just between us, we're taking enough of a chance even after the pilot is shot, edited and neatly coiled in the can. For, with 38 more shows to go, experience has shown me how easy it is to miss between Pilot and Film No. 2, and there's no telling how much more difficult the pace will get as the episodes roll along. Or, as has been perpetrated before, the pilot may reveal credits whose names will

(*Please turn to page* 62)

...it's not the REACH



...it's the PULL!*

***KARK pulls 66 "firsts" among 72 quarter hours reported by the March 1954 PULSE Area Study—11 times as many as all other Little Rock stations combined!**

Why holler at the hills with a lot of wasted wattage when the folks you want to reach in the Central Arkansas market *listen most to KARK?* Your prospects tune in the station that offers the best programming. In the Central Arkansas market most radio homes keep tuned to 920—KARK—because they prefer KARK's popular local and NBC network shows, *as proved again by PULSE*: the ten top evening shows, ten top daytime five-a-week shows, nine out of ten top daytime Saturday and Sunday shows are *all on KARK*. It's program popularity and proved listenership like this, rather than power alone, that attracts customers for you.

Or to put it another way, *it's not the reach—it's the PULL!*

Advertise where people listen most, where the cost is low--on

kark

920 KILOCYCLES 5000 WATTS
LITTLE ROCK, ARKANSAS

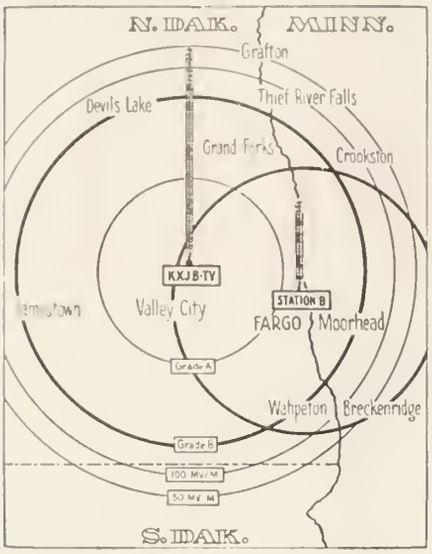
ARKANSAS' PREFERRED STATION

NBC

SEE YOUR PETRY MAN TODAY

EDWARD PETRY AND CO. INC.

Want to reach the "people" in the Dakota area?



Buy KXJB-TV

FARGO—VALLEY CITY, N. DAK.

Compare!	KXJB-TV	Station B (Fargo)
Sea level	1410 ft.	950 ft.
Antenna	1085 ft.	433 ft.
Above sea level	2495 ft.	1383 ft.
Power	100 KW	65 KW
Sig. "B" area	App. 75 mi	App. 52 mi
Base "A" rate	$200 hr.	$200 hr.
Channel	4	6

Channel 4, the state's choicest channel, was allocated to Valley City making it possible for KXJB-TV with maximum power and 1085-ft. tower to cover Fargo-Moorhead, Grand Forks, Devils Lake, Jamestown, Valley City, Wahpeton, Breckenridge and Crookston with a good solid 100 microvolt signal. 7 markets for the price of one. (See map).

MARKET DATA: Over 135,000 urban and rural families within 50 M V M line. Average retail sales per household $4272 per yr. (urban and rural). Average retail sales per household $6794 (Fargo trade area) — better average than such cities as Boston, Los Angeles, Detroit, Minneapolis.

PROGRAM POLICY: Serving the predominant Dakota agricultural area with true "Farm Programming", KXJB-TV is ably assisted by a program advisory board of the North Dakota State Agricultural College.

REPRESENTED BY WEED TELEVISION

SALES OFFICE: BOX 626, FARGO, N. D.
PHONE 446-1

NORTH DAKOTA BDCST. CO., INC.
KSJB-600 K.C. JAMESTOWN, N. DAK.
KCJB-910 K.C. MINOT, N. DAK.
KCJB-TV CH. 13 MINOT, N. DAK.

KXJB-tv CHANNEL 4 — CBS — VALLEY CITY-FARGO, N.D. 100,000 WATTS

49th and MADISON

SPONSOR *invites letters to the editor. Address 40 E. 49 St., New York 17.*

FALL FACTS ISSUE

A record breaker in size, so was your eighth annual *Fall Facts* issue a record breaker in the amount of pertinent, pithy information crammed in highly readable form into its pages.

Congratulations to the staff of SPONSOR on a monumental task, superbly done.

SYLVESTER L. WEAVER JR.
President
NBC, Inc., New York

Just received my issue of *Fall Facts* and believe me, this is the finest issue to date. It covers about everything of interest to radio and tv owners and managers, plus a down-to-earth discussion of the various problems facing the industry.

This is a job "better" than well done.

JACK SNYDER
Managing Director
WFBG-TV
Altoona

MEDIA SERIES

Thank you for your entire series on media. Thank you especially for Part 22, "III. Psychology of media." [3 May 1954, page 34], and your invitation to express an opinion of Dr. Dichter's views.

I agree with Dr. Dichter so wholeheartedly in regard to most of the points he has established that I feel it would be needless and churlish of me to challenge one area, minor in importance, of disagreement.

It is my good fortune to have no fears regarding my job or my future. I have countered constantly the barrage of statistics which bombard my office with personal observations related to what I have been calling "climate of readership." I have insisted that there are no absolutes in media appraisal, and that any media appraisal must be related to all types of media, and specific media within each type on a relative basis, interrelated with marketing information, sales facilities, merchandising possibilities and the type of creative effort to be used. I have refused to consider P.I.B. data while making a media selection. I have not been deeply impressed ever by what the client's competitor has been doing because I am certain that many advertisers do play follow the leader.

I have been foolhardy enough to challenge the authenticity of rating services for all types of media. It has been my strong contention for many years that too many admen are trying to conceal their lack of talent or inability to think clearly through new problems with an eagerness to accept statistical data as the answers to problems which require creative thinking.

Naturally I am delighted to find agreement with my thinking from so eminent a source as Dr. Dichter. Thank you again for publishing this article which I think is a valuable contribution to the entire advertising profession. It should be read by everyone who really wishes to be an adman instead of an accountant.

EDWARD B. POPE
Director of Media
James Thomas Chirurg Co.
Boston

• "III. Psychology of media" is part of the 26-article All-Media Series, now being reprinted in book form. You may reserve a copy now. Price will be $4.

We wish to reserve a copy of your All-Media Evaluation Series book. Please send a copy of the study to us when ready and bill this corporation.

F. E. BENSEN JR.
Advertising Manager
Canada Dry Ginger Ale
New York

Would you please send me the All-Media Evaluation Study when ready? May I reserve my copy now?

JAMES WITHERELL
Vice President
Russell M. Seeds Co.
Chicago

• SPONSOR's 26-part All-Media Evaluation Series will be published in book form this month. Price is $4 each. You may reserve your copy now by writing to 40 East 49 St., New York 17.

HIGHER MATHEMATICS

In his story on Wildroot ["Why Wildroot has 100 ad budgets," 12 July

(*Please turn to page* 16)

THE Daily Double

in Jackson, Michigan

SEARS & WKHM

ROEBUCK and CO.

A WINNING COMBINATION

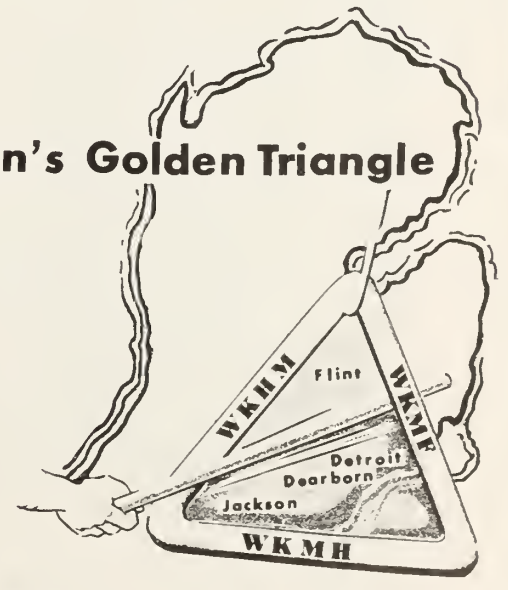
Here's just one example of how WKHM achieves big results in the big-dollar Jackson market! Using WKHM only, Sears ran spot announcements featuring washers and dryers . . . 22 spots for a total cost of only $143. This promotion *sold over $6000* worth of advertised items alone. Proof that in Jackson, Michigan, WKHM reaches the people who buy.

Needless to say, Sears-Roebuck and Company now uses WKHM regularly. Your product message can reach this same ready audience. Buy WKHM, Jackson . . . valuable corner in Michigan's Golden Triangle.

REPRESENTED BY Headley-Reed

A PACKAGE BUY OF THESE THREE STRATEGICALLY LOCATED MICHIGAN STATIONS OFFERS YOU MAXIMUM COVERAGE AT MINIMUM COST.

Michigan's Golden Triangle



WKMH
DEARBORN
5000 WATTS
1000 WATTS—NIGHTS

WKHM
JACKSON
1000 WATTS

WKMF
FLINT
1000 WATTS

NOW high

. . . "ON-AIR" at WBRE-T

New RCA 12.5-kw UHF Amplifier—

added to RCA's "1 KW UHF"—provides a complete RCA 12.5-kw UHF transmitter for WBRE-TV

Without discarding a single unit of its original RCA UHF equipment, WBRE-TV has boosted power to 224 kw ERP—in just one step. When WBRE-TV installs an RCA High-Gain UHF Antenna, ERP will go up again—to 500 KW.

WBRE-TV's achievement in power boost is another example of the way RCA "Matched Equipment Design" pays off for UHF stations now operating with an RCA "1 KW". It assures peak operational performance throughout the system *—and at any power level.* It enables you to use your existing RCA equipment as you step up power from 1 kw to 12.5. It protects your inve ment.

Are YOU one of the many UI stations now operating an R "1 KW"? If you are, you have cho your basic transmitter wisely. Y can add an RCA 12.5-kw amplif and continue to use your 1 KW the driver—intact and without mo fication. Moreover, you can go color—*without spending a dime convert your transmitter.*

Play it safe. Plan your UHF pov



OK FOR COLOR

The TTU-12A Transmitter, like all RCA TV Trans mitters now in production, is designed to mee fully the new FCC Color Standards and to provid high-quality color picture transmission when use with RCA Color Video Input Equipment.

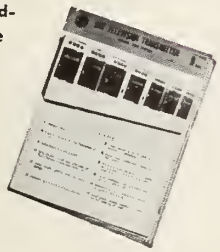
power UHF

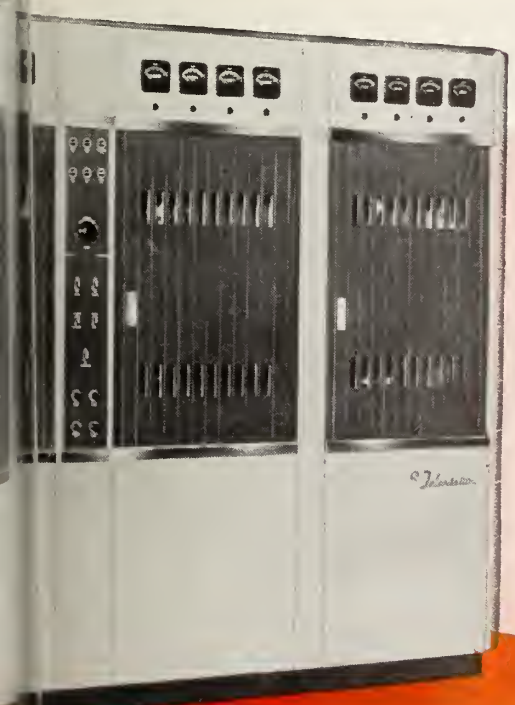
Vilkes-Barre, Pa.

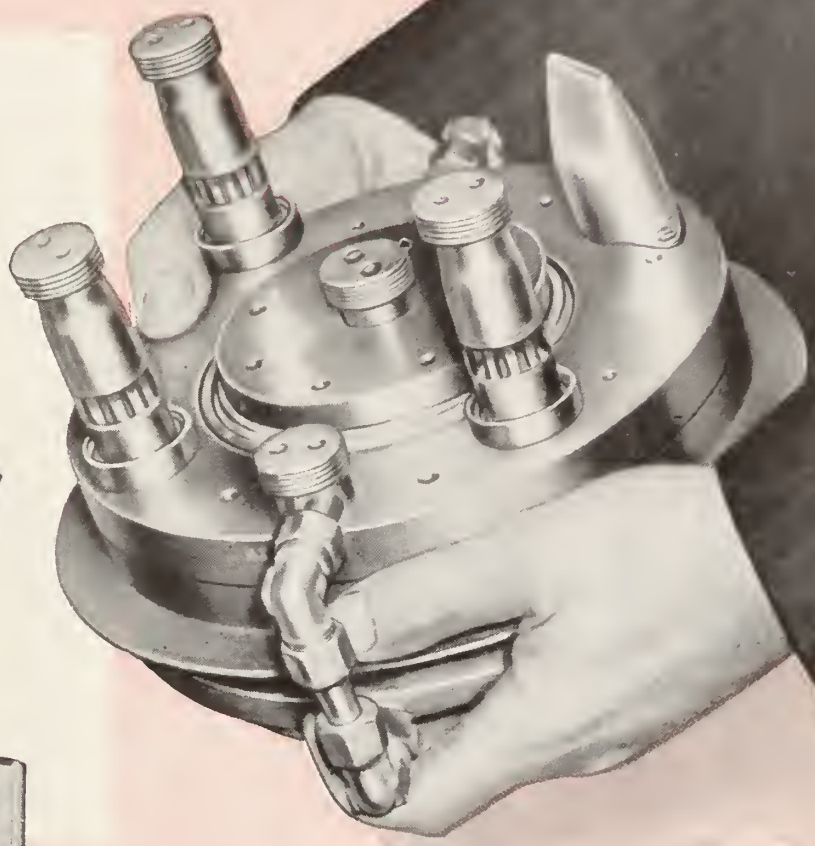
rease with an RCA *completely tched UHF system all the way— m the 1 KW transmitter to the er light.*

For help, call your RCA Broadcast es Representative. In Canada, ite RCA Victor Ltd., Montreal.

K FOR BULLETIN . . . For complete infor- ion on the RCA 12.5-kw UHF smitter—call your RCA Broad- Representotive. Ask for the illustrated, 12-page bro- e describing RCA's Hi- er UHF transmitter.







Conventional, small-size,
RCA 6448 Tetrode used in the RCA 12.5-kw UHF Transmitter.



RCA-6448 Power Tetrode—heart of the TTU-12A, 12.5-kw UHF Transmitter.



It is used in the kind of circuits every station man knows how to tune.



It saves power and tube costs (up to $34,000 over a ten-year period).



It's small, fits into easy-to-handle cavity assembly.



It's a standard type—can be obtained from your local RCA Tube Distributor.



One type covers the entire UHF band, 14-83.

RCA PIONEERED AND DEVELOPED COMPATIBLE COLOR TELEVISION

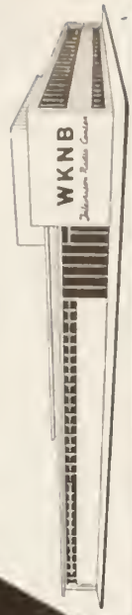
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DIVISION **CAMDEN, N. J.**

Advertisers GET RESULTS on WKNB-TV

Hartford-New Britain Market 3rd richest in U.S.

You cannot dominate this big Hartford-New Britain Market unless you use WKNB-TV. Scores of proven success FACTS.

FIRST Television station in Hartford County.
FIRST in national and local program popularity.
FIRST in acceptance by local advertisers.



The New WKNB Television-Radio Center
1422 New Britain Ave. (Corner Ridgewood Road)
WEST HARTFORD 10, CONNECTICUT
Represented Nationally by The Bolling Company

Over 190,000 HOMES delivered CBS
Certified July figures

1954 SPONSOR, page 42], Keith Trantow says:

"At an advertising convention in White Sulphur Springs a year ago Maurer was asked by a SPONSOR reporter after a golf game how much a golfer would lose if he lost every bet at 10c a hole, to be doubled on each hole. In less than one minute—between soaping and showering—Maurer had it figured out: 'Over $13,000.' (Exact figure: $13.107.20.)"

Do they play 17-hole courses in White Sulphur Springs or is SPONSOR half right? The exact figure should be $26.214.30. . . .

L. HERSCHEL GRAVES
General Manager
WTAL
Tallahassee, Fla.

• They play 18-hole courses in White Sulphur Springs. But Maurer forgot one thing when solving the problem. The figure of $13,107.20 is what the duffer would lose on just the 18th hole. On the preceeding 17 holes he would have lost a total of $13,107.10 which, added to the amount lost on the 18th hole, makes $26,214.30.

RADIO/TV DIRECTORY

I understand that you have offered gratis a New York and Chicago Radio/Tv Directory.

Several requests for the directory have been sent to me and so I shall be most grateful to you if you will mail three copies to my attention.

JOSEPHINE ZITELLA
Librarian
Foote, Cone & Belding
Chicago

Just saw a copy of your Radio and Tv Directory of New York and Chicago. I think that it'd be a very handy thing to have in the old vest pocket, and would appreciate very much receiving a copy. Thanks very much.

DON PHILLIPS
WEW, St. Louis

• SPONSOR's 1954 Radio/Tv Directory is available free of charge to subscribers.

Practically everything SPONSOR does is very, very good and extremely helpful. I thought I would let you know that the Radio/Tv Directory is another excellent accomplishment.

I have only two criticisms which I believe are in line. One is that our company in Chicago is no longer at 360 but is now at 435 North Michigan, which is the Tribune Tower.

Since I read the entire book cover to cover, I noticed that you also misspelled the "Hotel Bismarck."

Thank you very much for the book as it is an excellent service.

JOHN D. STEBBINS
The Bolling Co.
Chicago

RESULTS BOOKLETS

We have learned you are offering "Tv Results" 1954 to new subscribers. Since we already subscribe to your fine magazine, we were wondering if we were eligible to receive this also. We would like very much to have a copy.

MARILYN FUDGE
Liller, Neal & Battle
Atlanta

Would you find it convenient, feasible and reasonable to send us a few copies of Tv Results and Radio Results? We will appreciate it much.

FRANK M. DEVANEY
V.P. & General Manager
WMIN Broadcasting Co.
St. Paul-Minneapolis

• The 1954 editions of Radio Results and Tv Results are just off the press. They are available free to subscribers; extra copies, $1. Quantity prices on request.

TV DICTIONARY/HANDBOOK

As subscribers to SPONSOR we are anxious to obtain copies of your publications titled, "Tv dictionary/handbook for sponsors" and the *Program Guide*. Will you please let me know how this can be done.

BEATRICE SPIVACK
Librarian
Hill & Knowlton
New York

• The 1954 Program Guide is available free to subscribers. Extra copies cost $2 each. The 1954 "Tv dictionary/handbook for sponsors" is appearing in SPONSOR starting this issue, see page 38.

WEEKEND RADIO

A few months ago I attended a BAB committee meeting in New York at which Eastern and Midwestern sales managers present talked about their "weekend problem." I was surprised then, just as I was surprised to see the big story in your June 28 issue indicating that a problem even exists ["Weekend radio: are you missing a good bet?" page 33]. KBIG always

(*Please turn to page* 94)



nothing **W***orks* **L***ike* ***W**antmanship*

Create the want that's the source of the sale. The Crosley Group does it with ***W**antmanship*, the dynamic new dimension in selling. Typical of the Group, WLW-radio, is raising the standards of living in 1/10 of America, want by want. ***W**antmanship* explains why the Crosley Group makes more sales faster, *at less cost*, than any other medium or combination.

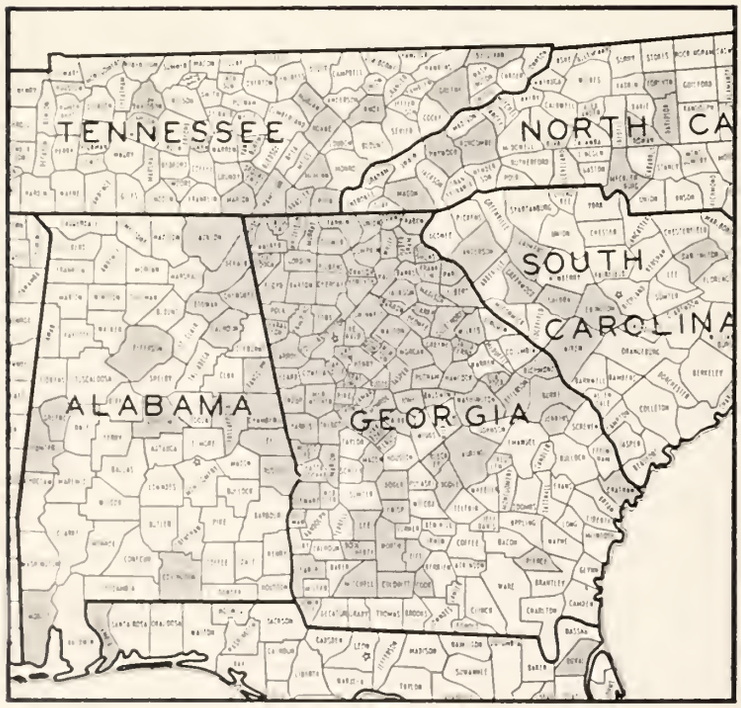
the **CROSLEY GROUP**

WLW	*Radio*
WLW-A	*Atlanta*
WLW-C	*Columbus*
WLW-D	*Dayton*
WLW-T	*Cincinnati*

Exclusive Sales Offices: *New York, Cincinnati, Dayton, Columbus, Atlanta, Chicago*

©1954, The Crosley Broadcasting Corporation

44,578 VIEWERS WANTED OUR TRADE-MARK...



COVERAGE MAP—based on 44,578 entries in "Win A Waga" contest, March, 1954. Of the total entries, 38,951 or 87% came from Metropolitan Atlanta—Georgia's richest trading area. 5,079 came from other Georgia localities. 548 came from out of the state. In all, entries came from 7 states, 150 counties, 378 cities. WAGA-TV is obviously top dog in this rich market area.

Who'd ever have thought that 31 Scottie puppies would pull 44,578 entries in a one-month contest?

To celebrate our 5th Anniversary in March, we offered our viewers a chance to win a live replica of our Scottie trade-mark, "Waga," every day. Entry blanks had to be obtained from local stores or postal cards mailed in to enter the daily drawings.

In poured the entries—44,578 of them. They came from seven states, 150 counties, 378 cities. Metropolitan Atlanta accounted for 38,951 or 87%. Out-of-state entries totaled 548. The balance, 5,079 were outside Metropolitan Atlanta.

Here is coverage where it counts—coverage that blankets the rapidly-growing, rich Atlanta-plus market. Let our reps give you full information about WAGA-TV's leadership in viewers, coverage, and selling power.



100,000 WATTS

A STORER STATION

waga-tv

CHANNEL 5 CBS-TV, ATLANTA, GA.

Represented Nationally by
the KATZ AGENCY, Inc.
Tom Harker, V.P. and Nat'l Sales Director, 118 E. 57th St., New York 22 • Bob Wood, Midwest National Sales Manager, 230 N. Michigan Ave., Chicago

New and renew

1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Aluminum Ltd. of Canada	JWT, NY	CBS TV 67	Omnibus; Sun 5-6:30 pm; 17 Oct; 26 wks
American Dairy Assn, Chi	Campbell-Mithun, Chi	ABC TV	Disneyland; alt cospon W 7:30-8:30 pm; 27 Oct; no wks not set
American Express, NY	Benton & Bowles, NY	NBC TV 49	Today; partic sponsor M-F 7-9 am; 21 July; 15 partic
American Home Prods, NY	Biow, NY	CBS TV 79	Doug Edwards & the News; M 7:30-7:45 pm; 23 Aug; 52 wks
American Motors Corp, Detroit	Ceyer, NY	ABC TV	Disneyland; cospon W 7:30-8:30 pm; 27 Oct; no wks not set
American Oil Co, Balt	Jos Katz, Balt	ABC TV	Washington Redskins Pro Football; Sun 2 pm; 26 Sept; 12 wks
Bendix Div, Avco Mfg, Cinci	Earle Ludgin, Chi	CBS TV 78	Doug Edwards & the News; W 7:30-7:45 pm; 25 Aug; 52 wks
Brillo Mfg, Bklyn	JWT, NY	ABC TV	So You Want to Lead a Band; Th 8:30-9 pm; 5 Aug; no wks not set
Campbell Soup, Camden	Grey, NY	NBC TV 49	Today; partic sponsor M-F 7-9 am; 1 Nov; 5 partic
Derby Foods, Chi	McCann-Erickson, NY	ABC TV	Disneyland; alt cospon W 7:30-8:30 pm; 27 Oct; no wks not set
Elgin Natl Watch Co, Elgin, Ill	Young & Rubicam, NY	ABC TV	Elgin Hour; alt T 9:30-10:30 pm; Oct; no wks not set
Exquisite Form Brassiere, NY	Grey, NY	ABC TV	Stop the Music; alt T 10:30-11 pm; 7 Sept; no wks not set
Grove Labs (Fitch), St L	Harry B Cohen, NY	NBC TV 49	Today; partic sponsor M-F 7-9 am; 4 Oct; 78 partic
Walter H. Johnson Candy (Power House), Chi	Franklin Bruck, Chi	Du Mont 80	Captain Video; Th 7-7:15 pm; 7 Oct; 30 wks
Nash Motors Div, Amer Motors Corp, Detroit	Ceyer Adv, Detroit	CBS TV 107	Stage Show; Sat 8-9 pm; 17 July; 5 wks
Norcross, NY	Abbott Kimball, NY	CBS TV 67	Omnibus; Sun 5-6:30 pm; 17 Oct; 26 wk
Owens-Corning Fiberglas (textiles), NY	McCann-Erickson, NY	NBC TV 49	Today; partic sponsor M-F 7-9 am; 13 Sept; 17 partic
Prince Gardner (wallets), St L	Grey, NY	NBC TV 49	Today; partic sponsor M-F 7-9 am; 26 Nov; 12 partic
Quality Jewelers of America, NY	Grey, NY	ABC TV	Stop the Music; alt T 10:30-11 pm; 7 Sept; no wks not set
Scott Paper Co, Chester, Pa	JWT, NY	CBS TV 67	Omnibus; Sun 5-6:30 pm; 17 Oct; 26 wks
Standard Brands (Royal puddings), NY	Ted Bates, NY	NBC TV 80	Howdy Doody; M 5:30-6 pm; 20 Sept; 52 wks
C. A. Swanson, Omaha	Tatham-Laird, Chi	CBS TV 45	Robert Q Lewis; T 2:15-2:30 pm; 5 Aug; 56 wks
Toni Co, Chi	Leo Burnett, Chi	CBS TV 87	Jack Parr; Sat 9:30-10 pm; 17 July; 8 wks
Westinghouse Elec, NY	McCann-Erickson, NY	CBS TV 99	Best of Broadway; W 10-11 pm; 15 Sept; 33 wks

2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Best Foods, NY	Earle Ludgin, Chi	CBS TV 59	Carry Moore; W 10:15-10:30 am; 25 Aug; 52 wks
Coast Fisheries Div, Quaker Oats, Wilmington, Cal	Lynn Baker, NY	NBC TV 49	Today; partic spon M-F 7-9 am; 24 Aug; 26 partic
Colgate-Palmolive, Jersey City	Wm. Esty, NY	CBS TV 76	Strike It Rich; M-F 11:30-12 noon; 52 wks
General Foods, White Plains	Benton & Bowles, NY	CBS TV 65	Mama; F 8-8:30 pm; 3 Sept; 52 wks
Mars, Inc, Chi	Leo Burnett, Chi	ABC TV	Super Circus; cospon M 5-6 pm; 26 Sept; 13 wks
Prudential Insurance, Nwk	Calkins & Holden, NY	CBS TV 112	You are There; alt Sun 6:30-7 pm; 5 Sept; 22 alt wks
Schlitz Brewing, Milwaukee	Lennen & Newell, NY	CBS TV 97	Playhouse of Stars; F 9-9:30 pm; 2 July; 52 wks
Wm. Wrigley, Chi	Ruthrauff & Ryan, Chi	CBS TV 11	Gene Autry; T 8-8:30 pm; 13 July 52 wks

(See page 2 for New National Spot Radio and Tv Business)

3. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Norman Anderson	Leo Burnett, Chi, acct exec Pillsbury	John W. Shaw, Chi, acct exec
John L. Baldwin	Young & Rubicam, Chi, acct exec	Needham, Louis & Brorby, Chi, acct exec
William Barker	McCann-Erickson, Chi, media	Needham, Louis & Brorby, Chi, asst media dir
Russel A. Behr	Omaha agency	Ayres & Assoc, Lincoln, Neb, acct exec
Paul Edward Belknap	McCann-Erickson, Chi, exec	Needham, Louis & Brorby, Chi, vp & acct exec
William Berech	Kenyon & Eckhardt, NY, acct exec	Same, vp
Frank Bibas	McCann-Erickson, NY, chg film prod	Same, Hollywood, supvr prodn tv commls
George B. Bogart	J. R. Pershall, Chi, vp	Calkins & Holden, Chi, acct supvr
Ann Boniello	Calkins & Holden, NY, asst to chmn bd of dir	Same, admin asst to chmn bd of dir & chmn plans bd







Numbers after names refer to New and Renew category

William Berech (3)
C. Dentinger (4)
Richard Manoff (3)
R. D. Waters (4)
W. C. Matthews (3)

In next issue: New and Renewed on Radio Networks, National Broadcast Sales Executives, New Agency Appointments

3. Advertising Agency Personnel Changes (cont'd)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Currie Brewer	Leo Burnett, Chi, acct exec Kellogg	John W. Shaw, Chi, acct exec
John Brooks	Compton, NY, acct exec Crisco	Needham, Louis & Brorby, Chi, acct exec
George T. Bryant	Graybar Electric, NY, natl sls mgr	Compton, NY, vp
Cecil K. Carmichael	Benton & Bowles, NY, pub-prom staff	Same, assoc acct exec Assn Amer RR
North Clarey	Kudner, NY, acct exec Buick	Compton, NY, acct exec Chevrolet dealers
Thomas W. Clark	Young & Rubicam, NY, mdsg exec	Same, vp & acct supvr
Edward Cope	Look, NY	Bozell & Jacobs, Houston, sr acct exec, radio-tv
George DePue Jr	French & Preston, NY, exec vp	Bryan Houston, NY, acct exec
Charles M. Dering	Foote, Cone & Belding, Chi, acct exec	Needham, Louis & Brorby, Chi, acct exec
Lovick Draper	D'Arcy, Houston	Bozell & Jacobs, Houston, sr acct exec & r-tv
Trevor Evans	Pacific Natl Adv, Seattle, vp & dir radio-tv	Same, pres
Carl N. Everett	Benton & Bowles, NY, acct exec	Campbell-Mithun, Mpls, acct exec
Vinton H. Hall	Maxon, Chi, exec	Needham, Louis & Brorby, Chi, vp & acct ex
James S. Hauck	Bourjois, Barbara Gould Div, NY, sls mgr	Bryan Houston, NY, acct exec
W. Eldon Hazard	CBS Radio, NY, mgr sls devel	J. Walter Thompson, Detroit, exec
Milton L. Levy	KLX, Oakland, Cal, gen mgr	Cal Serv Agency, Berkeley, mgr
George O. Ludcke Jr	Campbell-Mithun, Mpls, acct exec	Calkins & Holden, Mpls mgr
James N. Manilla	Geyer, NY, hd of film dept	McCann-Erickson, NY, tv comml staff
Richard Manoff	Kenyon & Eckhardt, NY, acct supvr	Same, vp
William C. Matthews	Abbott Kimball, NY, pres	Foote, Cone & Belding, NY, vp & acct exec
William McIlvain	Leo Burnett, NY, hd radio-tv oper	Same, vp
Alan B. Miller	Carter Prods, NY, brand mgr Arrid, Nair	Weiss & Geller, Chi, acct exec
John J. H. Phillips	Stockton, West, Burkhart, Cinci, acct exec Ohio Oil	Compton, NY, acct exec Socony-Vacuum
John P. Roddy	Knox Reeves, Mpls, copy staff	Bruce B. Brewer, Mpls, copy staff
Richard M. Scanlon	Farm Journal, spec in appliance accts	Hicks & Greist, NY, acct exec
Tom Shea	Free Sewing Machine, LA	Stromberger, LaVene, McKenzie, LA, acct exec
George Stege	Leo Burnett, NY, acct exec	Same, acct supvr & vp
Max Tendrich	Weiss & Geller, NY, sp & timebuyer	Same, vp
Edward Thiele	Leo Burnett, NY, acct supvr	Same, vp
Albert D. Van Brunt	Buchanan & Co, NY, acct exec	Same, vp
Daniel Welch	Weiss & Geller, Chi, acct exec	Needham, Louis & Brorby, Chi, acct exec
Stalham Leon Williams	Earle Ludgin, Chi, exec	Needham, Louis & Brorby, Chi, vp & member pla bd
Roy M. Winkler	Buchanan & Co, NY, art dir	Same, vp & creative art hd
Andrew Zeis	Bryan Houston, NY, media	Needham, Louis & Brorby, Chi, asst media dir

4. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
P. E. Allan	Tide Water Assoc Oil, SF, vp in chg mktg	Same, admin vp for mktg
Wells R. Chapin	GE, St. L, bdcst sls mgr	GE, NY, dist sls mgr
Charles Dentinger	Wildroot, Buffalo, ad staff	Same, media dir of ad dept
James M. Farrell	Crosley Radio & Tv, Cinci, Eastern reg sls mgr	Same, field sls mgr
Richard F. Goebel	Nestle Co, White Plains, NY, ad dept	Same, ad mgr chg media
S. W. Gross	Emerson Radio & Phono, NY, vp in chg sls	Same, vp & asst to pres
Drucilla Handy	Theo Sills & Co, Chi, acct exec	Helene Curtis, Chi, pr & educ dir toiletries div
Robert E. Lauterbach	GE, St. L, bdcst dist sls mgr	Same, dir sls
Michael Kory	Emerson Radio & Phono, NY, admin dir sls	Same, dir sls
James T. Maher	C&W, NY, publicity for Texaco	Texas Co, NY, gen staff asst in pub rel
Robert McDonald	Erwin, Wasey, NY, acct exec	Paper-Mate Pens, Culver City, Cal, asst to ad m
Ira Morais	RKO Theatres, NY, spec publicity	Lewyt Corp, NY, natl publicity mgr
Milton C. Mumford	Marshall Field, Chi, vp	Lever Bros, NY, vp
Richard D. Waters	Vick Chem, NY, asst gen mgr & vp Vicks Prod Div	Same, vp Vick Chem Corp
William W. Wexler	Murray Mfg, Bklyn, dir mkt res	Raytheon Mfg, Waltham, Mass, ad & sls prom m

5. Station Changes (reps, network affiliation, power increases)

CFPA-TV, Toronto, new Can rep, All-Canada Tv
CHED, Edmonton, Can, new US rep, Forjoe
CJMS, Montreal, new US rep, Forjoe
CKDA, Victoria, BC, new Can rep, Natl Bdcst Sls
KBMT, Beaumont, Tex, new natl rep, Forjoe
KCRI, Cedar Rapids, Ia, new natl rep, Gill-Perna
KDYL-TV, Salt Lake City, new call letters, KTVT
KGBX, Springfield, Mo, new natl rep, Venard, Rintoul & McConnell
KIMN, Denver, new natl rep, Avery-Knodel
KOWH, Omaha, new natl rep, H-R Reps
KPOL, LA, new sls prom serv, Robert S. Keller
KTXN, Austin, Tex, new natl rep, Richard O'Connell
KULA, Honolulu, new natl rep, Headley-Reed
KVOE, Santa Ana, Cal, new call letters, KWIZ
KXLY-AM-TV, Spokane, new natl rep, Avery-Knodel
WAAB, Worcester, Mass, new natl rep, Forjoe
WABT, Birmingham, Ala., new natl rep, Blair Tv
WAPI, Birmingham, Ala, new natl rep, John Blair
WGUY & WGUY-FM, Bangor, Me, bought by Sherwood Tarlow
WITV, Ft. Lauderdale, Fla, new natl rep, Bolling
WJAS, Pittsburgh, new natl rep, H-R
WNOW-TV, York, Pa, new natl rep, Forjoe Tv
WOIC, Columbia, SC, new natl rep, Forjoe
WOL AM&FM, Wash, new natl rep, Gill-Perna
WSAI, Cinci, new natl rep, Weed
WSMB, New Orleans, new natl rep, Avery-Knodel
WSYR, Syracuse, new natl rep, Christal
WTSK-TV, Knoxville, Tenn, bought by South Central Bdcs Evansville, Ill.
WTVD, Durham, NC, new natl rep, Headley-Reed Tv
WTVP, Decatur, Ill, new natl rep, Bolling Co
WUSN Charleston, SC, new natl rep, H-R
WUSN-TV, Charleston, SC, new natl rep, H-R Tv











Numbers after names refer to New and Renew category

G. DePue Jr. (3)
W. W. Wexler (4)
R. F. Goebel (4)
Drucilla Handy (4)
George T. Bryant (3)
Milton L. Levy (3)
R. M. Scanlon (3)
Trevor Evans (3)
Max Tendrich (3)
James M. Farrell (4)

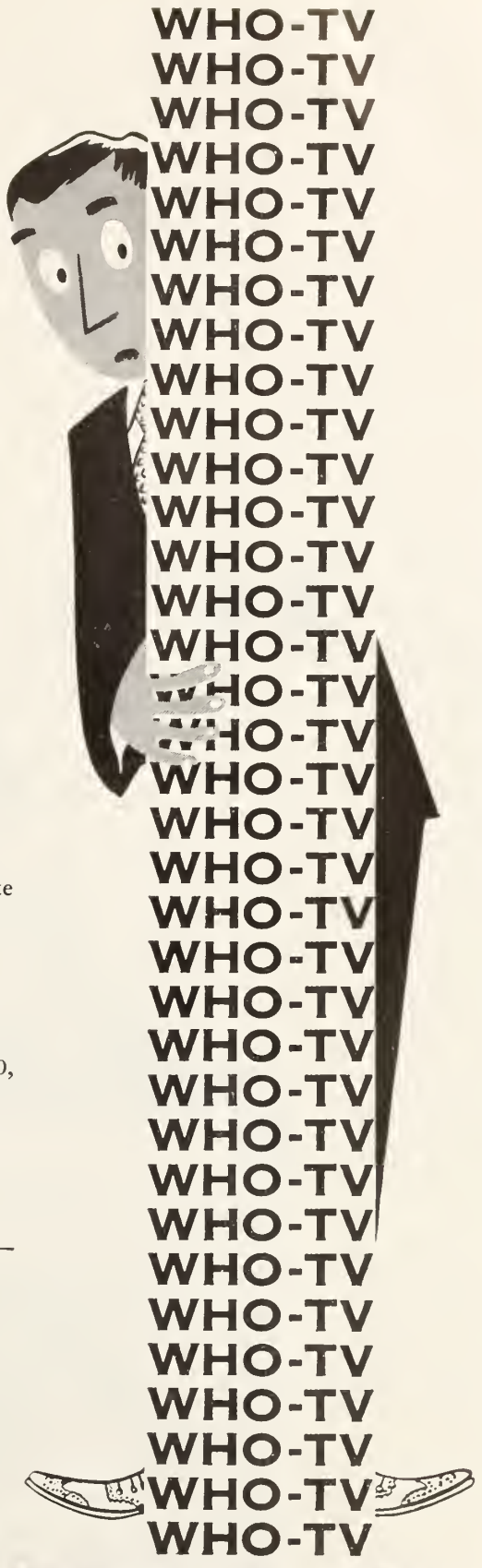


You must face the FACTS!

Thanks to the annual "Iowa Radio-Television Audience Survey" conducted for the past sixteen years by famed Dr. Forest L. Whan, you can know more about the listening-viewing facilities, habits and trends in this State than in any other area in the Nation.

Projecting all recent figures, you'll find that WHO-TV offers you ready access to 227,000 television sets in Central Iowa — an area that includes an urban population of 566,300, a rural population of 545,100. These 1,111,400 people have an effective buying income of over 1.7 *billion* dollars.

WHO-TV is, we believe, the first station ever to go on the air with programming from 6 a.m. to 12 midnight — with the finest NBC-TV network programs . . . the best local programs, *plus* one of the Nation's largest local-talent staffs. Ask Free & Peters!



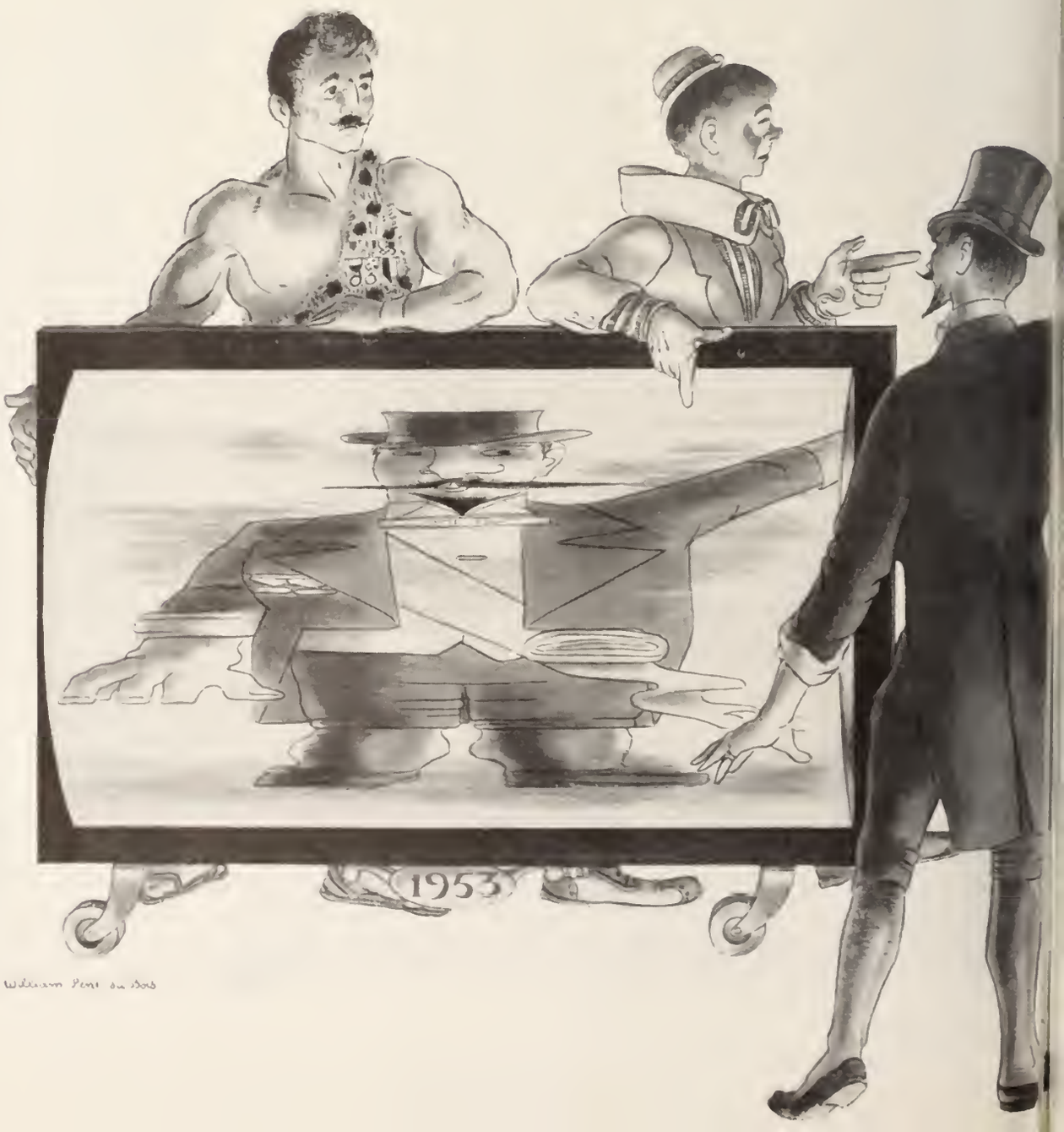
WHO-TV

Channel 13 • Des Moines • NBC



Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Free & Peters, Inc.
National Representatives

It's no trick..



William Pène du Bois



Since it started 18 months ago WBBM-TV has grown so fast it may seem as though we're playing tricks with figures.

But really the only magic is showmanship—WBBM-TV's *Showmanship*—the kind that's mirrored in:

HIGH RATINGS... a weeklong average rating 19% higher today than its nearest competitor's ...12% higher than in February '53.

QUARTER HOUR WINS... 166 top-rated quarter-hours... 54 more than the next station today ...73 more than February '53.

TOP PROGRAMS...7 out of the top 10 shows nighttime, 5 out of 10 daytime. (Eighteen months ago it was 5 nighttime and none in the daytime.)

Do you, too, want to look BIG in Chicago? Then, no fooling, the place for you is... Chicago's Showmanship Television Station

WBBM-TV

CBS Television's Key Station in Chicago

Sources on request.

LAST YEAR....

Montreal housewives spent nearly $500,000,000.00 on groceries

SELL 'EM WITH CFCF

66% of Montreal homes have radio sets in the kitchen. Radio sells groceries!

CFCF
MONTREAL
IN U.S.—WEED
IN CANADA—ALL CANADA



Mr. Sponsor

Herbert Leeds

Advertising Manager
Exquisite Form Brassieres, New York

"A bra on a live girl is worth two on a dummy," Herbert Leeds, ad manager for Exquisite Form Brassieres, told SPONSOR. The company will try out its theory on tv this fall.

Exquisite will sponsor *Stop the Music* (ABC TV; alternate Tuesdays 10:30-11:00p.m.) over 67 stations starting 7 September for 20 weeks. Agency is Grey.

"We wouldn't consider going on tv until we were able to clear storyboards for our film commercials with network continuity acceptance," Leeds added. "Of course, we've always felt it anomalous that actresses, singers and dancers wearing scanty or low-cut costumes have been permitted to be deliberately suggestive, while restrained, wholly decorous presentations of bras which completely cover the bosom have been banned."

How will the live models exhibit Exquisite Form bras?

The film commercials are better guarded than pictures of Ike practice-putting. But Leeds is sure Exquisite Form has managed "to blend good brassiere displaying and demonstration of brassiere sales features in the presence of the entire family with good taste."

To complete its coverage Exquisite Form bras will also sponsor a weekly 15-minute segment of the radio version of *Stop the Music*, (CBS, Tuesday 8:00-9:30 p.m.) over 125 stations. Exquisite's radio contract extends over 26 weeks.

The combined radio-tv effort will cost the firm an estimated $1.5 million, or close to 15% more than its entire 1953 magazine budget. Magazines will be deemphasized this fall. Industry ranks Exquisite Form bras neck-and-neck with Maidenform for No. One; estimated annual sales volume is between $16 and $18 million.

Before its sudden switch into the air media, Exquisite Form was a 100% print advertiser, but for an unsuccessful stint over one tv station in fall 1950. Asked for the reasoning behind the switch to tv, Leeds called across the showroom, "Edna, put on No. 698, please."

A moment later a well-rounded brunette stepped into the showroom, coolly dressed in a ruffled half-slip and a strapless white bra. Leeds proceeded to give a running commentary on the virtues of the "bra-o-matic" number the young lady wore.

Leeds opened a desk drawer and took out a "bra-o-matic." "Don't you think it looked better on Edna?" he asked. ★ ★ ★

For Your Sake, Mr. Time Buyer, We

keep hammering

This One Important Fact

There Is Only One TV Station in the Detroit Area with Maximum Power

. . . and that's WJBK-TV

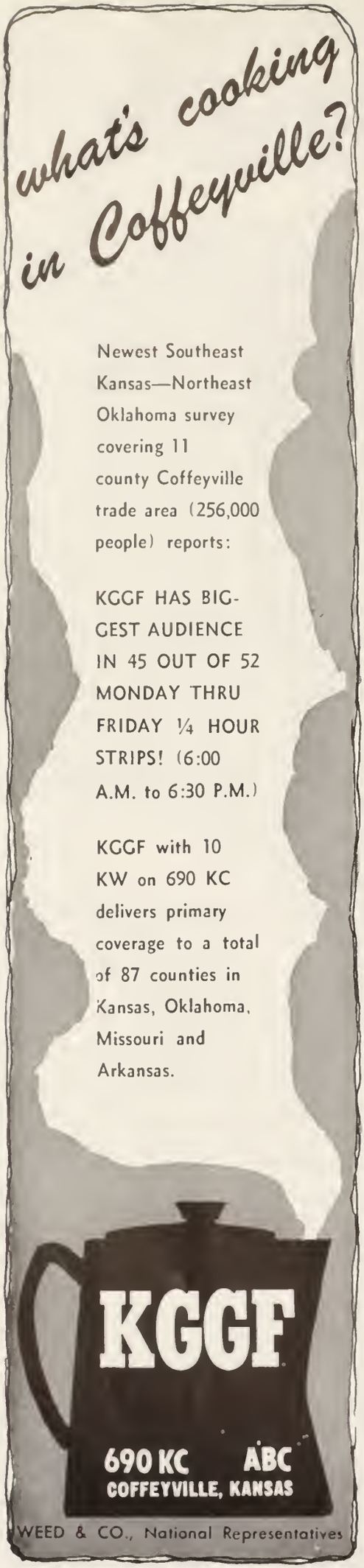
Get MAXIMUM COVERAGE on the 1,468,400 TV sets in the rich Southeastern Michigan market with WJBK-TV's 100,000 watt power, 1,057 ft. tower and commanding Channel 2 dial position.



STORER STATION

...nted Nationally by THE KATZ AGENCY

...ical Sales Director, TOM HARKER,
118 E. 57th, New York 22,
ELDORADO 5-7690



New developments on SPONSOR stories

P.S.

See: "Spanish-language programs hit potent market"

Issue: 4 June 1951, page 25

Subject: New trends in the Spanish-speaking markets

His face tanned by the Southwestern sunshine, Arthur Gordon has just returned from a visit to several Spanish-speaking markets. Gordon is sales manager of National Time Sales and he was in Texas to participate in the formation and organization of the Texas Spanish-Language Network. He also wanted to further familiarize himself with the markets and stations in the area, which he had not visited for 16 months.

Talking with SPONSOR after his return, Gordon said that "The fact national, regional and most certainly local advertisers are using Spanish radio with increasing frequency is no longer news. There are, however, three indicators that impressed me particularly:

"First, advertisers are turning increasingly to programs, which indicates 'maturity' in the advertiser's acceptance of Spanish.

"Second, a surprisingly large number of agency and advertiser executives are visiting the Spanish population centers and coming back with their eyes opened.

"A third factor is the awareness of advertisers that they must provide merchandising material in Spanish if they are to get maximum value from the merchandising work done by the stations."

The new network—Texas Spanish-Language Network—was set up so advertisers could buy a package of stations covering between 700,000 and 800,000 Spanish-speaking people. Gordon adds that this doesn't include a bonus market of 200,000 Mexican residents which listen to the U. S. stations. Many of these people, says Gordon, shop in the United States because prices are lower than in Mexico.

TSLN stations include KIWW, San Antonio; XEJ, El Paso, and XEO-XEOR, Brownsville-McAllen (Lower Rio Grande Valley).

First account to sign with the network, which began operating 20 July, is Maine Sardines. Gold Medal Flour had been using the stations individually and when the network was formed bought a quarter-hour program across-the-board.

Talking about the Texas border cities, Gordon says, "It is hard to believe you're still in the United States. Store signs are printed in Spanish and English, sometimes in Spanish alone. Conversation heard in passing on the streets is in Spanish. If a radio is turned on, chances are you'll hear either some Latin music or a commercial in Spanish for one of the more than 60 nationally-known American products that utilize Spanish-language radio. Why, even the road signs are bilingual."

At the same time Arthur Gordon was establishing TSLN, another Spanish-language network was being organized.

Richard O'Connell told SPONSOR the other day that target date for opening a second Spanish-language network will be 1 October of this year. O'Connell said the new chain, to be called the Sombrero Network, already has signed seven affiliates and will cover not only Texas but also the heavy Mexican populations in Los Angeles (said to have the second-largest Mexican population in world, exceeded only by Mexico City) and Albuquerque, plus five Texas stations.

Programs planned for the network include a feature mystery show, serial stories and sports programs. O'Connell, who will be national representative for the network, said it will cover about 1.6 million Mexican-Americans in the U. S., plus the bonus Mexican audience. Affiliates signed thus far include KABQ, Albuquerque; KCOR, San Antonio; KCCT, Corpus Christi; KGBT, Harlingen, Tex.; KTXN, Austin; KWKW, Pasadena, and XEDF, Nuevo Laredo. ★★★



TOPSOIL is our BLACK GOLD in the Red River Valley

Pretty words and lilting phrases all aside, there's only one basic source of wealth, *and that's the earth.*

We could tell you that people in the Red River Valley are extraordinarily prosperous because they are thrifty and hard-working. Or because they are shrewd, or energetic. Or because this radio station keeps their money whirling, by putting avaricious ideas into their pretty little heads. Etc., etc.

Actually, the Red River Valley is prosperous because of our thick, black topsoil. Through endless prehistoric ages, it was deposited in what was once the bed of a vast lake. This earth is as good or better than the humus-laden soil in your rose garden. It grows every kind of "crop", including hogs, lambs and cattle — *like mad.*

And our farmers don't work ten-acre or fifty-acre plots. They work our eye-filling flat fields with the kind of power equipment you ordinarily see only on big engineering projects. They make as much money in their overalls as lots of city guys do in their gray flannels!

The average farm in this area produces a gross income of $9,518 as compared with the Average National Farm Income of $6,687.

We hayseeds who have run WDAY since 1922 use big facilities to farm our *audience*, too. We dominate this territory so completely that you can't even mention any other station in the same breath. If that sounds exaggerated to you, you have only to investigate a little. For example, you might ask us about the fan mail that pours into here at the rate of 400 letters a day, including Sundays and holidays. You might ask why more than 10,000 families pay cash subscriptions to receive our "Mike Notes", WDAY monthly newspaper, etc.

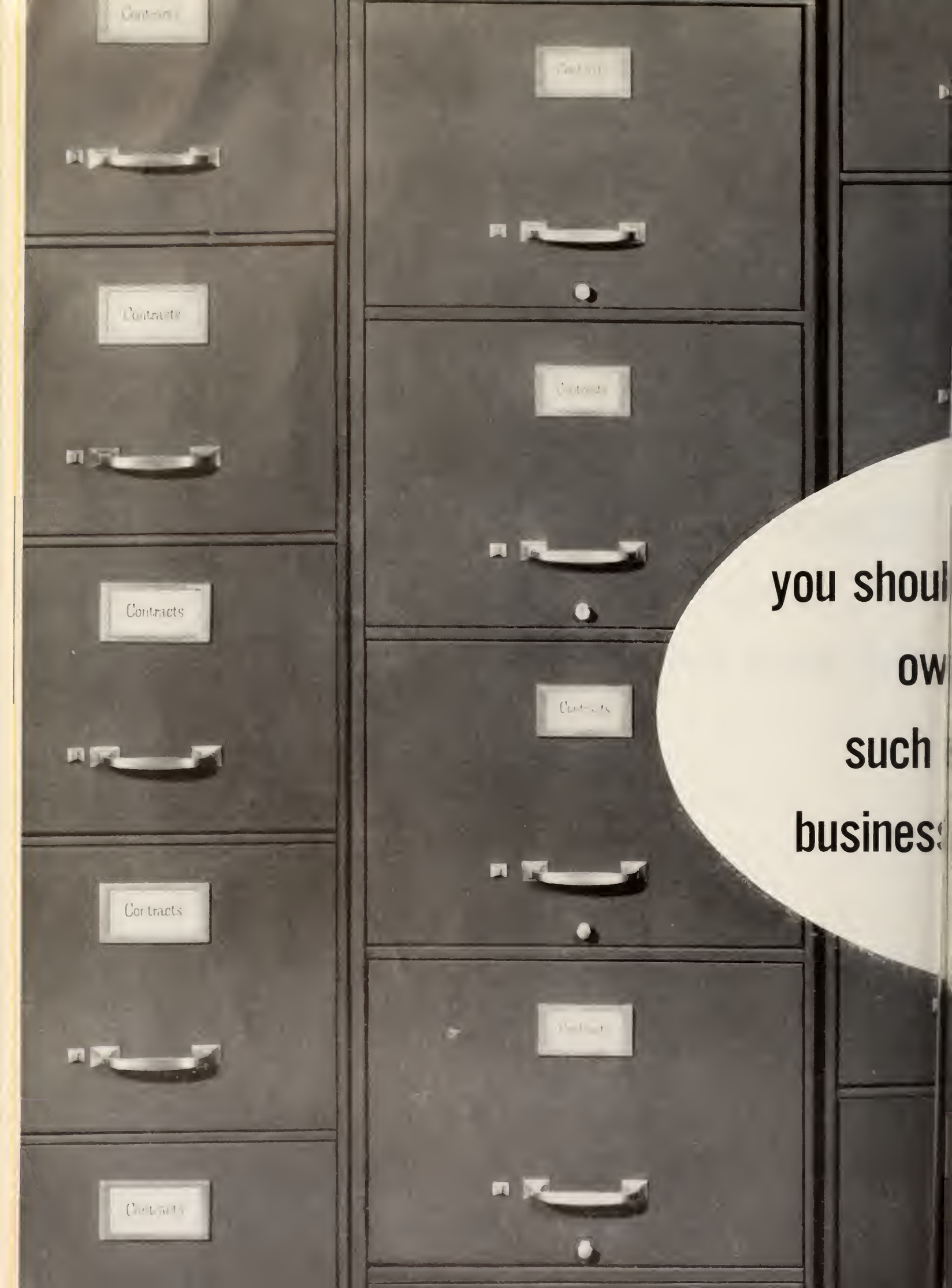
But it all goes back to the topsoil, and there we rest our case. Ask Free & Peters!

WDAY FARGO, N. D.



NBC • 5000 WATTS • 970 KILOCYCLES

FREE & PETERS, INC.
Exclusive National Representatives


Contracts
Contracts
Contracts
Contracts
Contracts
Contracts
you shoul
ow
such
busines



Radio is good business. Last year radio billed more than $700 million. That's peanuts to what radio billing will be as more and more advertisers discover what it can do for them.

You want low cost coverage? Do you want to place messages where they will do the most good? Do you want a virtual monopoly on the attention of millions-on-the-move? Do you want to reach your customers everywhere?

Then you've got to have radio. No other media can do the job as well.

Do as over 2,300 major advertisers did on WBC stations last year

By using WBC's five 50,000-watters, many enjoyed substantial savings with multiple station discounts. They hit America's big population belt . . . at least 26,500,000 . . . at a cost as low as 21¢ per thousand.

Crazy? You should be so crazy. Call Eldon Campbell, WBC National Sales Manager, at Plaza 1-2700, New York, or your nearest WBC station. Let them show you why radio is good business for you.

WBZ-WBZA
51,000 watts
in Boston and Springfield

KYW
50,000 watts
in Philadelphia

KDKA
50,000 watts
in Pittsburgh

WOWO
50,000 watts
in Fort Wayne

KEX
50,000 watts
in Portland, Oregon

W B C

WESTINGHOUSE BROADCASTING COMPANY, INC.

WBZ-WBZA • WBZ-TV, *Boston;* **KYW • WPTZ (TV)**, *Philadelphia;* **KDKA**, *Pittsburgh;* **WOWO**, *Fort Wayne;* **KEX**, *Portland, Oregon*

National Representatives: Free & Peters, Inc.
444 Madison Avenue, New York 22, N.Y.



YOU MIGHT BAT .420 IN THE MAJORS –*

BUT . . . YOU NEED WKZO RADIO FOR BIG-LEAGUE RESULTS IN WESTERN MICHIGAN!

PULSE REPORT — 100% YARDSTICK
KALAMAZOO TRADING AREA — FEBRUARY, 1953
MONDAY-FRIDAY

	6 a.m.-12 noon	12 noon-6 p.m.	6 p.m.-midnight
WKZO	59% (a)	59%	48%
B	21	14	23
C	5 (a)	4	6
D	4	4	4
E	3	4	7
MISC.	9	14	12

(a) Does not broadcast for complete six-hour period and the share of audience is unadjusted for this situation.

WKZO, Kalamazoo, is the Western Michigan radio champ *—by a wide, wide margin.*

Pulse figures, left, prove it—*morning, afternoon, evening!*

Nielsen credits WKZO with 181.2% more *daytime* radio homes than Station B—*190.6% more nighttime!*

That's the Pulse/Nielsen story on WKZO. Your Avery-Knodel man has other, equally impressive facts.

AM – TV – FM

The Telzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

WKZO

CBS RADIO FOR KALAMAZOO AND GREATER WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

**Ty Cobb set this major-league record in 1911, playing with the Detroit Tigers.*

Spot radio is bigger than you think

Medium includes most top air advertisers in its $135,000,000-annually billings yet top management sometimes fails to understand its stature

The advertising medium known as "national spot radio" showed a gross increase in business of 37% in the period from 1947 to 1953—tv's greatest growth era. Between 1952 and 1953 it continued on its decidedly upward trend, marking a gain of about 10%.

National spot radio by industry estimates is today billing more than all of the major radio networks combined. Last year its billings amounted to an estimated $135,000,000 after discounts and before commisions to reps. It accounts for about 24% today of the average radio station's earnings. Dozens of the biggest air advertisers use national spot radio intensively from early morning to 'way past midnight.

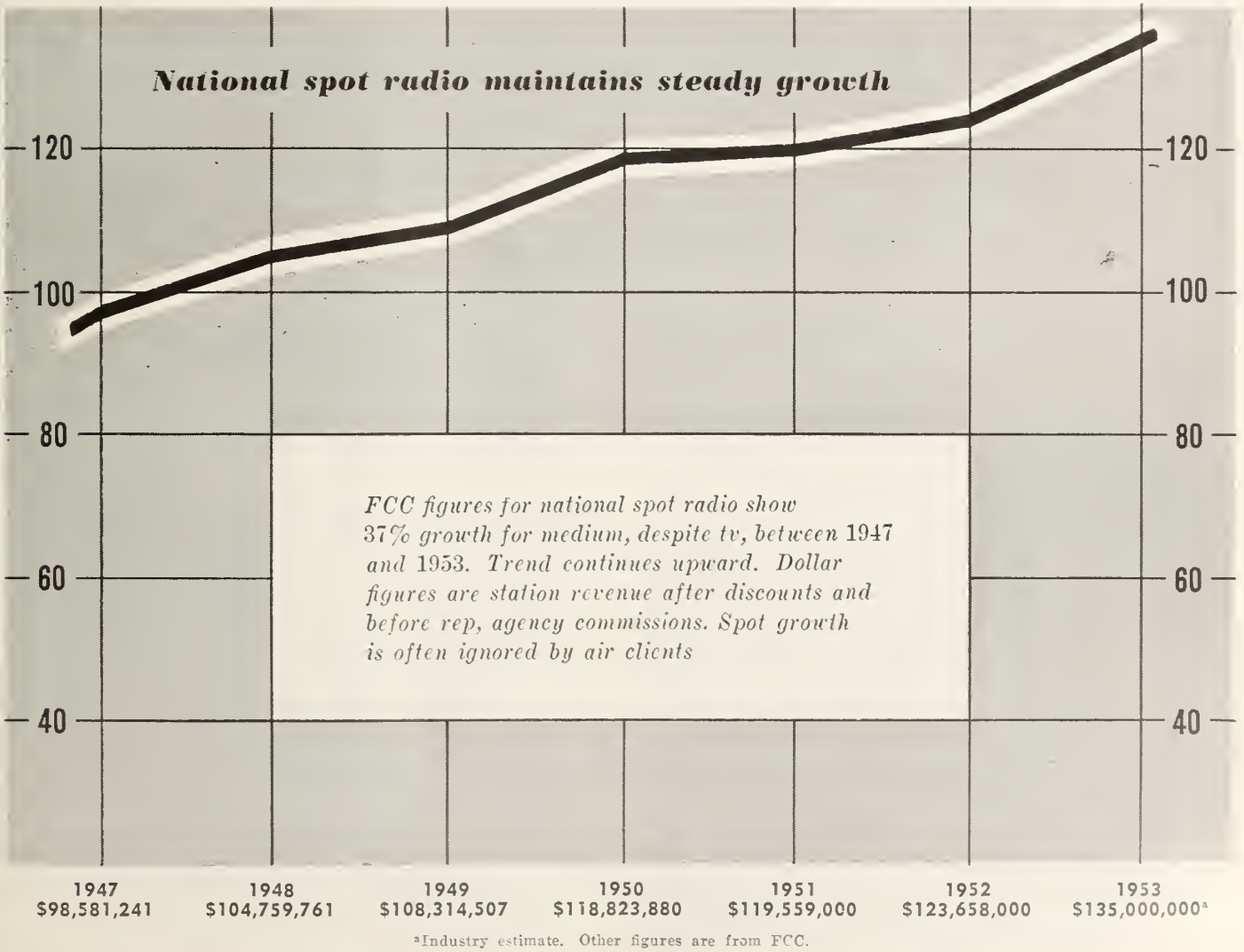
Yet the sheer volume of business in national spot radio is now running ahead of its full recognition as a national advertising medium.

Full understanding of what spot radio is, how to buy it, how to use it and how to get the most out of it has not permeated to all levels of client organizations, even though generally high advertising costs in recent seasons have prompted much soul-searching and media schedule examinations among top management and sales executives.

Out in the field, spot radio is not always understood among the sales force that calls on distributors and retailers. And national spot radio isn't invariably a feature of discussions in which the salesmen explain the company's national advertising support.

On the upper levels of corporate management spot radio is sometimes dimly understood—even in companies which, at the same time, are making extensive use of national spot radio.

This then is a report designed to aid understanding of spot radio where it



[a]Industry estimate. Other figures are from FCC.

6 spot radio fundamentals for top management

1 ***What spot radio is:*** It's national radio advertising operating at the local level, comparable to national ad schedules placed in newspapers. It is a medium separate and distinct from network radio and from radio placed by local advertisers. National spot radio's outlets include all of the over 2,500 U.S. radio stations. Its target is the 98.3% of American families who own a total of over 117,000,000 radios.

2 ***How spot radio is purchased:*** The usual channel is advertising agency to station representative to local station. About 90% of the more than $135,000,000 spent annually for national spot radio is channeled from about 100 ad agencies through some 65 station reps. Stations discount 15% to agencies, 15% to reps. Contracts are of a wide variety of lengths, from one-night stands to year-round campaigns.

3 ***What forms spot radio takes:*** Medium offers advertisers a wide choice of recorded or live vehicles. Recorded commercials usually take the form of one-minute announcement, 20-second or 10-second station breaks between programs, although any of these can be within a program structure as participations. Live vehicles include news, weather, sports, homemaker shows, farm programs produced locally.

4 ***Flexibility of spot radio:*** Spot is probably most flexible of all air media. Sponsor is not limited in his choice of markets, stations in market, vehicles on station. Campaigns can be tailored to bolster weak sales areas, launch new products on market-by-market basis. Time purchases can be made to take advantage of fact that different stations in market will lead in audience size at different times of day and to allow for regional listening tastes. Unlike filmed tv, copy can be changed overnight.

5 ***Promotion through sales channels:*** General efficiency of spot radio campaigns is raised, experts feel, when sponsor's sales organization is well briefed on details of campaign. This aids in arousing dealer, retailer enthusiasm for campaign, helps to get stock-ups, good shelf positions, dealer assistance in point-of-sale promotion. Spot radio can be "glamorized" successfully by stressing name value of national, local stars involved in spot radio campaign, number of audience impressions likely to be made.

6 ***Business outlook for spot radio:*** The national spot radio medium is on the upbeat in U.S. Medium made a 37% increase in gross business between 1947 and 1953, gained 10% between 1952 and 1953. This gain was made at a time when tv was making its greatest postwar growth and during period when network radio billings declined. Much of radio's "best time" today (early morning, noon hour, early evening, late-night and all-night slots) is available to national clients only via spot radio.

is not understood so that national advertisers can take better advantage of the medium. It wraps together the observations of dozens of advertising men, veteran timebuyers and spot radio salesmen, as well as comments from sponsor executives.

Some of the symptoms of spot radio's under-recognition help to explain the problem.

Take the matter of the medium's name—spot radio. It's simply not descriptive of the medium and often leads to a certain amount of basic confusion among executives. As one of the few agency timebuyers who has a good deal of direct contract with client officials stated:

"Sometimes when I start talking spot radio a client will ask me 'You mean, you think we should buy some announcements?' How can I explain in a few minutes what it took me 10 years of hard work to learn?"

Thus to many at management level the words "spot radio" continue to mean short announcements or commercials between programs—and usually network programs at that. Spot, as a medium, of course makes use of such announcements. But the medium is characterized by *market selectivity* rather than any single form of commercial. It embraces, of course, everything from full sponsorship of local programs through "participations" in programs to purchase of announcements between programs.

Management men without the time to acquire a full grasp of the spot radio medium sometimes acquire a limited view of spot by hearing over and over again a name which is not fully descriptive. Interestingly many timebuyers, account men and reps cannot understand this mental hurdle of management. To them the media term "spot radio" triggers a much broader set of mental images and conditioned reflexes. Hence corporate executives and admen sometimes speak entirely different languages about spot radio, although this is not generally true of other media.

But this is not the whole problem.

Another reason for spot radio's low glamor rating among some management executives is that there is a tendency to lump spot radio together with all other forms of radio. Frequently

advertising trade papers or columns omit mention of spot when discussing media. The impression is thus fostered that spot radio does not rank as a full-fledged medium and is actually just an odd corner of the radio business.

On the cover of one of the advertising trade journals recently, for example, there was a two-color graph listing media and cost increases for fall. It included business publications, whose annual billings are now estimated at some $335,000,000 annually, and outdoor advertising, whose ad volume is now over $162,000,000 annually.

problem

But when it came to the air media, network radio and network tv only were included. Spot radio, with its estimated billings of over $135,000,000 this year, and spot tv, where the billings marks is now over $100,000,000, were left out of the media roundup.

In the advertising and business columns of the daily press, spot radio sometimes gets even shorter shrift. Newsmen write stories about media growth in which phrases like "radio business is off another so-and-so per cent this month." Actually, what they're usually talking about is network radio gross billings, not network and national spot radio combined.

All of this leaves management executives who gather their advertising news by reading on the commuter trains poorly informed. Spot radio is growing, but some of these executives who don't work with spot radio from day to day may easily come to the conclusion that spot radio, like network, has lost billings in the postwar tv years.

"With the economy tightening and the pressure on to maintain sales volume, some managements prefer to ride a media winner when it comes to advertising—if only to keep the dealers and stockholders impressed," is how an independent advertising counselor sums it up.

As far as top management is concerned, therefore, spot radio has a psychological handicap in addition to a "semantic barrier." In the long run, proponents of spot radio are sure, this is damaging to advertisers who might better understand or use the medium if their whole organizations had a clear understanding of its stature, importance and growth.

The key thoughts that corporate management should bear in mind regarding spot radio add up to this:



Educating sponsors to uses, advantages of spot radio is task of reps' "Crusade for Spot Radio." Here, CSR manager Reg Rollinson (left) conducts informal "clinic" with Don McVickar, Anderson & Cairns a/e; John Dugdale, ad manager, Rootes Motors (Hillman Minx); A&C's v.p. and radio-tv director Vic Seydel

1. Spot radio is an active, growing, hard-hitting, low-cost and frequently glamor-provoking national ad medium. It is also a cumulative medium in that local-level spot campaigns can add up to be larger than the biggest of big-time network drives.

2. Spot radio has a proved record of impact at low cost and of being able to pinpoint audiences for a sponsor's sales message. This is what explains its growth.

(*Please turn to page* 82)

Veteran spot radio users, like Shell Oil, are convinced spot radio works best when medium is understood and appreciated throughout the firm's structure. L. to r., below: Shell's Jim Powers, N.Y. district promotion manager; Ed Schulman, Shell radio-tv manager; WCBS spot star Herman Hickman make field call on Shell dealer Bud Enos

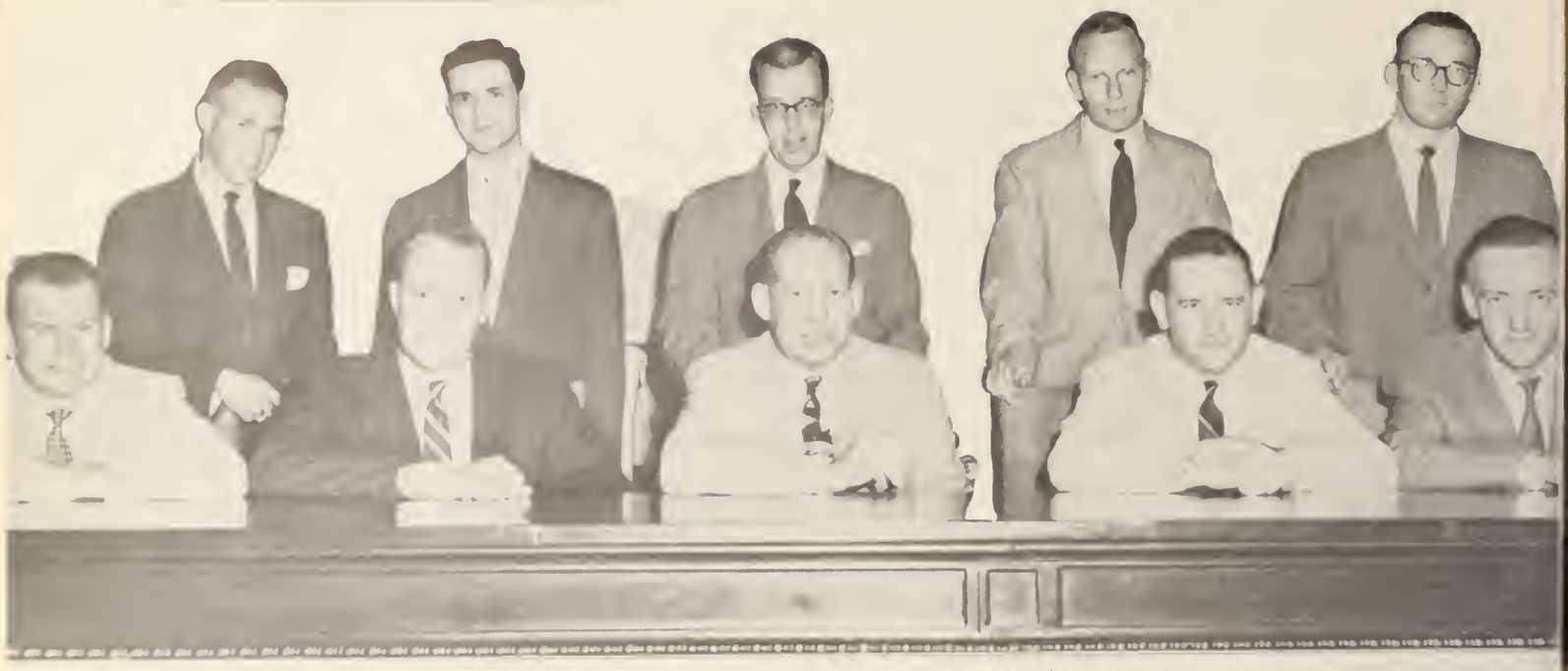


Audience impressions in spot radio are counted in millions, reach all U.S. segments with hard-hitting, creative radio. Singer Peggy King recorded jingles for Hunt Foods spot drive, was heard by Columbia Records' Mitch Miller on car radio,signed to platter contract. Below, pert songstress gets plant tour from Hunt president Fred Wiseman



TIME BUYING

Part of a series



AT CONFERENCE TABLE ARE (SEATED) 10 OF Y&R'S 21 ALL-MEDIA BUYERS; (STANDING) 10 OUT OF 19 ALL-MEDIA ASS

II. The all-media buyer at Y&R

Y&R buyers act as media directors for their accounts, planning budget breakdown, recommending choice of media, then buying all media

by Evelyn Konrad

Can one man buy 10 different media expertly and efficiently?

Can he judge the comparative value of announcements vs. newspaper space vs. billboards vs. skywriting for his clients?

In small agencies billing $1 million or less the president usually does this over-all strategy job. Larger agencies have a media director who knows how to buy media of every kind.

But in the largest shops the buyers became specialists—particularly after growth of radio in the 30's and advent of tv in the 40's. One group of men knew print, another specialized in broadcast media. And specialization was carried even to the point where one group bought radio, another group tv since the buying of the broadcast media involved complicated research and evaluation that print buying had not required.

By 1952 media specialization had grown to where seven or eight media specialists might be working on one account. Some agencies began to feel that coordinating and supervising these specialized functions tended to infringe upon the time that might have been devoted to creative media planning. At this time several of the top agencies began to change their outlook on media specialization.

Two of these major agencies (Young & Rubicam and Sherman & Marquette —now, Bryan Houston) decided to reverse the trend and to reintegrate the various buying functions. First among the top 20 agencies to reorganize along the "all-media buyer" pattern was Young & Rubicam, second largest radio-tv agency with $48 million in air billings in 1953. Today, some two years later, Y&R's v.p. and director of media, Peter Levathes, is satisfied that the integration of the media department is completed and that it has turned out successfully.

What does this integration mean?

It means that one person buys all media, from car cards to network tv, for the particular accounts assigned to him. He is no longer a specialist in spot radio only, or in newspaper advertising only. Rather he is a *media* specialist—a man who is qualified to make recommendations to the client for dividing the budget among the various media.

He does not enter the picture shortly before a campaign breaks and have a market list handed him by an account executive, as is sometimes the case in agencies which separate the buying functions. He isn't the guy whose work is evaluated mainly for his ability to dig up scarce adjacencies or make an economical buy.

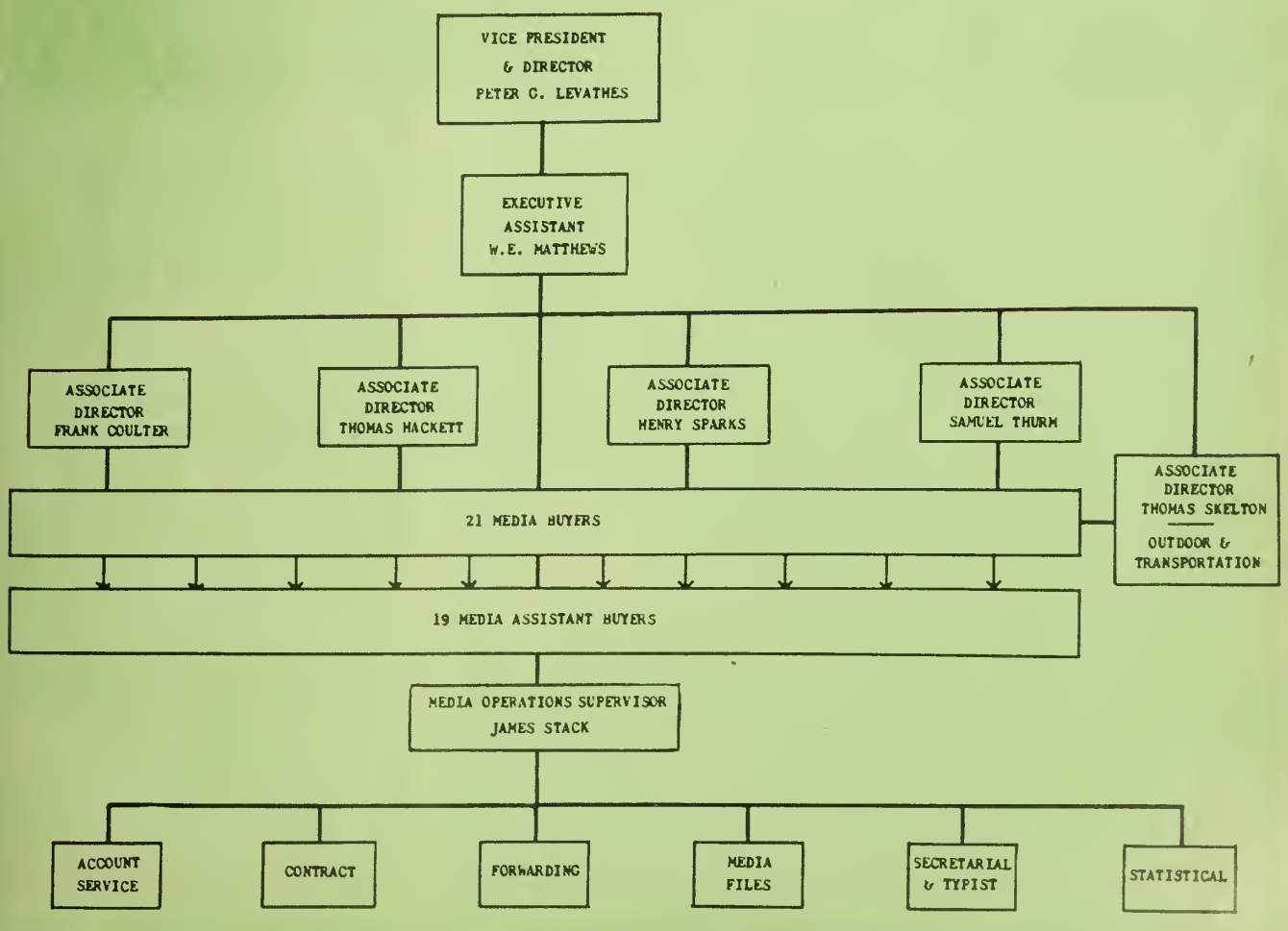
Within the framework of Y&R's media organization the all-media buyers

(*Article continues page* 36)



JYER AND ASSISTANT HAVE AVERAGE OF THREE ACCOUNTS TO BUY FOR; TIMEBUYERS USED TO BUY FOR SEVEN OR EIGHT CLIENTS

Chart shows how all-media buyers and assistants fit into Y&R media department



could best be called "media directors" for the particular accounts they work on. They oversee the actual buying, of course, but their main function is media planning.

Not that the finding of a top-notch adjacency on tv is not appreciated, and not that the buyer isn't rated a better man if he can save the sponsor some money. Rather, that his worth to the new set-up depends primarily upon his ability to do creative media planning.

To give him the time to analyze the many facts about the products for which he plans and buys, the Y&R buyer is freed of much of the detail work that customarily is part of a timebuyer's or spacebuyer's job. There's a media operations group which takes the load of mechanical and clerical work off his shoulders. This group is divided into six departments: account service, contract, forwarding, media files, secretarial and typists, statistical.

Of course, such a media services group or department is not peculiar to Y&R alone. Most of the major agencies provide a pool of such specialists to their buyers. The difference, essentially, is that most of the help provided by this media operations group is channeled through to the media buyer's assistant. It's the assistant who supervises contracts, checks on makegoods. In most instances the buyer allows this assistant to check the space and time availabilities and to make buying decisions.

"I only get into the matter of choosing availabilities when it's a major market like New York, Chicago or Los Angeles," one buyer told SPONSOR. "Or else, if it's a particularly competitive market or one that the client has had problems in previously. Usually, though, I rely on my assistant. I guess you might say that I supervise the buying that he does."

Y&R has 21 all-media buyers and 19 assistants. The assistants are also all-media men. They often have as much and more contact with media reps and print or time salesmen as the buyers themselves. They pore over the analyses and media research material that the statistical group forwards. They sift through the availabilities that are sent in by reps or station or print people, passing them along to the buyer mainly when there is some doubt about the choice.

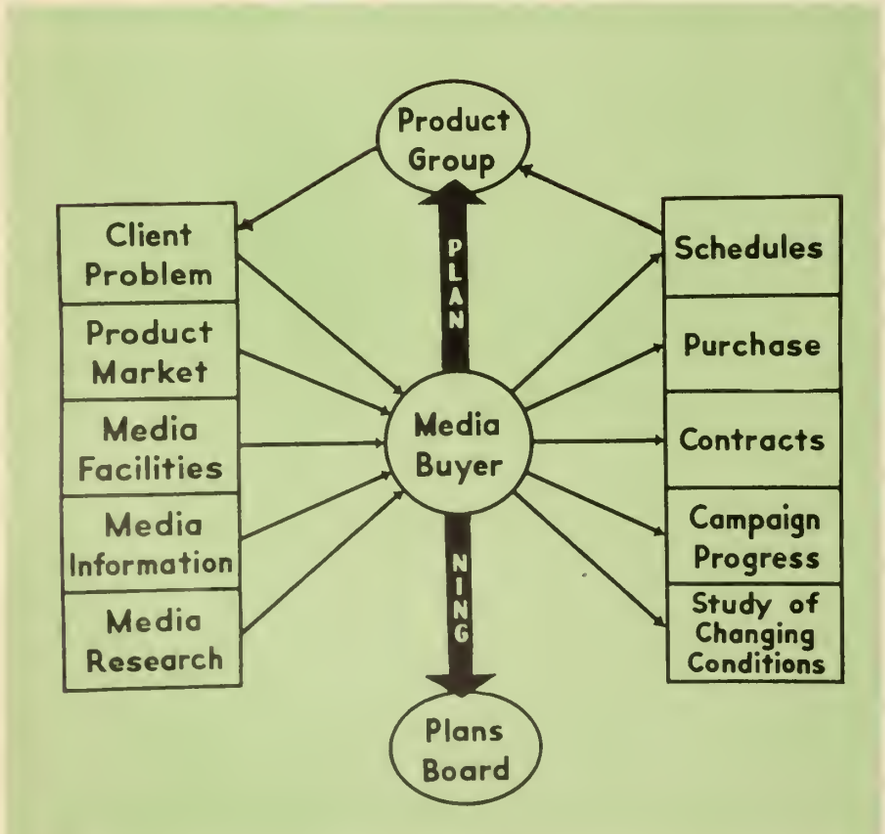
Where, then, does the media buyer get into the act?

ALL-MEDIA BUYERS

WARREN BAHR
**KAY BROWN*
EDWIN BYRNE
FLORENCE DART
**WILLIAM DOLLARD*
JOHN FLOURNOY
FRANK GRADY
KIRK GREINER
LLOYD HARRIS
**JOHN HENDERSON*
VANCE HICKS
GEORGE HOFFMAN
ARTHUR JONES
**JOSEPH LINCOLN*
**THOMAS LYNCH*
**MARTIN MURPHY*
DESMOND O'NEILL
A. B. PRATT
**LORRAINE RUGGIERO*
FREDERICK WEISS
**RUSSELL YOUNG*

*Was a timebuyer before the reorganization in 1952.

All-media buyer is in middle: He's in touch with client, with 10 or 11 members of product group within agency in order to map out media policy for his account and campaign



The media buyer's work begins even before the budget allocation. He actually plays a vital part in shaping the presentation upon which the agency bases budget recommendations to the client.

At the beginning of the year, usually, a budget is set up by the client and the agency. This budget is determined by the agency's presentation to the client asking for certain allocations, hashed out and determined during previous discussions by the product group. The product group is composed of some 10 or 12 people, each representing a department in the agency, and each assigned to that particular account. There'll be contact men from the account group, someone from art and copy, a merchandising man, and, of course, the all-media buyer.

The initial discussion of the product group may take several hours. At this time the buyer listens closely to the contact and merchandising men. From them he learns what problems the product might be facing, be it packaging, distribution, sales, improvement of the product itself, or a competitive angle.

(*Please turn to page 76*)







Phoenix manufactnrers Malcolm Werner and Thomas David (above left) were first to launch retail shop in Phoenix exclusively for sale of squaw dresses. How could they get women to pay as much as $100 for novelty embroidered cotton like dress at left? They tried afternoon d.j. show and newspapers, found radio far outpulled print. Air schedule was strengthened. Now they manufacture 100 dresses a day for sale in single retail outlet (above right) and to fill large mail-order business. They plan three new stores in Arizona and California next year. will increase radio lineup in fall. Line has been expanded to include children's dresses which are exact duplicates of the grown-up styles.

Radio + squaw dresses = wampum

Indian-style dresses yielding Phoenix retailer $150,000 in first year

A few years back some far-sighted dress manufacturers in Arizona decided to copy American Indian fashions instead of the latest Paris models.

Soon you couldn't tell a Phoenix squaw from an Indian one—they were both wearing bright-colored cotton dresses set off by contrasting bright embroidery.

But there was no Phoenix store to sell squaw dresses exclusively.

This past January, a Phoenix manufacturer, Thomas David, joined forces with another dress producer. Malcolm Werner. and opened a large retail outlet in Phoenix devoted exclusively to their line of "Toria Tassi" squaw dresses. Toria Tassi planned its initial advertising campaigns on radio and in the local paper to coincide with the launching of this retail store.

Today, owners David and Werner report a steady month-by-month sales increase at the rate of 30% since using radio. Because of the success of its radio venture as contrasted with newspaper advertising. radio appropriations have been increased steadily and newspaper ads have decreased in importance. Toria Tassi expects to spend twice as much in radio during 1954 as in newspapers (it advertises only in the Sunday paper). If the current sales trend continues. gross receipts will hit about $150.000 this year. the owners estimate.

So successful has its retail operation proved that the owners are planning to open three additional stores during the coming year in nearby Las Vegas. Tucson and La Hoya (Cal.).

case history

Most of the 1954 radio budget goes for daily 15-minnte participations on KPHO's *Make Mine Music*, a three-and-a-quarter-hour disk jockey show (2:15-5:30 p.m.). The show is supplemented by sporadic announcement schedules on the same station to coincide with heavy buying seasons.

Toria Tassi owners had these factors to consider in planning a successful air campaign:

1. Squaw dresses. which originated in Phoenix. were a well-established fashion there this past January. The climate permits their wear year 'round by Phoenix residents. However. they were created on a custom-design basis by small semi-exclusive shops and local couturiers. They had never been promoted or advertised by these shops.

(*Please turn to page* 88)

TV DICTIONARY/HANDBOOK FOR SPONSORS

PART 1
A THROUGH D

© Sponsor Services Inc. 1954

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Here's your chance to get over-all look at television. New 1954 dictionary is designed to be read

If you want an over-all look at television today, start reading the TV Dictionary/Handbook for Sponsors which begins this issue. You'll find it contains not just the specialized vocabulary of the business but also what is in effect a terse description of everything that goes into putting a show on the air.

The Dictionary/Handbook will appear in several SPONSOR installments and will later be published in book form. In addition to terms defined alphabetically it includes special sections on color, on research, on tv special effects and other vitally useful topics. These special sections, too, will appear in future issues.

The dictionary was compiled by Herbert True, advertising assistant professor at the University of Notre Dame. He was aided in his monumental work by 37 contributors and consultants. (Their names appear at left.)

This is the third and by far the largest dictionary compiled by True for SPONSOR. Previous pioneer efforts appeared in SPONSOR in 1950 and 1951. True is uniquely qualified for his role as tv's Webster. He's worked at agencies as well as stations in radio and tv production. (You'll find some highlights of his background on page at right.)

SPONSOR suggests that you literally read the dictionary through from A to Z. More than just a place to look up words you don't know, it's a systematic way for everyone to see the whole picture. By dint of rapid scanning you can run through terms till you hit some body of information which particularly interests you.

● *Readers who wish to reserve copies of the Tv Dictionary Handbook for Sponsors can write to Sponsor Services Inc., 40 E. 49th St., New York 17, N. Y.*

A

AAAA American Association of Advertising Agencies. Also, Associated Actors and Artists of America.

ABC American Broadcasting Co. ABC TV—radio-tv network. Old NBC Blue Network.

ABOVE-THE-LINE COSTS The money allocated for producer-director (or solely director), cast, script and associate producer (if one is required) in the budgeted cost of a tv film or live production.

ABRASIONS Undesirable marks and scratches on the surface of film caused by the rubbing action of film on film, or of film on metal, hardened emulsion or some other substance.

ABSTRACT SET A setting without definite locale, purely decorative.



ACADEMY LEADER (1) A 12-foot film leader that says film has been made to specifications of Academy of Motion Picture Arts and Sciences. (2) Leader with numbers on for cueing purposes that precedes first scene of film.

ACCELERATED MOTION Conversely, if a film is run slower than normal speed, action is speeded up, known as accelerated motion. Opp.: slow motion.

ACCENT Change of emphasis in a scene, musical presentation, action or delivery of a sentence or group of sentences. Very necessary in tv for shade of meaning, relief from monotony and for sustaining interest.

ACCOUNT Sales term for a purchaser of radio, tv announcements, programs.

ACCOUNT EXECUTIVE Advertising agencyman who is in charge of or administers an advertiser's account.

ACE or ABIE Any tv talent or industry personnel who is tops in ability or is sure to succeed.

ACETATE Safety film, or, technically, the abbreviation used meaning cellulose acetate, a non-inflammable, transparent, flexible film used to form the base on which the emulsion is deposited to make film for 16 mm. operation.

ACHROMATIC (See Special Color Section.)

ACROSS-THE-BOARD A radio or tv program scheduled three, five or six days a week at the same time.

ACTINIC LIGHT Light which has high photographic value and affects film or camera tube very quickly.

ACTION (1) Any physical movement that takes place before camera or on film. (2) The director's signal for the talent to begin the scene.

ACTUALITY Recording of an actual event without acting, special posing or reconstruction.

ACUITY (See Special Color Section.)

AD LIB Improvised, impromptu action or speech not written into the script; in music, to add notes not in the score.

ADAPT or ADAPTATION To alter a story, biography, novel or play for the purpose of a more successful radio or tv presentation.

ADJACENCIES The shows (on the same station) immediately preceding and following the program referred to.

ADLUX Photo transparency, usually lit from behind, used in tv for signs and miniature displays.

ADVERTISING AGENCY Independent business and/or creative organization recognized by advertising media as qualified to give sales and advertising counsel to advertisers and to plan, prepare and place that individual's advertising.

ADVERTISING COUNCIL Professional organization that renders advertising services to clients; includes such functions as planning, preparing and placing advertisements.

ADVERTISING MANAGER (1) Individual in a company who supervises the advertising. (2) In printed publications, one who is responsible for selling space.

AFFILIATE Usually an independently owned tv station which carries, through contractual agreement, programs provided by a network.

AFTER IMAGE (See Special Color Section.)

AFM American Federation of Musicians. The national musicians union.

(Please turn to page 96)

Herbert True is television's Webster

Herbert True at 30 has been a partner in his own agency (Walker, True Associates, Oklahoma City); a radio-tv writer-producer for Gardner Advertising, St. Louis; an announcer, writer and director for three Midwest radio stations; independent businessman. Today he is a member of the advertising and English departments at the University of Notre Dame. He finds time for after-class activities like publicity for the University and membership on the board of directors of the South Bend advertising and sales executives' club. The Tv Dictionary/Handbook which starts on these pages represents his third compilation of tv industry terms for SPONSOR. *He was the first to publish such a dictionary. True received his B.A. at the University of Oklahoma and got a Master's Degree in Journalism at Northwestern University. He won several scholarships, awards.*



Herb True has conducted many independent tv studies. In pictures he's passing out questionnaire for experimental study he conducted on tv viewer reactions



Life at a radio station

WOLF, Syrac
other am out

Sherm Marshall always looks as tanned as a man who's just returned from a three-month cruise around the Caribbean.

Whenever Marshall, who's president of WOLF, Syracuse, comes to New York to see timebuyers, they're apt to ask him how he enjoyed his vacation. "Vacation?" he laughs. "I get *my* tan while I work!" And he'll whip out a series of pictures like the ones on these pages—pictures of WOLF staffers at work in the sunshine.

During the months of April through October much of the station's business is conducted on a specially built outdoor patio. Business proceeds as usual in the open-air office: Girls in bathing suits and sports clothes type away on portables, use adding machines, take dictation, check program schedules and munch on sandwiches during the luncheon break. Telephones connect the sun worshipers with palefaces at the station indoors. When the fresh air fanciers go inside, they must slip on a jacket and skirt or shorts to cover up.

The back-to-nature movement during office hours seems to be catching on with many businesses around the country including several large publishing firms, advertising agencies and probably other stations here and there. Does the diet of fresh-air-and-sunshine pay off in increased efficiency?

Marshall, for one, is convinced working outdoors has improved the general level of work—as well as tempers—at his station which is one of the leading independents in the U. S. Marshall is now serving as president of AIMS—Association of Independent Metropolitan Stations—the group of highly successful indies.

WOLF acquired its 12-by-15 ft. patio when it moved into a new studio in January 1953, at Van Rensselaer and Kirkpatrick Streets. As an added convenience there's a completely equipped kitchen—even down to a 22 cubic ft. deep freeze—so workers don't have to





Sunshine improves efficiency, radio station finds

Sherm Marshall, president of WOLF, like majority of his station's personnel, finds he can work just as well outdoors, likes informality of patio "office." At left, Marshall discusses availabilities on phone while Mary Cummings, traffic manager, looks up information. Other WOLF personnel pictured on this page include Mrs. Marshall, office manager, shown in first picture directly below at head of table. Pat Coolican, merchandising; Barbara Group, billing; Betty Foppes, switchboard; Denis Bracken, Charlie Shaw, program personalities; Barbara Ames, typist; Ellen Brown, maid. Above left, Denis and Charlie go over new recordings; at right, Barbara Group and Mary double-check program schedules while Pat and Betty work in background. Below, top row: Ellen Brown serves lunch outdoors to a hungry staff (left); later on she prepares a coffee break (right) in studio kitchen. At bottom, Mary and Pat go over bookkeeping chores on adding machine (left); Sherm Marshall talks with a client on outdoor extension while others lunch (right). Girls take turns preparing meals.



dstinct from 2,500

dthe staff loves it!

"dress" and go out for lunch.

Employees are free to find their place in the sun or remain indoors, as they wish. Marshall notes that those who can take the sun seem to be permanent fixtures on the patio. Often, these sun addicts will check program schedules on the sun deck, connected by telephone with teammates indoors.

When the mercury plunges skyward there's a shower room just inside the door where bathing-suit clad personnel can cool off.

How does a man get to work in this outdoor paradise?

"Sorry," Sherm Marshall says, "no vacancies at all!" ★★★



Doeskin uses "quality" approach to plug higher-priced tissues. Leading seller, box of 100's (200 double), retails for 35¢

100% air budge

Daytime network tv, "fair pro

Though Doeskin cleansing tissues cost 5c to 10c more than competitive brands, sales of the company's products leaped 34% in 1953.

And sales of Doeskin Products, Inc. so far in 1954 are running ahead of 1953's fast pace.

These very healthy gains in a highly competitive market put the firm third in tissue sales nationally by authoritative estimates. How did Doeskin achieve these happy results? The company attributes them to a new, aggressive marketing policy it adopted in 1952, an important part of which has been the use of network tv and network radio—both in the daytime.

All of the firm's $750,000 media budget goes into air advertising. Carrying the Doeskin message on the networks have been Kate Smith over NBC TV and Robert Q. Lewis on CBS Radio. Plans for the fall feature Robert Q. Lewis as Doeskin's network tv (CBS TV) representative in his new across-the-board afternoon show.

The firm's advertising agency, which aids in media decisions, is Grey Advertising. Account executive: A. L. Plant.

Doeskin Products, Inc. is a small outfit compared with its two chief competitors, International Cellucotton (Kleenex) and Scott Paper Co. (Scotties). But it is "alert, enterprising and willing to try new things," states merchandise manager, Raymond Marcus. He points out that when the firm entered network tv in the fall of 1952 with Kate Smith it was taking a daring leap: from a budget of $250,000 to $750,000; or, in other words, from spending $20,000 a month to $15,000 a week. Up to then Doeskin had advertised in only 15 markets or so. But by summer 1952 company executives felt the time was ripe for them to make a sweeping expansion.

Doeskin saw the need to excite consumers all over the U.S. because it had recently succeeded in expanding retail distribution substantially via a special trade campaign. Doeskin was hopeful that Kate Smith talking to several million housewives over 57 video stations would do just that.

This is the background.

In the spring of 1952, Doeskin's big-

Sam Sneeze and Dottie Doeskin: These two puppets appear in Doeskin's stop-motion film commercial; pitch stresses softness, strength, absorbency of tissues. Dottie Doeskin is product trademark, also is seen on firm's table napkins which get air support, too



its over higher-priced Doeskin

paign to retailers, helped facial tissue firm go national, boosted sales 34%

gest competitor, Kleenex, started a price war in tissue products. It dropped prices—and retailers' profits. Here, Doeskin felt, was its chance. The company plunged headlong into the fray to defend its fair trade prices, took full-page ads in trade papers to tell its story to retailers. The ads aggressively attacked the price-cutting manufacturers, assured retailers of price protection and fair profits in selling the Doeskin line. They specified that in selling the "400" box of Doeskin facial tissues (the firm's leading item) for its fair-traded price of 35c, the retailer would make 10.5c, or 30% profit, on each package. Approximately the same percentage of profit held good for the rest of the Doeskin products (which include table napkins, toilet tissue and Sanapak sanitary napkins).

Here is a typical excerpt from one of the facial tissue ads:

"We told you it would happen! The props are out of your tissue profits! Three manufacturers have abandoned fair trade at retail—and now the *profit squeeze is on!* Are you going to take this annihilation policy lying down? . . . Face the *real* facts. These brands are no longer on Fair Trade and are being advertised and priced at 15c, 17c, 19c, 21c and 23c a box. Where does that leave you? Up in the clouds, holding the bag."

Naturally, the retailers were pleased at an approach promising consideration for their profit interests. This "Crusade for Fair Profit" resulted, according to the company, in substantially increased support from old customers, as well as the acquisition of many major new retailers and wholesalers.

By the middle of summer, 1952 Doeskin felt its "Crusade" had been so effective that it needed national consumer advertising; it wanted to reach



Kate Smith carried Doeskin's message on network tv (NBC TV) for two years. Then Robert Q. Lewis lent a hand on network radio (CBS), will work for Doeskin on network tv this fall

women—housewives—and it felt a personality like Kate Smith on NBC TV in the afternoon would be ideal. So it signed Kate to start in October. Mention of the new advertising move in the hard-hitting trade paper ads gave the "Crusade" added strength, while upped consumer demand after the tv campaign had started made the snowball even bigger.

Doeskin feels that its "Crusade for Profit" campaign has played a vital part in its recent growth, plans to continue it indefinitely.

Within two weeks after the signing of Kate Smith, even before their advertising actually went on the air, Doeskin noted a definite sales increase in their products. The firm attributes this to the big promotional push they gave the upcoming show to further increase distribution and obtain display space.

Kate Smith plugged Doeskin tissues and table napkins (Tuesday 4:15-4:30 p.m.) during the 1952-'53 season, reaching, the firm says, some six million women. The advertising approach was (and still is) geared to stress the high quality of the products in softness, strength, absorbency, factors which, the company says, justify the slightly higher cost.

Sales on Doeskin products during the first half of 1953 soared 55% above the same period of 1952, proving the firm's approach so far was sound.

In the fall of 1953, when Kate Smith was switched from her previous 4-5 p.m. across-the-board slot on NBC TV to the

(*Please turn to page* 134)

case history

NEWSPAPER: This ad pulled in 11 prospects, resulted in seven sales—about 10% of the dollar value of all purchases made during three-day test period. Ad was 30 column inches



RADIO: Same amount of money spent for 22 radio announcements on four Sacramento stations pulled in 39 prospects, resulted in 28 sales —about 38% of the dollar value of all purchases made during test

SARONG GIRDLE Minute Length

Ladies! Walk free and easy...look smooth and slim...have that natural molded look that men admire with a Sarong Girdle at Hale's, 9th and Kay. Sarong is the girdle that walks and won't ride up! Sarong's exclusive criss-cross front, always keeps you in shape because it's designed to stay in place! From badminton to bridge, the Sarong girdle frees you to walk, bend and sit comfortably. And, confidentially, ladies...warm weather is ahead. A Sarong is light-weight and cool...lets your body breath freely on the hottest days. Everything you've wanted in a girdle...the Sarong has it...won't ride up no matter how active you are...flattens your stomach...slims your hips...yet every move you make is action free!...because of its exclusive criss-cross double-panel front. Choose the zipper, pull-on, or hi-top models as low as 5.95. At Hale's Corset Shop, Second Floor, there's a trained fitter to answer your figure problem, with exactly the right Sarong Girdle for you. Second Floor, Corset Shop, Hale's, 9th and Kay.

A department store tests radio

Local stations, BAB, talked Hale's, Sacramento, into three-month, $7,500 radio campaign. ARBI surveys made during test sold store on air

After seeing the newspaper ad above, seven women went into the store and bought the girdle.

But 28 women went in and bought it after hearing radio announcements for the garment.

That example, and nine similar cases, helped convince Hale's Department Store, Sacramento, that radio can sell merchandise. The result: Starting 1 September Hale's will spend $2,500 a month for radio advertising, its first regular radio schedule.

Hale's is the most recent example of a large department store to enter radio. But it's by no means the only one.

• The world's biggest store, Macy's New York, found that its test of radio this spring, conducted under Broadcast Advertising Bureau auspices, produced such good results that the store now plans to use radio for all its special promotions.

• BAB is working with department stores (and radio stations) in 35 other top markets. The Bureau says results are very good, predicts a snowballing effect as more and more stores try radio and report their results to other retailers.

• Since May 1950 the Advertising Research Bureau Inc. (ARBI) has made hundreds of point-of-sale surveys of retail advertising effectiveness. Major finding: Stores lose out if they do not use both newspapers and radio.

The survey for Hale's in Sacramento was made by ARBI. And although results for each of the 10 surveys made in Hale's differed in detail, over-all results were about the same for Hale's as for other department stores surveyed by ARBI.

The chart on the page at right summarizes the Hale's surveys. When looking at the chart, keep this in mind:

1. In each of the 10 surveys equal dollars were spent for newspaper and radio advertising.

2. Identical merchandise was offered in the newspaper and radio ad-

vertising.

3. Advertising in the newspapers and on the radio appeared on the same day or days.

At the end of the 10 surveys, Hale's had spent $2,238.88 in newspaper advertising and $2,225.87 in radio advertising.

As the chart indicates newspapers brought in 382 customers, radio brought in 421 customers. Only 190 newspaper prospects bought the merchandise while 265 radio listeners bought the merchandise. Thus radio accounted for 33.4% of the dollar volume of purchases and the newspaper advertisements accounted for only 29.4%.

There are other interesting facts not shown on the chart.

For one thing, the radio customers came a greater distance than the newspaper customers. About 73% of the radio customers were from the city, with about 27% from outside the city. Only 18% of the newspaper customers came from outside Sacramento.

It is interesting to note that only 7.1% of the customers saw the newspaper ad *and* heard the radio commercials. In other words there would seem to be an "ear-minded" group of customers and an "eye-minded" group.

Another point: The group which both saw and heard the advertising bought the most. Although accounting for only 7.1% of the total customers, this "duplicated" group bought 15.8% of the test merchandise. Moral for retailers: Don't worry about the newspaper-radio duplicated audience. They

research

may end up as your best customers, helping to pay for use of both media.

The ARBI testing technique is designed to discover how customers who show an interest in test merchandise found out about it. The tests do not attempt to answer the less tangible question of what actually brought the customers into the store at that moment.

The Hale's survey began on 29 March 1954 and ran through 8 May 1954. Easter week— 12 through 17 April—was omitted. (Results are published here for the first time anywhere.)

All the newspaper ads appeared in *The Sacramento Bee* with the exception of one ad (for Peter Pan brassieres) which ran in *The Sacramento Union*. For surveys conducted on Monday, Tuesday and Wednesday, the ads appeared in the Monday paper (with the exception of the Peter Pan bra ad, which appeared on Sunday). For surveys conducted the latter half of the week, the ads appeared on Thursday with the exception of one ad (for women's Sacony suits) which ran on Wednesday.

The radio announcements varied in length from 20 seconds to one minute. They were broadcast over these four stations:

KCRA, 5 kw day, 1 kw night, 1320 kc, NBC affiliate

KGMS, 1 wk daytime only, 1380 kc, independent

KROY, .25 kw fulltime, 1240 kc, CBS affiliate

KXOA, 1 kw fulltime, 1470 kc, MBS

(*Please turn to page* 136)

Here's the "box score" on 10 ARBI surveys in Hale's

	Radio	Newspaper	Both	Other	Total
No. people brought into store by	421	382	120	761	1,684
% people	25.0%	22.7%	7.1%	45.2%	100.0%
*No. purchasing merchandise**	265	190	89	238	782
*% purchasing merchandise**	62.9%	49.7%	74.2%	31.3%	46.4%
*% dollar value of purchases**	**33.4%**	**29.4%**	**15.8%**	**21.4%**	**100.0%**

*These figures include all purchases made in the survey area by customers who were interviewed.

Figures above show actual number of prospects induced to shop during test sales as a result of radio and newspaper advertisements of equal cost, run on the same days and offering identical merchandise. With 25% of the traffic, radio prospects bought merchandise totaling 33.4% of dollar volume. Newspaper advertising generated less business.

Some plain facts about uhf

More than four out of 10 U.S. tv markets have uhf stations and about 10% of all video homes are equipped to receive uhf video

An article last issue covered "How well does uhf sell?" and cited a number of sales successes produced by uhf stations. Now, the report below will give you an over-all look at what uhf means to sponsors and agencymen as an active segment of U.S. television. It isn't an engineer's report: it's designed to clear up a number of timebuying problems concerning size and scope of uhf.

In the midst of today's barrage of technical talk about uhf it's easy for agencies and advertisers to overlook certain time buying fundamentals:

1. *Uhf is here to stay.* And it will remain in its present form for the immediate future. FCC could rejuggle the lineup of vhf and uhf stations in certain markets. But there's little likelihood this will happen soon. Admen this season will have to live and work with uhf pretty much the way it's been.

2. *Its problems do not spell doom for uhf.* Some uhf stations are quite successful. And veteran admen recall that five or six years ago many vhf stations were weathering financial storms, often losing more money than some of today's uhf stations.

3. *Many uhf operators guessed wrong.* They eyed profits of vhf outlets, felt that competitive uhf stations would win a share of the tv pie soon after getting on the air.

4. *Uhf is still the only way the U.S. can have a completely national tv system.* Eventually, the FCC forecasts, some 20,000,000 people will depend on uhf as their primary source of television fare.

5. *Uhf is the only means at hand of breaking clearance logjams* in many "monopoly" markets by adding multiple stations.

Against that background this SPONSOR report will set forth for agencymen and advertisers the present status of uhf in terms of the number of uhf markets and uhf's general scope in the U.S.

It will cover: the problems of "conversion" around which so much of the agency-advertiser analysis of the worth of a uhf station in a mixed vhf-uhf community centers: the network affiliation problems of uhf stations, key factor in the general growth of the uhf segment of tv.

Before you read the facts about uhf's scope, conversion and network affiliation status, here are a few quotes to set the stage.



Despite headaches of coverage, conversion, revenue uhf is here to stay. Admen can't ignore it, must understand it

As mentioned before, some uhf stations are doing well. Representative of this group is Greenville's WGVL in South Carolina. The station faces a vhf outlet in an intermixed market, but doesn't have to fight vhf signals from a number of nearby sources. Therefore it has neither a monopoly nor overwhelming opposition. General Manager Ben McKinnon told SPONSOR:

"We're looking forward to a very profitable fall. We are currently carrying 60 local accounts and 20 national accounts including schedules from Armour, Swift, Alka-Seltzer, Brown and Williamson, Procter & Gamble, Ford and others. We completed our first year on August first, but we've been in the black since July."

Other uhf stations told SPONSOR during its survey of uhf tv that they were doing nicely. WCAN-TV, for example, a uhf outlet in three-station Milwaukee, is the exclusive CBS TV affiliate, and carries virtually the full Columbia tv lineup and a sizable share of spot tv business. WMTV in Madison, Wis., operates in what is still a uhf-only market and has been making a profit of around $11,000 monthly as of July. WISC in Springfield, Ill., reports "a substantial profit" and WILK-TV, Wilkes-Barre told SPONSOR they were carrying "84 local and regional accounts and 30 network sponsors." In Portland, Ore., KPTV—the first post-freeze uhf outlet—now carries about 50% of the top network shows in the area and more than half of the local business in a two-station, intermixed market. WKNB, Hartford, is grossing over a million dollars annually.

But such outlets are in the minority. The FCC recently calculated that the average post-freeze uhf station is losing over $7,000 a month. And some 20 uhf outlets (at presstime) have suspended operations after being on the air. Said John Poole, owner of uhf KBID-TV, Fresno, which announced its suspension in mid-July:

"During our six months of operation, we developed a substantial amount of local advertising through quality programing and intensive promotion. However, the high costs (of uhf station operation) cannot be supported by local advertisers alone. Without network programs we have lacked both network revenue and good adjacencies to attract national spot revenue. We intend to resume telecasting when Fresno-area uhf receiver distribution has increased to a point where local advertising can support an independent operation or at such earlier time as we acquire a major network affiliation."

Station operators in the vhf band are sympathetic about uhf problems. But they object to uhf station proposals for government intervention. As the manager of a veteran vhf outlet told SPONSOR:

"In our own particular market one uhf station is already in bankruptcy. . . . While uhf operators are crying for help I think the basic fact is somebody made a business decision to enter the field of television and now, because that decision has proven unwise, they are seeking legislation to improve their financial position. I note with some

status report

interest some have even gone so far as to suggest government subsidies.

"I can certainly recall . . . those of us who pioneered television suffered serious financial losses over an extended period of time, and to the best of my recollection none of us even considered the possibility of receiving governmental aid to underwrite our losses."

Tv buyers generally try to conduct their dealings with uhf on a business-like basis. As a seasoned timebuyer at a large New York agency told SPONSOR:

"The 'u' stations deserve sympathetic treatment from each agency and client as to the merits of individual cases. But uhf stations must bear in mind that the experimental days of national tv advertising are over. We must look at each market situation and station on the basis of: (1) do we need this market in our lineup? and (2) What's the cost-per-1,000 outlook? It isn't that we're 'for' or 'against' uhf television. Costs in uhf tv have to be justified to clients, often on the basis of sketchy research from stations. If the justification doesn't meet certain buying yardsticks, we're naturally hesitant about our uhf recommendations."

There are of course many other shadings of opinion about uhf. For the most part they are reactions to uhf's current status as a portion of the tv medium. But where, exactly, does uhf stand? Here are the more pertinent facts advertisers and agencies should bear in mind regarding uhf television.

Scope: Uhf is a factor today in more than four out of every 10 tv communities.

According to NBC TV's monthly count, which uses *Sales Management's* definitions of U. S. market areas, there were 234 active tv markets as of 1 July 1954. Of these, 133 are vhf-only (57%), 66 are uhf-only areas and 35 are intermixed. That means uhf stations are found in 43% of all U.S. tv markets. (Actually, the number of intermixed areas is higher. The NBC TV yardstick is whether or not there are both uhf and vhf outlets originat-

(*Please turn to page* 130)

Scope of uhf in the U.S.: *As of 1 July uhf became a factor in some 43% of country's tv markets. Of total of 234 metropolitan areas with tv, 133 are vhf, 66 are uhf-only and 35 are mixtures of vhf and uhf tv. In general, field tests (see below) show that uhf signal does not reach out as far as comparable vhf, gives less coverage*

Conversion in "mixed" areas: *In one out of every three uhf markets, there is strong vhf competition. Viewers in these markets, for most part, must buy special "converters" to see uhf. Incentive to convert vhf-only set depends on how many network shows can only be seen on uhf outlet in "mixed" areas, ARB research indicates*







. . . and folks are asking, "What's going to happen next?" We like this excitement, for now the public has developed a new interest in an "old medium."

WSLS-RADIO operates 18½ hours daily in full view of the public. In gaily decorated studios, where some 24,000 persons pass each day, they observe this "radio-active" corner, with it's informative displays. They read the incoming news on the AP teletype and view the latest news photos. A large thermometer, clock, weather forecast dial, sports scoreboard and animals in a cage are but a few of the many attractions.

The feature of most importance is the display of merchandise advertised on WSLS-RADIO. These the air-salesmen use as they sell to the listening audience.

Yes . . . WSLS-RADIO is very much alive in ROANOKE, and our listeners know this. They take part in our broadcast day. They are impressed with WSLS-RADIO and by the way, they're impressed with our advertisers' good taste! Are you an advertiser on Roanoke's "radio-active" station? If not, call your Avery-Knodel man today.

WSLS RADIO

610 KC, 1,000 WATTS

ROANOKE, VA.

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Issued every 6 months

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Less quantity, more quality in '54 syndicated films — 11 Jan. p. 60
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Why don't radio salesmen come to sell me, asks adman in big market — 22 Feb. p. 35
Radio best way to reach small-town America — 22 Mar. p. 42
What are your "rights" to a network time slot? — 5 Apr. p. 29
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James A. Dearborn, American Airlines, profile — 5 Apr. p. 12
Travel advertisers use weekend-saturation air — 31 May p. 28

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Ziv signs Red Skelton for transcribed radio series — 25 Jan. p. 24
Radio station uses tape for night operations — 8 Feb. p. 24
What do you know about library services? — 17 May p. 50

BINDERS accommodating a six-month supply of issues, $4.00 each; two for $7.00. Issues are bound at the end of the year in two attractive volumes; cost for both, $15.00

"the most remarkable cooking program on TV"

Creative Cookery

Available Monday, August 30, 1954

on the

BEST TWO STATION BUY IN THE COUNTRY!

WABC-TV
New York
11:00 - 11:55 a.m., EDT

* * * * * * * *

WBKB
Chicago
10:00 - 10:55 a.m., CDT

* * * * * * * *

CREATIVE COOKERY, which has been delighting television audiences since June 4, 1951, is video's most remarkable cooking program. It is a fascinating school of art devoted entirely to the selection, preparation and service of incredibly good-tasting and invitingly beautiful food. Viewers of this program benefit from Francois Pope's 25 years of directing the nationally famous Antoinette Pope School of Fancy Cookery, which today ranks as America's largest and finest cooking school with thousands of graduates and classes booked full from semester to semester.

NO WONDER CREATIVE COOKERY HAS WON 5 TV GUIDE AWARDS IN 3 YEARS AND HAS BEEN ACCLAIMED BY CHICAGO CRITICS AS THE OUTSTANDING PROGRAM OF ITS KIND!



CREATIVE COOKERY is conducted by Francois Pope, director of the nationally famous Antoinette Pope School of Fancy Cookery. He is ably assisted by his two sons, Frank and Robert Pope, instructors at the school. The Popes are the foremost family in the world in the teaching of fancy and creative cooking. The methods of teaching are as refreshingly original and inviting as their recipes. Approximately 100,000 copies of the Pope's Fancy Cookery Cookbook, published by the MacMillan Company and containing many original creations, have been sold during the past 2 years.

NO WONDER CREATIVE COOKERY CONSISTENTLY ENJOYS AN AUDIENCE RATING FROM HALF AGAIN TO DOUBLE THAT OF THE AVERAGE COOKING SHOW!

* * * * * * * *

* * * * * * * *

Here's The Cost To Reach America's Number 1 & 2 Markets

$200.00 per spot for each market and $400.00 per spot for both markets.

(20 percent of America's television sets delivered at a cost of $.74 per thousand makes CREATIVE COOKERY one of television's greatest two station buys.)

In a two market purchase, your commercial is delivered with personality and conviction by Francois Pope—or one of his two sons—at no extra cost. Also, current advertisers on CREATIVE COOKERY will be given the same frequency discount for the Chicago market if they buy before August 30, 1954.

For CREATIVE COOKERY availabilities contact

WABC-TV
New York
SU 7-5000

WBKB
Chicago
AN 3-0800

The clients who buy Chicago-New York now at the introductory price of $400.00 per announcement will receive rate protection for 26 weeks.

For CREATIVE COOKERY availabilities contact your nearest

BLAIR-TV

Representative

NEW AND UPCOMING TV STATIONS

I. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	POWER (KW)** VISUAL	POWER (KW)** AURAL	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	REP
BUFFALO, NEW YORK	WGR-TV	2	14 Aug.	100	66	NBC	3	407 vhf	WGR Corporation George F. Goodyear, pres. Myron Kirk, v.p. Paul A. Schoellkopf Jr., treas. J. Frederick Schoellkopf, sec.	Headley-Reed
CHARLESTON, WEST VIRGINIA	WCHS-TV	8	1 Aug.	316	200	CBS, DuM	2	40 uhf	WCHS-TV Inc. Tierney Co. owns 60% Capital Tv Inc. owns 40% Lewis C. Tierney, pres.	Branham
FARGO, NORTH DAKOTA	SEE VALLEY CITY, NORTH DAKOTA									
LA CROSSE, WISCONSIN	WKBT	8	1 Aug.	100	50	CBS, DuM, NBC	1	NFA	WKBH Television Inc. LaCrosse Tribune owns 41% WKBH Inc. owns 40% Howard Dahl, gen. mgr. Tom J. Maloney, program mgr. Robert Z. Morrison Jr., sales mgr.	Raymer
MOUNT WASHINGTON, NEW HAMPSHIRE —	SEE POLAND SPRINGS, MAINE									
NASHVILLE, TENNESSEE	SEE OLD HICKORY, TENNESSEE									
OLD HICKORY, TENNESSEE	WLAC-TV	5	15 Aug.	100	50	CBS	3‡	192 vhf	WLAC-TV Inc. Paul Mountcastle, chmn. of bd. Guilford Dudley Jr., pres. T. B. Baker Jr., exec. v.p. & gen. mgr.	Katz
PALM BEACH, FLORIDA	SEE WEST PALM BEACH, FLORIDA									
POLAND SPRINGS, MAINE	WMTW	8	15 Aug.	105	53	ABC, CBS	1	NFA	Mount Washington Tv Inc John Guilder, pres. John N. Norton Jr., v.p. & gen. mgr. Paul Tiemer, New England sls. mgr.	Harrington, Righter & Parsons
ST. LOUIS, MISSOURI	KWK-TV	4	15 July	100	50	CBS	4	360 vhf	KWK Inc. Robert T. Convey, pres. & gen. mgr. V. E. Carmichael, v.p. & sls. dir. James E. Goldsmith, sls. mgr.	
SEDALIA, MISSOURI	KDRO-TV	6	15 July	16	8		1	NFA	Milton J. Hinlein, owner Herb Brandes, gen. mgr. James Glenn, sls. mgr.	Pearson
VALLEY CITY, NORTH DAKOTA	KFXD-TV	4	1 Aug.	100	57	CBS, DuM	2‡	42 vhf	North Dakota Bestg. Co. John Boler, pres. W. L. Hurley, mgr. Hal Kennedy, pgm. dir.	Weed Tv
WEST PALM BEACH, FLORIDA	WJNO-TV	5	22 Aug.	100	60	NBC	2‡	NFA	WJNO-TV Inc. Theodore Granik, chm. of bd. George H. Buck Jr., pres. W. H. Cook, exec. v.p. Walter L. Dennis, gen. mgr. & sls. dir. H. V. McMillan, asst. gen. mgr.	Meeker

II. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET	POWER (KW)** VISUAL	POWER (KW)** AURAL	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	RADIO REP¶
BIG SPRING, TEXAS	KBST-TV	4	22 July		1.3	0.8	0	NFA	Big Spring Bestg. Co. William J. Wallace, pres. Howard Barrett, v.p. & gen. mgr. Lewis Selbert, sec.-tres. Robert Whipkey, dir.	Pearson

BOX SCORE

U. S. stations on air, incl. Honolulu and Alaska (9 Aug. '54)	**386**	*Post-freeze c.p's granted (excluding 32 educational grants: 9 Aug. '54)*	**555**
Markets covered	**237**	*Grantees on air*	**381**
Tv homes in U. S. (1 June '54)	**30,411,000**§		
U.S. homes with tv sets (1 June '54)	**64%**§		

*Both new c.p.'s and stations going on the air listed here are those which occurred between 15 July and 15 Aug., or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Power of c.p.'s is that recorded in FCC applications and amendments of individual grantees. †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. §Data from NBC Research and Planning. Percentages on homes with sets and homes in tv coverage areas are considered approximate. ¶In most cases, the representative of a radio station which is granted a c.p. also represents the new tv operation. Since at presstime it is generally too early to confirm tv representations of most grantees, SPONSOR lists the reps of the radio stations in this column (when a radio station has been given the tv grant). NFA: No figures available at presstime on sets in market.
‡Includes stations in Nashville, Tenn.
‡Includes stations in Fargo, N.D.
‡Includes stations in Palm Beach, Fla.
‡This number includes grants to permittees who have since surrendered their c.p.'s or who have had theirs voided by FCC.



How many blocks? 6 or 7? *Appearances can be deceiving, but the good appearance of a Precision print is not an optical illusion. Immediately apparent are the results of Precision-quality processing.*

The individual attention given to each original through the entire operation has earned Precision its top spot in the film processing field. Leaders in the photographic profession know they can depend on Precision for accurate, intelligent handling of their material. And constant research continues for even better ways to serve your requirements.

In everything there is one best... in film processing, it's **Precision.**

PRECISION

FILM LABORATORIES, INC

21 WEST 46TH STREET, NEW YORK 36, N. Y.

A division of J. A. Maurer, Inc.

Telephone Mohawk 2252

COMSTOCK & COMPANY
Advertising

344 DELAWARE AVE., BUFFALO 2, N.Y.

May 11, 1954

Mr. Robert P. Mendelson, V.P.
SPONSOR Magazine
40 East 49th St.
New York 17, N. Y.

Dear Mr. Mendelson:

You will be interested in knowing that our agency recently conducted a survey among Time Buyers in the 32 top agencies in radio-TV billing. This group placed over $372,000,000. in billing in 1953.

The purpose of our questionnaire was to determine the sources of information, types of information and publications read by this critical group. We received replies from 53% of the agencies contacted.

While we cannot release the exact findings you will be interested in knowing that SPONSOR Magazine was the magazine reaching more of this group than any other in its field and received the highest number of "most preferred" votes.

To us this indicates the high regard the readers have for your publication.

Cordially yours,

COMSTOCK & COMPANY

T. Sloane Palmer

TSP/mlh



Why **SPONSOR** is **FIRST** with Timebuyers

SPONSOR is pinpointed to the work-needs of timebuyers, account men and ad managers too. It's readable. It's a practical aid to the busy buyer from cover to cover. Any wonder it ranks first in this (or any other) objective study of radio/tv reading habits among national agencies and advertisers?

P.S. *A few months back another broadcaster made an objective survey of ad manager, account executive and timebuyer trade paper readership.* SPONSOR *was the #1 choice.*

SPONSOR THE MAGAZINE RADIO AND TV ADVERTISERS **USE**

SPONSOR-TELEPULSE ratings of top sp

Chart covers half-hour syndicated film prog

Rank this week	Rank last week	Top 10 shows in 10 or more markets Period 1-7 June 1954 TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average rating	7-STATION MARKETS		4-STATION MARKETS						3-STATION MARKETS				
				N.Y.	L.A.	Boston	Chi.	Mpls.	S. Fran.	Seattle	Wash.	Atlanta	Balt.	Cinc.	Cleve.	C
1	1	***I Led Three Lives,*** Ziv (D)	**26.6**	13.7 wnbt 10:30pm	8.5 kttv 8:30pm	17.5 wnac tv 7:00pm	15.5 wgn tv 9:30pm	24.0 kstp tv 8:30pm	24.3 kron tv 10:30pm	8.3 ktnt tv 9:30pm	13.7 wtop tv 10:30pm		16.8 wbal-tv 10:30pm	29.5 wlw-t 7:30pm	24.5 wews 10:30pm	
2	2	***Favorite Story,*** Ziv (D)	**22.0**	11.5 wnbt 10:30pm	9.0 kttv 8:00pm	16.3 wnac tv 6:30pm	21.7 wnbq 8:00pm	26.0 weco-tv 9:00pm	12.8 kgo-tv 7:00pm	24.0 king-tv 8:00pm	10.9 wtop tv 10:30pm	12.3 waga-tv 10:00pm		15.8 wlw-t 8:30pm	17.0 wnbk 10:30pm	
3	3	***Badge 714,*** NBC Film (D)	**21.3**	9.2 wor-tv 9:00pm	22.4 kttv 7:30pm	17.0 wnac-tv 6:00pm	14.9 wgn-tv 8:00pm	23.8 kstp-tv 8:30pm	30.3 kpix 9:00pm	25.5 king-tv 9:30pm	22.4 wnbw 7:00pm	18.0 wlw-a 8:30pm	18.3 wbal-tv 10:30pm	15.3 wlw-t 9:30pm	18.0 wnbk 7:00pm	
4		***Waterfront.*** United Tv, Roland Reed (A)	**20.1**		15.7 kttv 7:30pm		5.5 wbkb 10:00pm	16.0 kstp-tv 9:00pm	10.5 kgo-tv 9:00pm	24.8 king-tv 9:30pm	8.5 wtop-tv 7:00pm				11.5 wews 7:00pm	
5	5	***Mr. District Attorney,*** Ziv (A)	**19.1**	9.4 webs tv 7:00pm	8.2 knxt 7:00pm	19.3 wnac-tv 10:30pm	12.0 wbkb 9:30pm	22.3 kstp-tv 9:30pm	11.8 kron tv 7:00pm	16.8 king-tv 9:00pm	8.4 wmal-tv 10:30pm	13.8 wsb-tv 7:00pm	16.3 wbal-tv 10:30pm	20.8 wlw-t 9:30pm	13.3 wews 7:30pm	
6	4	***Cisco Kid.*** Ziv (W)	**18.0**	11.4 wnbt 6:00pm	12.2 kabc-tv 7:00pm	15.0 wnac-tv 6:30pm	11.5 wbkb 5:00pm	15.8 weco-tv 4:30pm	25.5 kron-tv 7:00pm	19.8 komo-tv 7:00pm	11.7 wnbw 6:30pm	12.3 waga-tv 7:00pm	11.8 wbal-tv 7:00pm	21.5 wepo-tv 5:00pm	13.3 wnbk 5:30pm	
6	6	***Kit Carson,*** MCA, Revue Prod. (W)	**18.0**		13.4 kabc-tv 7:30pm	14.3 wnac tv 6:00pm			16.5 kron-tv 4:00pm	23.3 king-tv 6:00pm		13.5 wlw-a 5:00pm	11.8 wmar-tv 6:00pm		16.8 wnbk 6:00pm	
8		***Range Riders.*** CBS Film. (W)	**17.5**		9.5 knxt 7:00pm	27.5 wbz-tv 7:00pm		8.2 weco-tv 5:00pm	25.5 kpix 7:00pm	17.8 komo-tv 7:00pm	12.7 wtop-tv 6:00pm				20.5 wews 7:00pm	
9	6	***City Detective.*** MCA, Revue Prod. (D)	**17.3**		13.7 knxt 10:00pm	20.0 wbz-tv 10:30pm	4.9 wbkb 8:30pm	25.3 weco-tv 9:00pm		16.5 king-tv 7:00pm	8.5 wtop-tv 4:30pm		8.0 wmar-tv 11:00pm	27.3 wkrc-tv 8:30pm	16.5 wnbk 10:30pm	
9	9	***Liberace.*** Guild Films (Mu.)	**17.3**	4.5 wpix 7:30pm	11.4 kcop 7:30pm	13.5 wbz tv 1:30pm	12.7 wgn-tv 9:30pm	25.8 ween-tv 8:30pm	20.3 kpix 9:30pm	22.3 king-tv 8:30pm	8.7 wtop tv 7:00pm	6.8 wlw-a 7:30pm	12.3 wbal-tv 10:30pm	16.3 wkrc-tv 10:15pm	17.8 wews 9:00pm	
Rank this week	**Rank last week**	**Top 10 shows in 4 to 9 markets**														
1		***Famous Playhouse.*** MCA, Revue Prod. (D)	**20.5**									11.3 waga-tv 10:00pm	7.5 wmar-tv 11:00pm			
2	3	***Inner Sanctum.*** NBC Film (D)	**19.4**	6.9 kttv 9:00pm			17.4 wnbq 10:00pm	9.3 wten-tv 10:00pm	18.3 kron-tv 8:30pm	21.3 komo-tv 9:00pm						
3	5	***Heart of the City.*** UTP, Gross-Krasne (D)	**19.0**	6.0 kttv 10:00pm				12.3 weco-tv 6:30pm	16.0 kron-tv 10:30pm					17.8 wkrc-tv 8:00pm		
4		***Times Square Playhouse.*** Ziv (D)	**17.1**	5.9 kcop 8:30pm			7.7 wgn-tv 9:00pm			5.3 ktnt-tv 6:00pm						
5		***Counterpoint.*** United Tv, Bing Crosby (D)	**16.9**					13.8 weco-tv 9:30pm	15.0 kron-tv 10:30pm		6.5 wttg 7:30pm	7.0 wsh tv 10:30pm				
6	2	***Victory at Sea.*** NBC Film (Doc.)	**16.2**	8.7 knbh 10:30pm						13.0 komo tv 10:30pm					10.8 wnbk 7:00pm	
7	7	***Cowboy G-Men.*** Flamingo, H. B. Donovan (W)	**14.0**			14.5 wbz tv 6:00pm		12.5 weco-tv 2:00pm	5.5 kgo-tv 1:30pm					12.5 wepo-tv 1:30pm		
8	6	***Amos 'n' Andy.*** CBS Film (C)	**13.8**	11.0 web tv 10:30pm	16.4 knxt 8:00pm				15.8 kpix 7:30pm	21.0 komo tv 7:30pm	11.0 wtop-tv 7:00pm					
9	4	***Captured.*** NBC Film (D)	**13.1**	4.2 wor tv 10:00pm	7.2 kttv 8:00pm		6.9 wgn-tv 7:30pm									
10	8	***Joe Palooka Story.*** Guild Films (A)	**12.8**	5.4 wabd 7:00pm	4.0 kcop 8:30pm				10.8 kpix 5:00pm	11.3 komo tv 5:00pm	11.2 wnbw 7:00pm					

Show type symbols: (A) adventure; (C) comedy; (Doc.) documentary; (D) drama; (K) kid show; (M) mystery; (Mu.) musical; (W) Western. Films listed are syndicated, half hour length, broadcast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this market 1-7 June 1954. While network shows are fairly stable from one month to another in the markets in which they are shown, this is true to a much lesser extent of syndicated film shows. This should be borne in mind when analyzing rating trends from one month to another in this ar

*If blank, show was not rated at all in last chart or was in other than top 10. Classif

lm shows

cially made for tv

ATION MARKETS			2-STATION MARKETS				
Milw'kee	Phila.	St. L.	Birm.	Buffalo	Charlotte	Dayton	New O.
40.3	15.3	39.0	33.8	52.0	54.5	20.0	48.5
wtmj-tv 8:30pm	wcau-tv 7:00pm	ksd-tv 10:00pm	wabt 8:30pm	wben-tv 9:30pm	wbtv 9:00pm	whio-tv 8:00pm	wdsu-tv 9:30pm
		45.0			51.0	9.8	51.0
		ksd-tv 9:30pm			wbtv 9:30pm	wlw-d 6:00pm	wdsu-tv 9:30pm
16.0	16.2		25.5		52.5	21.3	
wcau-tv 7:00pm	wcau-tv 6:30pm		wbrc-tv 8:30pm		wbtv 9:00pm	wlw-d 9:30pm	
41.8		42.3				26.8	
wtmj-tv 7:00pm		ksd-tv 9:45pm				whio-tv 9:30pm	
34.8	10.3		20.5		48.8	22.8	41.0
wtmj-tv 8:30pm	wptz 10:30pm		wbrc-tv 9:00pm		wbtv 7:00pm	wlw-d 9:30pm	wdsu-tv 7:00pm
30.0	15.9	26.3		35.5	17.3		
wtmj-tv 8:30pm	wcau-tv 7:00pm	ksd-tv 4:30pm		wben-tv 7:00pm	wbtv 10:00am		
	13.0	29.0	16.8	21.3	33.5	19.0	
	wptz 6:30pm	ksd-tv 2:30pm	wabt 6:00pm	wben-tv 7:00pm	wbtv 5:30pm	wlw-d 5:00pm	
10.3			19.3		28.5		
wcau-tv 7:00pm			wabt 6:00pm		wbtv 12:00n		
						24.3	
						whio-tv 9:30pm	
	15.4	40.0	24.0	3.5		13.0	45.8
	wptz 11:00pm	ksd-tv 9:30pm	wabt 9:00pm	wbuf-tv 6:00pm		whio-tv 10:15pm	wdsu-tv 9:30pm
							49.5
							wdsu-tv 8:30pm
12.5							50.0
wcau-tv 7:30pm							wdsu-tv 9:30pm
							43.0
							wdsu-tv 10:00pm
					54.3		
					wbtv 8:30pm		
							38.3
							wdsu-tv 10:00pm
38.8	9.5						
wtmj-tv 8:30pm	wfil-tv 7:00pm						
	12.7	31.5					
	wptz 6:00pm	ksd-tv 12:30pm					
		7.3					
		wtvi 7:00pm					
	6.2			40.8			
	wfil-tv 7:00pm			wben-tv 10:30pm			
31.5			8.5	20.0			
wtmj-tv 7:00pm			wbrc-tv 12:00n	wben-tv 10:00am			

to number of stations in market is Pulse's own. Pulse determines number by measuring which stations are actually received by homes in the metropolitan area of given market even though station itself may be outside metropolitan area.



The 7th Farm Area in the Nation

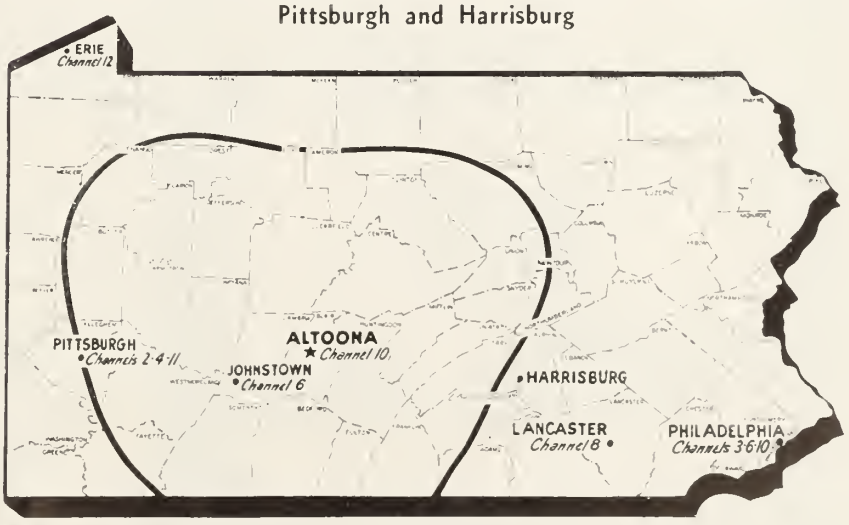
Telenews reports Altoona seventh in a group of 35 "preferred farm markets" with 79,220 TV farm homes within a radius of 50 miles of a TV station. No other Pennsylvania city was listed in this select group.

Is Covered by WFBG-TV

CHANNEL 10 **316,000 WATTS**

PLUS VALUES — OTHER
- Television Homes, 428,774
- Retail Sales, $1.9 Billion
- Tower Height, 990 Feet Above Average Terrain

The Station You Need to Sell the Rich Pennsylvania Area Between Pittsburgh and Harrisburg



WFBG TV... AM

The Gable Broadcasting Co.

ALTOONA, PA.

ABC CBS NBC DU MONT

Represented Nationally by H-R Television, Inc.

GYM SET

SPONSOR: T. S. Martin Co. AGENCY: Direct

CAPSULE CASE HISTORY: *In a single 60-second participation on* Kids Korner, *heard Friday afternoons (5:05-5:30), this firm advertised an outdoor gym set for children priced at $29.95. A $3.25 basketball was offered as a bonus to customers who mentioned the announcement. This offer was good, however, only on the Saturday and Monday following the broadcast. The store reported that a total of 41 sets were sold in these two days, bringing in a total revenue of $1,227.95. The cost of the single participation was only $40.*

KVTV, Sioux City PROGRAM: Kids Korner

TV results

COOKWARE

SPONSOR: Permanent Stainless Steel Prod. AGENCY: Direct

CAPSULE CASE HISTORY: *When this Fresno firm indicated an interest in television, KBID-TV set up a test schedule. Two mid-afternoon participations were placed in the* Dave Williams Show, *a program of music and chatter. Sets of stainless steel cookware were demonstrated and sold directly on the show. As a result of the test the firm sold $1,820 worth of merchandise. Cost of the participation: $70. A few days later the company signed for a continuing program of three announcements a week on the same show.*

KBID-TV, Fresno PROGRAM: Dave Williams Show

AUTOMOBILES

SPONSOR: Herrmann & Wilson AGENCY: Direct

CAPSULE CASE HISTORY: *When station KZTV was built one studio was especially designed as an auto display room. Herrmann & Wilson, local auto dealers, helped sell the station on the idea. They have sponsored a five-minute show on Saturday evenings ever since the station first went on the air. After the first eight weeks they reported the following: of 16 cars shown during the two-month period, 11 had been sold by the following Sunday mornings. In fact, one successful lead came in while the show was still on the air.*

KZTV, Reno SHOW: Medallion Theatre

SPORTING GOODS

SPONSOR: Pickard's Sporting Goods AGENCY: Direct

CAPSULE CASE HISTORY: *When this local sporting goods store decided to test tv's sales effectiveness for their type of merchandise, they bought one-half of WMFD-TV's* Gone Fishing *show on a one-time only basis. This program is heard on Fridays between 8:15 and 8:30 p.m. The cost was $44. These results were immediate: 15 complete rod and reel outfits plus one of the store's largest outboard motors were sold to viewers. The client credits better results from this sponsorship than from any other advertising venture.*

WMFD-TV, Wilmington, N. C. PROGRAM: Gone Fishing

CIGARS

SPONSOR: Bayuk Cigars AGENCY: Ellington & Co.

CAPSULE CASE HISTORY: *When the D. Kurman Co. in Milwaukee added Phillies cigars to their line, Bayuk Cigars added WOKY-TV to their ABC TV station lineup for the Saturday night fights (9:00 p.m.). Soon after, salesmen reported Milwaukee dealers showed a strong desire to take on the line because patrons were asking for the cigar advertised on the boxing matches. Many new accounts resulted and sales increased steadily.*

WOKY-TV, Milwaukee PROGRAM: Saturday Night Boxing Matches

FURNITURE

SPONSOR: Gilbert's AGENCY: Goldman & Shoop

CAPSULE CASE HISTORY: *The great sales problem of all Pittsburgh downtown stores is getting people to come into the vicinity to shop. A specialist in unusual furniture, Gilbert's has been using tv exclusively for this purpose. Joseph Gilbert, owner of the company, reports it has succeeded for him. Customers have come from all over the Tri-State Area to see the store shown over WDTV. Children, especially, want to see their "Fairyland of Furniture" (a special feature of the store).*

WDTV, Pittsburgh PROGRAM: Announcement

BUILDING

SPONSOR: Wholesale Building & Supply Co. AGENCY: Direct

CAPSULE CASE HISTORY: *When this building and supply firm decided to try television they selected a late movie on Friday nights as a test vehicle. A model kitchen was assembled in the studio for commercials. In the first five weeks of the 13-week contract, the firm gained enough leads to keep their salesmen busy for three months. They were forced to drop the show until the fall in order to catch up. For the present, an announcement a week has been substituted. The average sale from the firm's television program leads was $1,000.*

WREX-TV, Rockford, Ill. PROGRAM: Film

A new SPOT for sales

ON THE AIR AUGUST 14

A new "sales force" for advertisers

WGR-TV BUFFALO

Covering all of Western New York

CHANNEL 2

A station that serves its audience and its advertisers

REACHING OVER 410,000 TV HOMES

Sales effective coverage plus a bonus of 315,000 Canadian homes

NATION'S 14TH LARGEST MARKET

A market with an annual buying income of over $2,655,000,000

NBC BASIC AFFILIATE

Owned and operated by WGR Corporation

Representatives: U.S. — Headley-Reed • Canada — Andy McDermott, Toronto


WBBM GOES TO
25¢
FOR A DELICIOUS TREAT
TRY A
JELLIED FRUIT SALAD
WITH
LUCKY FREESTONE SLICED PEACHES
DRINKING STRAWS
DRINKING STRAWS



. . . *with your product!*

In supermarkets today, with their stocks of some 5,000 items and brands (all of them competing for the shoppers' attention), it takes something *extra* to maintain fast turnover. That's why WBBM has added a new dimension to food-store marketing . . .

WBBM Supermarketing

Once you qualify, WBBM Supermarketing arranges for *week-long* displays of your product in all participating stores, including 850 stores of the Kroger, A&P, National Tea, and Jewel chains. Together, these 850 stores account for approximately *50% of all grocery sales* throughout the entire metropolitan Chicago area.

Thus, your product gets the most effective two-way advertising-plus-merchandising selling in the Chicago area. In the stores, for a full week at a time . . . and on Chicago's biggest station, which has the largest audience (45% larger than the nearest competitor's) . . . the most quarter-hour wins (almost twice as many as *all other* stations combined) . . . and the most locally-produced shows (8 of the top 10, 13 of the top 15).

If you're in the market for customers in Chicago, get all the information on WBBM Supermarketing by calling Bill Miller at WBBM (Whitehall 4-6000), or the nearest CBS Radio Spot Sales office.

50,000 watts **WBBM RADIO**

Chicago's Showmanship Station

Sources on request.

YOU TOO
can be a



CONQUISTADOR . . .

"conquering" Spanish
sales in forty five counties of
Texas with a population
of over 690,000 Spanish
speaking consumers

We have over forty other "conquistadors" daily on

KCOR

R. A. Cortez, President

SAN ANTONIO, TEXAS

Represented by

Richard O'Connell, *Nat'l. Adv. Dir.*

40 East 49th St., New York 17, N. Y.
PLaza 5-9140

LOS ANGELES — SAN FRANCISCO

AGENCY AD LIBS



(*Continued from page* 10)

never appear again in the series since they were hired only as window-dressing in the first place. Or perhaps the bankers who put up the cabbage for the series will get itchy along the way when they discover the negative cost of $22,000 has jumped to $25,000 and then they may insist that Sam bring in the rest of the films for $20,000—which savings can only come out of quality—writing, shooting, editing and the other things that show up on the screen and in the rating books.

However, I do sympathize soulfully with the people who are forced to make pilots of their product before getting attentive ears (and eyes) at the agencies. The making of these one-shots is not as easy as rolling off a log—though the dangers of so doing are quite similar.

For instance, the pilot is No. 1 (as a rule) in the series. In approximately 25 minutes it must unfold the basic conflicts, introduce the characters, establish their dramatic relationships and whet appetite for further elucidation. While it is doing all this, it must stand on its own two feet as an interesting half-hour program.

Being No. 1 in the series, or at least the only example exposed to prospective buyers, it must be representative of the top quality which the writers, directors, producer et al can turn out. In other words, no one has the opportunity to improve as he or she goes along.

Then there is, as always in television, the problem of money. It is far more economical to produce pictures in groups of three or four or even five. But that little old pilot is done all by its lonesome and at times costs 30% to 40% more to make than any other episode.

Even such seemingly minor operations as the production of a main title are a hassle since most advertisers see fit to change whatever main title is on the show they purchase usually for reasons of sponsor identification. Therefore, it might seem the better part of valor to do the main title as cheaply as possible. But by so doing the producers may cheapen the impression their entire show gives.

So—we come down to the fact that a pilot film is necessary to make a sale, but our sympathies still go out to the folks involved in their production. Despite the problems, however, it's nice to be able to report that more and more well done pilots are making the rounds. Which is in distinct contrast to the way things were only a few seasons ago. ★ ★ ★

NOW TELECASTING

channel



KWK-TV ST. LOUIS

100,000 WATTS

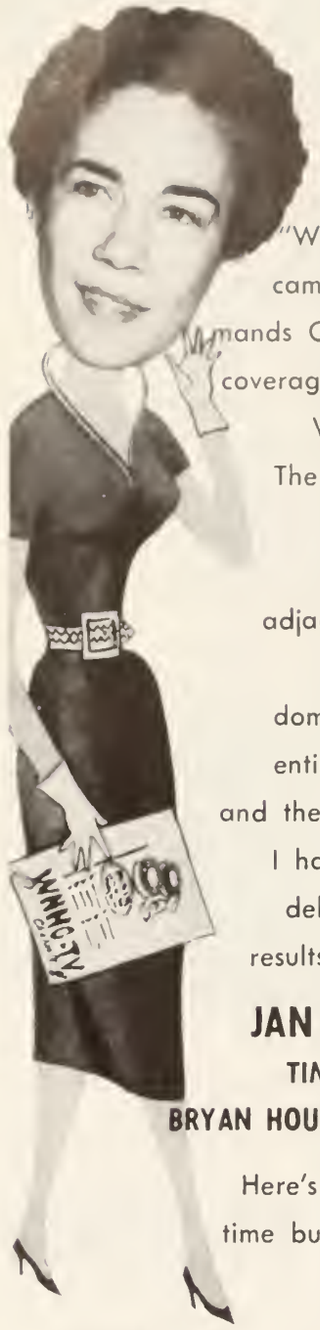
OVER 600,000 SETS IN THIS AREA

ANTENNA HEIGHT 563 FEET



Represented Nationally by

THE KATZ AGENCY, INC.



"Whenever a campaign demands Connecticut coverage, I check WNHC-TV. The programs make for valuable adjacencies . . . the signal dominates the entire market, and the schedules I have placed delivered the results wanted."

JAN GILBERT
TIME BUYER
BRYAN HOUSTON, INC.

Here's why most time buyers select WNHC-TV

MARKET . . .
• $6 BILLION *PLUS* IN BUYING POWER . . .
• 702,032 SETS IN THE AREA . . .
• 6 STATE COVERAGE
BETTER BUY? Naturally

WNHC TV 8
NEW HAVEN, CONN.

RADIO TOO!
Ask your KATZ man



agency profile

William McIlvain

V.P. in charge of Radio-Tv
Leo Burnett Co., New York

Chicagoan Bill McIlvain, who heads Leo Burnett's New York office, would never do to play an adman in a Hollywood movie. A fellow in his mid-thirties, he's built like a full-back, looks more like a conservative businessman than movieland's idea of an agencyman—and a tv producer at that.

"We're a service branch," he told SPONSOR in his Fifth Avenue office. "Our job is mainly that of supervising our network radio and tv shows and handling whatever production or network relations problems that may arise."

The problems he refers to matter-of-factly involve some $24 million in Leo Burnett air billings. During the past five years the agency has tripled its over-all billings ($44 million in 1953), and expanded its radio-tv operation so that better than 55% of its billings are now in air media: $16.8 million in tv, $7.2 million in radio.

"When I was sent to New York to supervise our shows and produce our commercials in 1948, I was able to handle the job alone," McIlvain said. "Today we have over 20 people in the New York office, all working full time on keeping our New York-originated network shows rolling smoothly."

These radio and tv programs and participations account for an average of eight hours of network air time each week. To mention a few: participations in *Howdy Doody* on tv, the Arthur Godfrey daytime radio and tv simulcast, *Helen Trent* and *Young Widder Brown* on radio, *Valiant Lady* on tv.

Leo Burnett accounts are diversified, ranging from food giants like Pillsbury Mills and Kellogg to cosmetic products like Toni, the Pure Oil Co. and a dozen or more national firms.

"Our increase in tv billings has not been at the expense of radio," McIlvain said. "One proof of our faith in nighttime network radio is our buy for Mars Candy and Toni. Starting this fall they'll cosponsor Art Linkletter's *People Are Funny* (NBC Radio, Tuesday 8:00-8:30 p.m.)."

When not talking radio or tv in his office, McIlvain can be found talking shop to his wife in their West Nyack home. Mrs. McIlvain, formerly Pat Murray, was a radio and tv actress, later a radio-tv reporter for *Printers' Ink*. She currently has the full-time job of raising three little McIlvains. ★ ★ ★

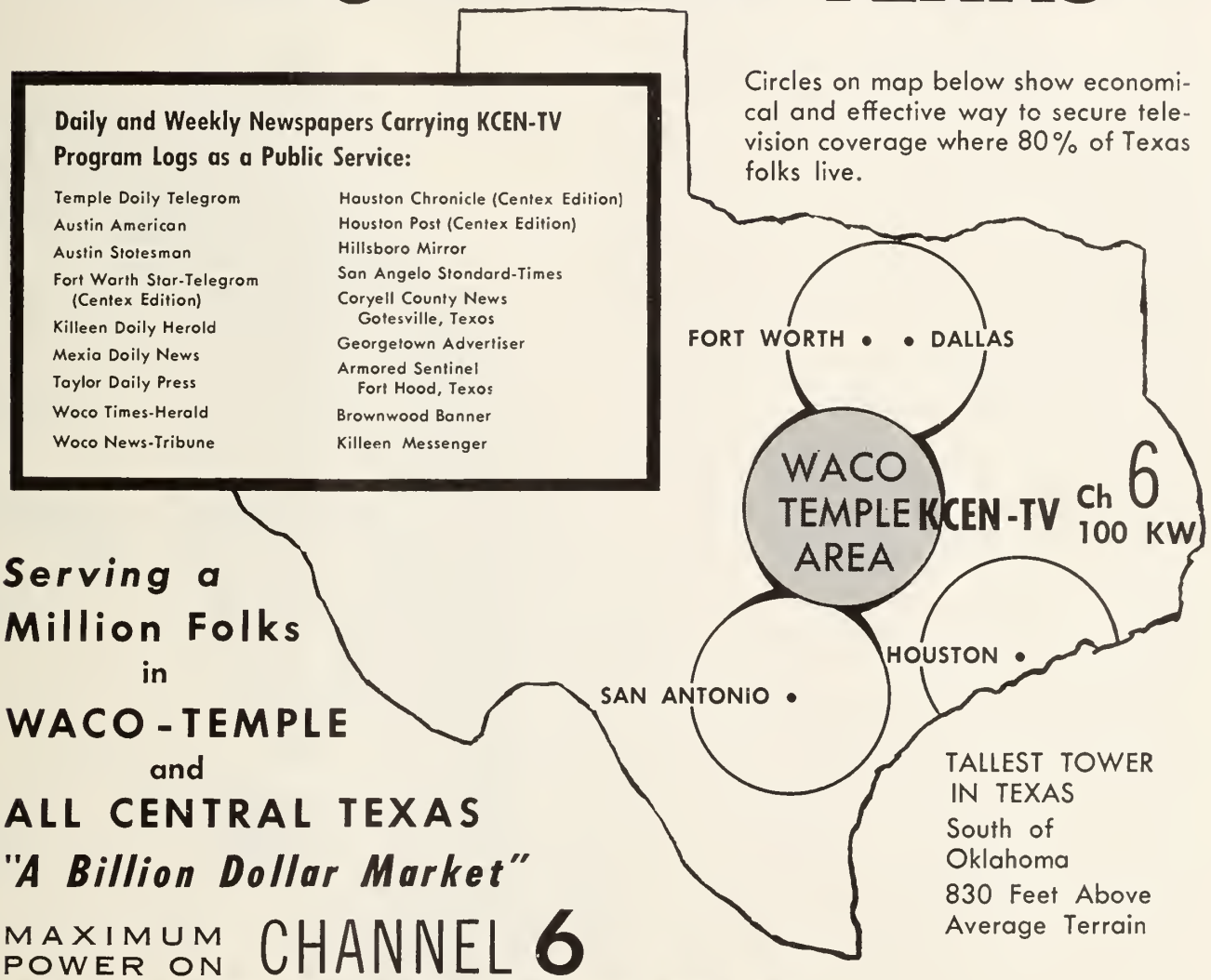
Big Power
Big Coverage *of a*
Big Market *in the*
Big State of TEXAS

The best Television Buy in the Southwest

Daily and Weekly Newspapers Carrying KCEN-TV Program Logs as a Public Service:

- Temple Daily Telegram
- Austin American
- Austin Statesman
- Fort Worth Star-Telegram (Centex Edition)
- Killeen Daily Herald
- Mexia Daily News
- Taylor Daily Press
- Waco Times-Herald
- Waco News-Tribune
- Houston Chronicle (Centex Edition)
- Houston Post (Centex Edition)
- Hillsboro Mirror
- San Angelo Standard-Times
- Coryell County News Gatesville, Texas
- Georgetown Advertiser
- Armored Sentinel Fort Hood, Texas
- Brownwood Banner
- Killeen Messenger

Circles on map below show economical and effective way to secure television coverage where 80% of Texas folks live.



Serving a Million Folks in WACO-TEMPLE and ALL CENTRAL TEXAS "A Billion Dollar Market"

MAXIMUM POWER ON CHANNEL 6

TALLEST TOWER IN TEXAS
South of Oklahoma
830 Feet Above Average Terrain

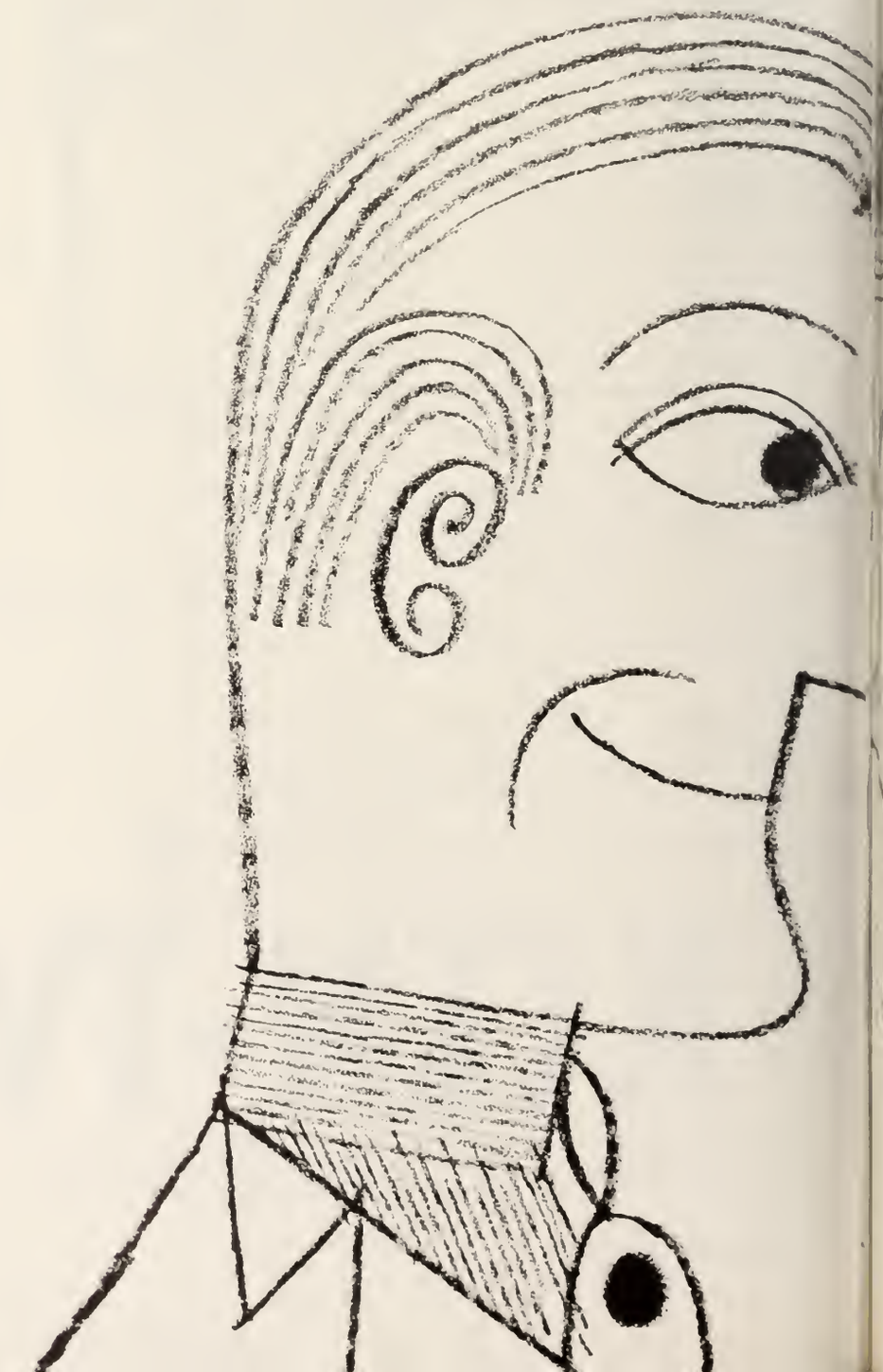
KCEN-TV

Studios and Transmitter at Eddy, Texas — Phone PR-3-6868 — Temple
Business Office: Temple, Texas — Phone 3-1846 — Waco
TWX — Eddy 4-8486

NBC
INTERCONNECTED
Best in Shows • Tops in Programing

Owned and operated by the Bell Publishing Company; represented by George P. Hollingbery, national representative; Clyde Melville Company, Texas representative.

THEY SEE EYE TO EYE! Every day three and a quarter million New York families spend over seven and a half million hours, watching WCBS-TV. That's an average viewing time of two hours and twenty minutes per family.



AND LIKE WHAT THEY SEE! In fact, New Yorkers spend one fourth more time watching WCBS-TV than any other television station. Picture your product where most people will see it most—on channel 2, New York: **WCBS-TV**

CBS Owned. Represented by CBS Television Spot Sales



Source: New York ARB, Jan.-Apr. 1954

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

What has happened of interest to advertisers in spot radio since you entered business

THE PICKED PANEL ANSWERS

CONSTANT AID TO CLIENTS

By John E. Pearson

President, John E. Pearson Co.



I could write a book in answer to your question for the reason that many interesting things to advertisers and others have happened since I went into the station representative business 15 years ago after having spent 12 years prior to that in virtually every phase of the broadcast business in a grass roots market.

Perhaps the most interesting thing that has happened to radio in the 27 years I have been broadcaster, salesman and representative, especially as far as advertisers are concerned, has been the constant, steady development of knowhow on the part of the stations to aid their clients, on and off the air, to make each and every campaign a success.

They have developed the technique of combining whatever is done in the way of air time with merchandising and promotion and working with field men, distributors and dealers to insure that everyone up and down the line gets results.

The radio stations of today in most markets that are not sold out are those who waited for advertisers to come to them instead of going out after them with suggestions from soup-to-nuts so that even before the campaign started, it was almost sure of success.

Most of the stations in the nation today that are outstandingly successful, and, in my opinion, will continue to be, are those who have depended on their own ingenuity—programing, sales, merchandising—rather than ride the coattails of networks or ratings and figure that the advertiser needs the station more than vice versa.

They are stations whose success stories are known by advertisers, their agencies and timebuyers from coast to coast. Rarely will such a station be chosen because of ratings of any kind—they have delivered in the past and all concerned know they will in the future, despite tv or any other media.

Truly, radio has grown up to the extent that despite the advent of television and its tremendous impact on the listening and viewing public, it will continue to prosper if owners and operators keep giving the public what it wants. This varies from market to market and area to area and it's a smart operator who keeps his finger on the pulse of the public in this regard.

All advertising is based on the premise of moving goods off shelves within the budget quota. Spot radio has introduced virtually every new product that has hit the shelves in the past several years and then has been kicked in the pants in favor of network radio, hitchhikes and cow catchers. Many have then come back to spot radio and —but excuse me, that's another story, and I hope I have answered your question on "what's happened of interest to *advertisers* in spot radio since you entered business."

Any questions?

SPONSOR welcomes questions from readers for use in this feature. Topics may be either of general interest or related to some specific air advertising problem.

INCREASED VITALITY OF SPOT

By John Blair

President, John Blair & Co.



As the operator of a company which has functioned in the field of spot radio for more than 21 years, I suppose my most obvious interest would be in the growth of the business from a very small personal operation to the point where our industry now provides the principal source of revenue for most major stations.

Of less obvious, but equally important interest is the increased vitality of the spot radio field, which currently is best expressed by the new and imaginative uses to which spot radio is being put by advertisers. Cases in point in recent months are Halo's integration of commercials into musical participating programs; Nescafé's and Ford's use of massive frequency; *Life* magazine's recognition of the sales power of local personalities, and similar improvements on the old established patterns.

We are no longer in the business of selling adjacencies to popular network programs. As a matter of fact, one of the most important developments in the spot radio industry in recent years is the decline in importance of the networks to the stations in the areas of program service and income.

This could have been a death blow to the industry; but the magnificent rally of stations to hold and increase their audiences through their own local programs and our effort to sell advertisers on the use of local programs is probably the most significant

development in modern radio history. As radio stations today increase their control over their own time and improve their programing in that time, the spot business cannot help but develop and increase further in volume and improve in service to advertisers.

SPOT'S COMPLEXITY

By Joseph J. Weed

President, Weed Tv Corp.; Founder, Weed & Co.



The station rep, benefiting by the experience of yesterday, tackles all problems of today with an eye on tomorrow.

This might sound like a paradox of time. But time is the station rep's stock in trade and, insofar as paradoxes go, the industry has thrived on them from the day of the catwhisker crystal set to the color television era.

Speaking of time, there have been great changes, indeed, in spot advertising since I entered the station rep field in the mid-1930's.

This was emphasized the other day when a veteran Weed salesman mentioned that, at one of the larger advertising agencies, he has to deal with 51 persons in contracting, selling and servicing for our client stations. This total is exactly 50 more people than he had to deal with—at the same agency—in the early days of spot broadcasting.

And that lone agency contact was not a timebuyer. (Not in title, anyway.) The spot salesman had to deal with a spacebuyer, also called by some a mediabuyer. And he had a tough fight on his hands because all spacebuyers were trained in evaluating and buying newspapers and magazine space—and radio (not to mention the seemingly remote dream of television) had yet to "prove itself" as an advertising medium.

Far be it from me to criticize the fact that *spacebuyers* were doing the *radio* time buying. I, too, was fresh from the newspaper field, having served for a number of years as an Eastern representative for several Hearst newspapers. And, as a matter

(*Please turn to page* 92)



a biq froq in a biq pond

A combination you can't beat... the booming voice of an established VHF station with maximum power, 1049 foot tower and CBS, ABC and Dumont programs in a pond that not only includes America's 25th metropolitan market but the entire eastern half of Virginia (including Richmond) and all of northeastern North Carolina. Buy the granddaddy of them all – then watch your sales curve climb.

Buy Only WTAR-TV to Sell America's Miracle Market

channel 3
NORFOLK

REPRESENTED BY EDWARD PETRY & CO. INC.


FUN-KISSED!
TOUCHED
Z-I-N-G!
ZIV-TV'S
FUNNY, SUNNY FAMILY SITUATION COMEDY
"MEET CORLISS ARCHER"
LAVISHLY STAGED!
SPARKLING SCRIPTS!
SKILLFULLY DIRECTED!
STARRING PERT ANN BAKER IN THE HILARIOUS HOME LIFE OF
America's favorite family!
BASED ON CHARACTERS CREATED BY F. HUGH HERBERT
FRESH AS A WINK... TWINKLING WITH LAUGH AFTER LAUGH! EVERY HALF-HOUR PROGRAM A COMPLETE STORY!

THE MAGIC OF YOUTH!





DEAR MR. ADVERTISER, MILLIONS HAVE APPLAUDED US ON STAGE, RADIO, IN BOOKS AND MAGAZINES. NOW, WE'RE READY TO SELL FOR YOU IN TV's MIGHTIEST SELLING FORCE, FAMILY SITUATION COMEDY. WHEN FAMILIES SEE THEMSELVES AS THE ARCHERS, YOU'VE GOT THEM BY THE EMOTIONS. BETTER WRITE, WIRE OR PHONE TODAY. LOVE *Corliss*

NOW READY IN ZIV-COLOR BRILLIANT, COMPATIBLE

★ BOBBY ELLIS as DEXTER
★ MARY BRIAN as MRS. ARCHER
★ JOHN ELDREDGE as MR. ARCHER



ZIV-TV

ZIV TELEVISION PROGRAMS, INC.
1529 MADISON ROAD, CINCINNATI, OHIO
NEW YORK HOLLYWOOD

round-up

Third of U. of Alabama radio-tv graduates get radio jobs

How many graduates of radio-tv schools get jobs in broadcasting?

On the basis of a study done by Irvin S. Liber, commercial manager of WZOB, Fort Payne, Ala., about one-third of the University of Alabama's radio and tv school graduates can be expected to end up working in broadcasting or closely allied fields.

Liber made his study of radio-tv graduates as part of his work for a Master's Degree at the University of Alabama in the fall of 1952, but the results have just now been released. Liber told SPONSOR that he mailed questionnaires to 135 graduates of the U. of A.'s Department of Radio & Television. There were 93 questionnaires returned, of which 36 were from persons then working in broadcasting. One was working for an advertising agency in 1952. Liber told SPONSOR that in May of this year one graduate was with a New York agency and another was with an agency in Birmingham.

Of the 36 graduates with broadcast stations in 1952, seven were station managers; five were program directors; five, salesmen; five, producers; four, traffic managers; three, news or sports directors; two, announcers, and five held other broadcasting jobs. More than seven out of 10 graduates in broadcasting were at radio stations. ★ ★ ★

New KNX afternoon show features live music, talent

Investing in live talent, KNX, Los Angeles, has started a new afternoon radio program called *Matinee*. It's a variety show which features live music, interviews with celebrities and sketches. *Matinee* runs 70 minutes, offers sponsors minute participations. The station feels investment in live talent is important to help create listener excitement.

Co-starred on the program are comedian Bill Ballance and Hollywood reporter George Fisher. M.c. is Johnny Jacobs. Musical talent includes vocalist Roberta Linn, the Ramona Trio (organ and piano duo) and guest soloists. Max Roby, KNX newsman, airs brief news reports twice during the show.

Merchandising and promotion aids offered to sponsors include on-the-air and newspaper promotion plus product displays on the *Matinee* stage before the daily studio audience of 400 people. ★★★

Johnny Jacobs, 'Matinee' m.c., watches Roberta Linn go through song routine on new program



Livestock group uses air to up lamb consumption

You know about the cobbler's children going barefoot. There's a similar kind of situation in Utah. That state is one of the nation's biggest sheep producing states—yet the per capita consumption of lamb is only half the national average of four pounds per capita.

To persuade Utah people to eat more lamb, the Salt Lake City office of the Producers Livestock Marketing Assn. is using 60 announcements a week on KDYL, Salt Lake City and 12 tv commercials weekly on KTVT, Salt Lake City.

Gale Smith, public relations director for the Salt Lake branch of the livestock association, says the campaign on KDYL and KTVT marks the first time any livestock organization has turned to the air on a large scale to increase product consumption.

The radio-tv announcements punch home little-known facts about lamb, each announcement covering only one fact. Some 20 different reasons for eating lamb are presented. ★ ★ ★

WNAX-KVTV cooking show pulls 8,000 women

WNAX and KVTV, Cowles Broadcasting stations in Yankton and Sioux City (South Dakota and Iowa), and the D. K. Baxter Co., Frigidaire distributors in Sioux City, got together to sponsor a "Frigidaire Cooking School" recently, to take place at the Sioux City Municipal Auditorium. The program was to feature food demonstrations by KVTV's Jan Voss, and WNAX's *Your Neighbor Lady*, Wynn Speece, showing how to prepare easy summer recipes and meals.

In response to the on-the-air promotion preceding the event, an estimated crowd of 8,000 women descended on the auditorium the morning of the big day. However, since the auditorium could hold only 5,000 persons, some 3,000 ladies had to be turned away, according to a spokesman for the stations.

Sioux City merchants profited from the affair, reports the stations, some reporting record-breaking businesses for the day. The leading department store reported a 28% increase in business over any previous Tuesday in its history. ★★★

WJBK-AM-TV wins award for effective match ads

Radio and tv stations know how to do effective advertising in competitive media. This was again emphasized recently when WJBK-AM-FM-TV, Detroit, won the match book industry's "Joshua" award for the best book match advertising in its business classification.

The "Joshua" plaque, named for Joshua Pusey who invented the book match 62 years ago, was given to WJBK for "distinguished use of match book advertising."

The winning WJBK matches were packed into small replicas of tv sets and sent to sponsors and agencies when WJBK-TV began operating with 100 kw.

Battin study shows tv programs help students

Is television a detriment to study?

Apparently not. T. C. Battin, who studied the effect of television on children in the first 12 grades of school, found that in grades seven through 12, 81% of the students affirmed tv viewing did not interfere with homework and that there was little change in established habits of reading and hobbies. Furthermore, certain types of programs actually helped studies.

Battin's study (which covered 530 boys and 583 girls in Ann Arbor, Mich.) has been reprinted in a 20-page booklet by the National Association of Radio & Television Broadcasters and mailed to NARTB member stations. The study contains charts and tables showing the average number of hours spent televiewing by age and sex, the most popular programs, reasons for liking the programs, new things learned by the children while viewing, how tv has helped children understand school subjects. ★ ★ ★

Briefly . . .

Just how seriously listeners take casual remarks made on the radio is indicated by a situation at WNEW, New York. Bill Kemp, one of the outlet's morning m.c.'s, commented one day that a $10 raise would help his financial status a whole lot. Then he said that if any listener could provide him

(*Please turn to page* 139)



Introducing...



1 MANAGEMENT: Capable management creates community confidence. Sound operating policies, consistently applied, insure listener respect for the station *and* its advertisers.

2 FACILITIES: Assigned power and frequency, implemented by first-rate technical equipment and personnel, determine the station's geographical area of influence.

3 PROGRAMMING: Imaginative local programming adapted to the interests and tastes of the area, and skillfully blended with network programming, build large and responsive audiences.

4 PUBLIC SERVICE: Energetic devotion to the public welfare . . . in education, in health and safety, in economic development . . . creates station stature in its community.

5 MARKET: The importance of a station as a marketing entity is determined by the *total* area it serves, in terms of number of people, their needs and buying power.

he Measure of a GREAT RADIO STATION

Rdio's immense strength is employed most effectively when there is a clear distinction between a *great* station and just a good station. Great stations invariably give the advertiser far more for h money, not only in size of audience but in p stige and believability.

W represent only 12 stations of the more than 2,00 in operation. But these 12 are great stations. Eh one is unquestionably the leader in its area of influence. In aggregate, these 12 stations serve nerly one-fourth of the nation's buying power.

To designate the kind of radio stations we are privileged to represent, we introduce on the opposite page a mark of distinction that states the five elements which make a station great.

To use radio better, may we suggest you ask one of our representatives to give you a run-down on these 12 stations, to tell you how they exemplify these five points that measure greatness. You'll discover facts about today's influence of radio which you may never have guessed . . . facts which give each of these stations its distinguished personality.

THE HENRY I. CHRISTAL CO., INC.

NEW YORK — BOSTON — CHICAGO — DETROIT — SAN FRANCISCO

REPRESENTING

WBAL	Baltimore	(NBC)	*The Hearst Corp.*
WBEN	Buffalo	(CBS)	*Buffalo Evening News*
WGAR	Cleveland	(CBS)	*Peoples Broadcasting Corp.*
WJR	Detroit	(CBS)	*The Goodwill Station, Inc.*
WTIC	Hartford	(NBC)	*Travelers B'dcasting Serv. Corp.*
WDAF	Kansas City	(NBC)	*Kansas City Star*
KFI	Los Angeles	(NBC)	*Earle C. Anthony Inc.*
WHAS	Louisville	(CBS)	*Louisville Courier-Journal & Times*
WTMJ	Milwaukee	(NBC)	*Milwaukee Journal*
WGY	Schenectady	(NBC)	*General Electric Company*
WSYR	Syracuse	(NBC)	*Herald-Journal & Post-Standard*
WTAG	Worcester	(CBS)	*Worcester Telegram-Gazette*

ALL-MEDIA BUYER

(*Continued from page 36*)

"How long do you have between this first discussion and the actual presentation to the client?" SPONSOR asked one Y&R buyer.

"As much as three or four weeks. During that time I'm constantly in touch with the contact people to keep up-to-date on new developments." The buyer called in his secretary and asked her for a file on one of his clients. She came back a moment later with a folder large enough to serve as an overnighter and crammed with pamphlets, brochures, memos, notes.

"That's just the material I accumulated and studied before making the recommendation for the budget presentation," the buyer concluded.

The presentation to the client may be made entirely by the contact man in the product group with or without other members of the group. But often the media buyer is asked to make the media pitch himself. In any case the presentation is the outgrowth of work and planning done by the product group—and the buyer as representative of the media department is expected to shape the media strategy.



Same old story in Rochester . . .

WHEC WAY OUT AHEAD!

Consistent audience rating leader since 1943.

WHEC

CBS

ROCHESTER, N.Y.
5,000 WATTS

Representatives . . .
EVERETT-McKINNEY, Inc., New York, Chicago
LEE F. O'CONNELL CO., Los Angeles, San Francisco

Since a few months may elapse between the over-all budget allocation and the actual campaign, reversals of the original approach occur frequently.

"Particularly because of last-minute tv availabilities," sigh the buyers.

A specially suitable network tv availability may cause a buyer to shift gears on the recommendation of budget allocation he had made originally.

"I might find, for example, that such a network availability is tempting enough to either ask for an additional appropriation or else to take money away from other media," a buyer told SPONSOR.

The fact that he's the man who tells the client, for the agency, how a budget should be spent gives the Y&R all-media buyer important executive status. He has a big responsibility towards his clients. In his own department he is given the research, mechanical and clerical tools by the media operations group, and the help of his all-media buying assistant. From the other men in the product group he is accorded the respect and status of the media strategist that he is.

Contrast the all-media buyer's status with what *can* happen to the one-medium buyer. When conditions are at the worst, his job on a particular account can start somewhat along these lines:

He comes in one morning to find a memo announcing he is assigned to a new account. An hour or so later he sees the account executive. The a e gives him a briefing about the product and the amount of money he has to spend. He then gives the timebuyer a tentative market list.

"Now let's see what you can come up with in morning radio time—say, three or four announcements per market per week, except for the starred cities—figure on eight or nine announcements a week there."

List in hand and a few hasty facts in mind, the timebuyer leaves the account executive's office without much idea as to the whys and wherefores involved in the campaign.

"Ours not to wonder why,
Ours just to buy and buy . . ."

The Y&R buyer, on the other hand, must evolve his own buying approach from the patchquilt of factors about the products and media he has to consider.

Since as many as six or eight months may pass between the budget allocation and the start of the campaign, he must remain flexible in his ideas about the best media breakdown. He also has to stay informed about the client's ever-changing distribution and sales pattern.

"Of course some product problems just naturally lend themselves to certain media," one Y&R man explained. "The introduction of new products in many cases would almost surely require a spot campaign—that is, locally placed radio, tv and newspaper advertising. This follows since few new products are launched with complete national distribution."

Other types of product problems usually cannot be solved through such a pat rule. In making his recommendation for media allocation, for example, the buyer must consider the copy department's time or space requirement. He may find short air announcements are impractical because the product story requires at least a minute to do a selling job.

Though his title is "media buyer," the Y&R buyer has responsibilities approximately comparable to those of an associate media director at a semi-integrated or departmentalized agency. (For discussion of the organization of a semi-integrated media department, see "The group approach at Benton & Bowles," SPONSOR 26 July 1954.) On his accounts, the all-media buyer reigns supreme.

There are, at Y&R, five associate media directors. These, however, act mainly as media buying supervisors, in that way providing a top-level recourse to buyers who run into some major difficulty on one of their accounts.

Who're the people with final responsibility in Y&R's media department?

To get a graphic picture of the lines of responsibility, take a look at the chart on page 35. By comparing this chart with the organizational chart for Benton & Bowles' media department, you can see that integration starts at different levels at these two agencies. At B&B the associate and assistant media directors are the all-media men. Below them, timebuyers and spacebuyers are assigned to accounts by groups—groups for which the associate media director does the planning. At Y&R the media buyer, of course, does the planning himself.

Top boss of the Y&R department of media relations is Peter Levathes, v.p. and director of media. Though he's the head man of the media department, Le-



HERE!

Management at WBAL

rich in experience in good broadcasting and offering continuous service to the public, operates "One of America's Great Radio Stations."

Facilities at WBAL

are, in every regard, unexcelled in the radio industry and surpassed by none.

Programming at WBAL

combines the best from NBC with the best of local talent and services presented with skill and imagination to fully serve the huge audience.

Public Service at WBAL

is one of the station's major interests because of the certain knowledge that this is the way to the heart of our communities. This is attested by the numerous national and local awards received by WBAL.

Market at WBAL

sixth largest in America, rich, stable, responsive, includes 4,225,500 people.

By all five measures—and more—WBAL stands proudly with the other stations represented by the Christal Company as "One of America's Great Radio Stations."

NBC affiliate • 50,000 watts **WBAL** *radio Baltimore*

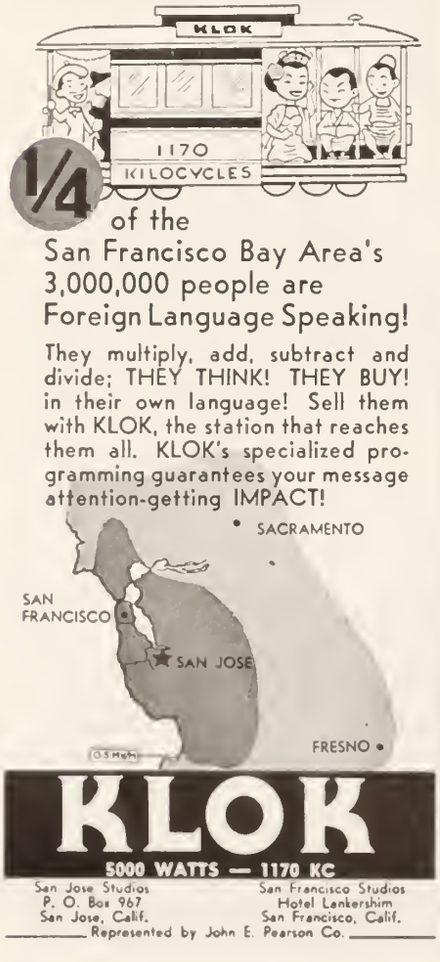
Nationally Represented by The Henry I. Christal Co., Inc.

vathes, strangely enough, was not a media man prior to joining Y&R in January 1953. He was brought in for his top administrative experience, which he gathered in over 12 years with 20th Century Fox. He joined the movie company in 1937 as assistant to the president and left the firm as head of Movietone sales.

"What's the biggest advantage you see in this integrated system?" SPONSOR asked Levathes.

"The fact that the buyer gets a more intimate knowledge of the client's objectives and never gets so bogged down by detail work that he'll lose sight of these aims," Levathes, a big man who looks completely at ease in his vast and functionally furnished office, speaks with great conviction about the New Look of Y&R's media department.

"The reason this system serves our clients' interests best is the fact that the all-media buyer is not a special pleader for a particular medium. He isn't fighting for a larger appropriation on car cards just because he's the transport buyer. Since he has an overall view on the client's objectives, he's just interested in allocating the budget in the most efficient way."



Levathes' functions are creative as well as administrative. As media director he is a member of the account review committee which acts as an advisory body within the media department. This committee is composed of Levathes, his executive assistant Pete Matthews and the five associate media directors.

The account review committee keeps track of the activity within the department, assignments to buyers. It does not, however, review every plan, but rather trusts the media buyer assigned to the account. The plans board of the agency, of which Levathes is a member, determines what presentation finally goes to the client.

When he'd finished explaining his organization to SPONSOR, Levathes led the way from his office into the corridor to the office adjacent to his. Here executive assistant, William "Pete" Matthews, acts as buffer between intradepartmental problems and Levathes. A former college professor, who joined Y&R 10 years ago after considerable editorial and business experience, Matthews also supervises some accounts himself. He explained to SPONSOR the several reasons for the reorganization two years ago.

"For one thing, we had the problem of the large number of contacts that were necessary within the media department and within the agency in order to coordinate one print and broadcast campaign for a single client."

Matthews thought his statement over for a moment, then added with a grin. "Of course, in a sense we've reshuffled these contacts. That is to say, where a radio rep previously had seven or eight timebuyers to see to cover all the accounts, he now must see 21 all-media men."

He added that generally the reps of the network and of large magazines seem to have licked this problem by assigning one particular man to the entire agency. "That way the man's familiar with our organization, our thinking. His efforts aren't duplicated by another guy from his outfit who might stumble into him in the waiting room. It doesn't waste the rep's time and doesn't waste the time of our buyers."

This matter of rep contact, it seems, still presents something of a problem. Matthews estimates that some 150 to 200 reps come in to see some 40 different people in the media department every week.

"And, of course, the media department can't and doesn't want to refuse to see the reps of any single station or newspaper, and we make every effort to give everyone a hearing although in the process of work it is sometimes difficult to see a salesman at the moment most convenient to him."

Where a timebuyer under the old system might have handled as many as seven accounts, the all-media buyer generally works on just three. However, the work load is equivalent, according to one buyer, to some 10 or 12 radio-tv only accounts, because he must now deal with reps from some five major media.

The picture is further complicated by the fact that print and broadcast representative organizations are generally not set up along the same lines. Radio-tv reps usually deal by account for the entire country, thereby following a pattern similar to that in any agency media department. Publications frequently deal by region. That is to say, one publications rep might work on food accounts in the New Jersey, New York, Connecticut area. Another one would handle the same accounts throughout the Midwest.

Within the agency Matthews has over-all operating responsibility but considers the buyer as the principal on his own account. In making account assignments to buyers, Matthews consults with the associate directors and takes into consideration the preferences of clients and other departments in the agency.

There are many factors for Matthews to consider: the buyer's previous media experience, possibly avoidable personality clashes within the account group itself, or even the matter of whether a client wants a woman buyer.

Mainly, however, assignments are made by work-load, by type of account and the buyer's own experience.

"No man has all magazine accounts," he added. "But if there's a man who's particularly good on magazines, he's likely to get a tough magazine account. This was the principle we followed when we began to take steps towards integration, as a matter of fact. We'd take a timebuyer and put him on an account that might be 80% radio-tv, and 20% newspapers. And we'd assign an assistant to him whose experience had been heavy in print media. In that way we could ease the buyer into the new medium. Today this integration is pretty well completed, and we were happy to see



the symbol is NEW

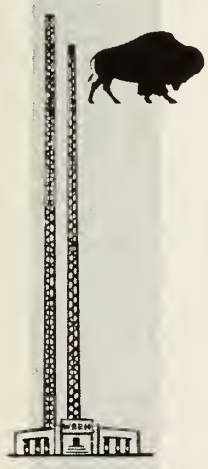
the theme is old to WBEN clients

This five-pointed star insignia is a graphic new way to symbolize the measure of a station's greatness — but WBEN has made these points dramatically known to sponsors during 24 years of quality radio service throughout Western New York and along the great Niagara Frontier !

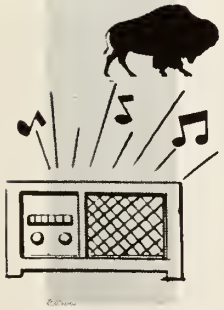
Yet — these familiar points of performance and service are very worthwhile repeating:



MANAGEMENT: Up-to-date policies based on the 74-year-old tradition of The Buffalo Evening News and implemented by 24 years of experience in radio have won audience and sponsor respect, loyalty and confidence.



FACILITIES: Modern, highly efficient 5000-watt transmitter for unlimited day-and-night operation. 930 Kilocycles — in the middle of the dial — and completely-equipped studios in Buffalo's Hotel Statler. News services include: The Buffalo Evening News, the United Press, Associated Press and International News Service.



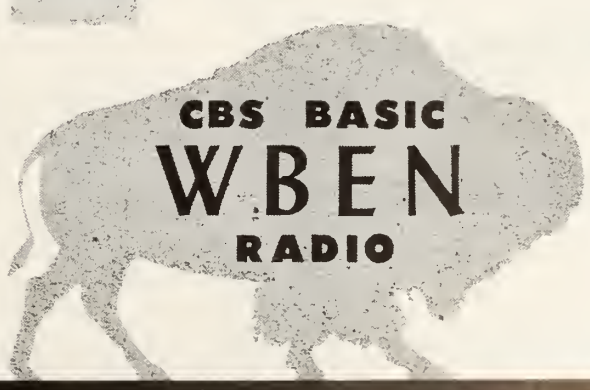
PROGRAMMING: CBS Basic Network programs combined with the best locally-produced shows and locally popular personalities . . . WBEN news, farm and home information, sports and music fill every radio listening need and desire.



PUBLIC SERVICE: WBEN aids in community betterment through sponsorship of educational programs like the University of Buffalo Round Table and the High School Forum, and encourages development of outstanding talent through the Voices of Tomorrow Contest.



MARKET: 400,000 families — a trading area of 1,400,000 people, employed in diversified industry and in agricultural production. The WBEN market is America's 12th largest . . . and WBEN has been the leading station in this market for almost a quarter century. (*WBEN is preferred by most listeners most of the time.*)



Represented Nationally by

The HENRY I. CHRISTAL CO., INC. • NEW YORK · BOSTON · CHICAGO · DETROIT · SAN FRANCISCO

few if any casualties in the reshuffle."

How did the buyers themselves react to the reorganization? SPONSOR asked.

"In the beginning particularly," Matthews told SPONSOR, "the older men tended to lean towards the medium they knew best. The integration was an easier step for the post-war additions to the department men who didn't feel that they were being thrown out of a medium they'd spent a decade or more with into one with entirely different methods of operation."

In talking to some five media buyers of diversified background afterward, SPONSOR found all of them enthusiastic about the new system. Not starry-eyed or unaware of the difficulties it has presented, but generally convinced that it has represented an important career step for them.

"You have so much more control over an account this way," said one buyer. "You're required to be completely familiar with all phases of the client's product and problems and that makes it far easier to make intelligent, over-all recommendations."

"I've had to reorient my thinking a lot during the past two years," remarked another. "At first it seemed as though I couldn't possibly digest all the new material about the many media that I'd hardly had any contact with previously. But now I feel that the new knowledge about print has given me another dimension of understanding of radio and tv. It's the difference between trying to describe what's happening in a room from watching through a keyhole to having an elevated swivel chair right in the middle of it."

"The problem was made a hell of a lot easier by my assistant," another buyer told SPONSOR. "He had experience in broadcast media while mine was in print. Of course, our associate media directors were all-media men and we could go to them for advice, and did. But it was helpful to work with a man right in my own office and intimately on my own accounts who had background that I lacked."

One of the systems that Levathes instituted to make the transition smoother was a Y&R school for buyers. Although he considers the integration completed, these weekly lecture meetings continue as a valuable exchange of information and a bringing up to date on various new research methods or other developments in the various media.

And the reps? asked SPONSOR. Are they as happy with Y&R's New Look as the agency and its clients?

Generally not. For one thing, each rep has a lot more ground to cover now, and it's tougher ground. He has to see 21 people instead of seven, if he's a radio-tv rep; 21 people instead of 14, if he's a print rep. Also, he's having a tougher time getting in to see the buyer, because each buyer has so many more people to see.

Yet there are the assistants who're trained all-media men and to whom he can make the pitch. No buyer would actually refuse to see a rep, but he might suggest that the rep either wait a couple of weeks, or, if it's urgent, that he contact the assistant.

Print reps, who're accustomed to working on a long-term basis, found it difficult at first to deal with buyers whose previous experience had been in broadcast media. The print reps had been accustomed to making an appointment once a month or even every two weeks to document a print pitch for a year in advance. And there might be three or even more reps from each magazine trying to see buyers, because one rep would handle food accounts, another automotives.

The radio-tv salesmen, who're used to working on short notice with two days to get in availabilities for dozens of stations, were quicker to realize how busy the all-media buyers are. Yet they, too, feel the need for constant contact with the buyers. A station of theirs might change character completely within a matter of days because of a change in programing. This is a factor that does not affect the print rep, whose papers' or magazines' character is determined generally by long-standing editorial policy.

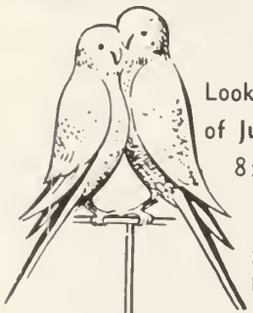
Some of the radio-tv reps contacted by SPONSOR mentioned that they hated to make a pitch to former print men. Print buyers are accustomed to ABC circulation figures. Most newspapers subscribe to Media Records or some other measuring bureau which provides the buyer with the precise editorial slant of the newspaper plus the lineage of advertising the newspaper has carried in the past in the various categories, e.g. tobacco, appliances, automotive. Radio or tv stations, on the other hand, rarely provide information on their advertising and the character of the station itself may be subject to change with a reshuffle of programing.

Other radio-tv reps, however, view the Y&R New Look with unqualified enthusiasm. Said Barry Keit of Headley-Reed: "As a former print man (for 19 years) I feel that rounded media experience gives a buyer a sounder foundation for judging each medium. I think each buyer's value is enhanced by additional knowledge of other media and the more knowledgeable a buyer he is, the easier he is to talk business with from the rep's point of view. The nature of advertising is such that it requires broad knowledge on the part of the adman. It's a mistake, I think, for agencies to follow the movie pattern of type-casting."

There's still a lot of dissension among the reps on the matter of the buyer's efficiency in the broadcast media if he's been in print for a number of years. Many feel that the theory of integration is fine, but in practice it creates big problems, particularly for the man who has to sell to 40 instead of seven people.

Media directors of other agencies have viewed the Y&R reorganization with interest—and skepticism. Most of them feel that the growth of the vari-

HOOPER Tells the KC Story!



Look at these figures of June '54 HOOPER 8:00 AM-12 N

The picture has changed!

Net A	—	25.8
Ind A (Negro)	—	16.0
KUDL	—	13.4
Net B	—	10.8
Net C	—	9.8
Ind B	—	8.8
Net D	—	7.2

KC Loves

Let your nearest FORJOE office show you the new June, '54, C. E. HOOPER

SOON . . . . DENVER, TOO!!

COVERS THE GREATER KANSAS CITY MARKET

KUDL

STUDIOS 1012 BALTIMORE BUILDING

KUDL — KANSAS CITY

KUDL—Kansas City
KDKD—Clinton

NOW FOR THE FIRST TIME HOME TOWN COVERAGE FOR GREATER KANSAS CITY.

for extra coverage Include • KDKD CLINTON

—IN THE GREAT KANSAS CITY MARKET

WGAR's
LEADERSHIP IN PUBLIC SERVICE



Measure of a Great Radio Station

. . . how it affects advertising results in Northern Ohio

We believe there is a definite relationship between a radio station's devotion to the public interest and listener response to advertising.

By serving our listeners better, we feel we have created a climate of believability —of listener loyalty—of dependence on WGAR—which makes our advertisers' messages more effective.

WGAR was the nation's first station in its class to receive the coveted George Foster Peabody Award for outstanding public service. WGAR, for the past three years, has been selected by a board of impartial judges as Cleveland's outstanding station for public service activity. WGAR, for seven of the past eight years, has dominated The Cleveland Press radio popularity poll—including first places every year for public service programming.

Does leadership in public service pay off for our advertisers? In the last "Radio Gets Results" competition sponsored by the Broadcast Advertising Bureau, WGAR was the *only* Northeastern Ohio station to win an award!

There are many other concrete examples of WGAR's selling power with the adult buying audience. For further evidence of WGAR's leadership in public service —and advertising results—contact your nearest Christal representative.

WGAR

THE STATION WITH 4½ MILLION FRIENDS IN NORTHERN OHIO

CBS • CLEVELAND • 50,000 WATTS • THE PEOPLES BROADCASTING CORPORATION

REPRESENTED NATIONALLY BY

THE HENRY I. CHRISTAL CO., INC.

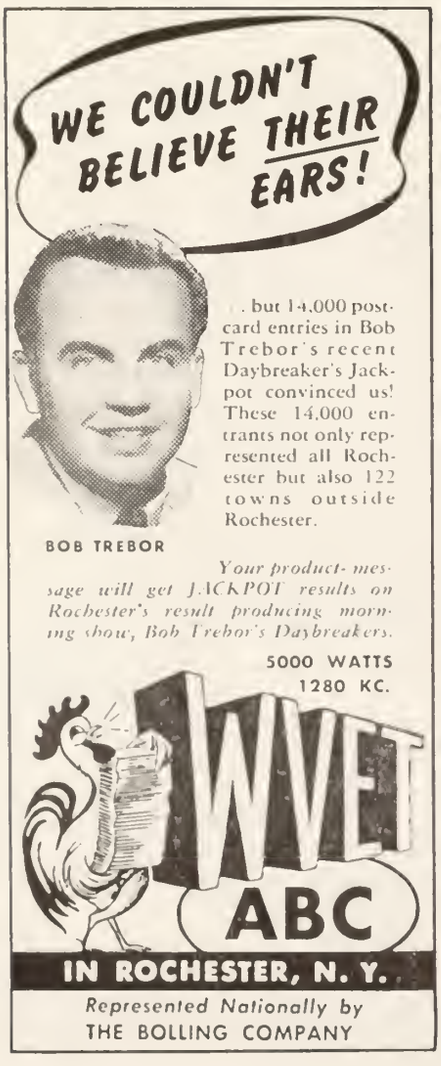
NEW YORK • BOSTON • CHICAGO • DETROIT • SAN FRANCISCO

ous media, e.g. tv alone, has been so phenomenal within the past five or more years that it's impossible for one man to digest all the information.

"You've got to have some men in your shop who're specialists in the various media," said the media director of one of the top 20 agencies. "It's been tough enough for radio buyers to assimilate tv buying, without adding media with an entirely different construction and philosophy."

Despite such skepticism, one other major agency, Bryan Houston, has also integrated the buying functions to the point where a buyer on one account buys all media. A number of other top agencies have reorganized along more conservative lines—with integration at the associate and assistant media directors' level. Several agencies are considering going to an all-media system.

In the meantime Y&R's media brass feels that the integrated department has emerged from its swaddling clothes and proved itself. They feel the New Look is here to stay.



Dancer-Fitzgerald-Sample is another agency with a new media approach. This agency began its integration process in the media department in 1948.

Says Dr. Lyndon O. Brown, D-F-S v.p. in charge of media research and marketing: "The process of training buyers in more than one medium has been gradual in this shop. We suited the speed with which we plunged people into another medium to the personality of the individual. Today, however, well over half of our buyers are versed in print and broadcast media both. I'd say that we have no more than perhaps three or four specialists left."

This approach does not apply to the assistant buyers who're generally familiar with one medium only. However, as they show potentialities for buying on their own responsibility, these assistants may then be switched to an account group in which they will learn another medium.

"We felt a long time ago that a buyer would have a better grasp of the client's problem if he had the opportunity to develop greater scope of knowledge about media." Dr. Brown told SPONSOR.

It was with this aim in mind that D-F-S undertook a reorganization of its media department six years ago. However, though the purpose was to train buyers for more creative media planning, the actual budget and media planning it not done at the buyer level.

Dr. Brown, as v.p. of media research and marketing, devotes his time entirely to creative planning. Under him, Lou Fisher, director of media, is most concerned with creative planning, though his responsibilities are administrative as well. A number of associate media directors combine the functions of supervising buying for various accounts and helping develop media strategy for specific clients.

In other words, though D-F-S has carried the integration process nearly to the same level as Y&R, the responsibility of media planning corresponds more closely to that at Benton & Bowles.

In the first article of this series (26 July 1954, page 36), SPONSOR discussed the semi-integrated system as practiced at Benton & Bowles and better than half of the top 20 radio-tv agencies. For an analysis of the traditional or separated media department see next issue. ★ ★ ★

SPOT RADIO

(*Continued from page* 33)

3. Spot radio can be promoted to the sales force and dealers, even though a spot campaign may mean 50 different things in 50 markets. Industry efforts are making dealers, distributors and retailers aware of the power of spot radio, eliminating for advertisers some of the hurdles of dealer-level spot radio education. Also spot radio offers an avenue whereby the advertising opinions and counsel of regional and local sales personnel can be sought, making them part of a firm's advertising plans.

The under-recognition of spot radio sometimes makes admen leery of promoting spot radio widely to dealers. There are many firms of course, where this in not the case. Firms like Colgate, Esso, Kirsch Beverages, Inhiston, Perfex, Shell, Lincoln-Mercury and Bristol-Myers—just to name a few—stress their spot radio heavily in dealer promotions.

But some executives think along the lines of this recent comment by a policy-level adman of a major soap company:

"One of the biggest drawbacks to spot radio is the lack of interest in the medium on the part of retailers. When one of our salesmen tells them, for example, that a product will be backed locally with big newspaper spreads or television, retailers know what we mean. But if you mention spot radio campaigns, even big ones, they're generally not equally impressed."

To some extent the problem of under-recognition exists for spot television as well as spot radio. But because spot tv is part of the newness and glamor that is tv, and because spot tv shows, especially on film, have developed so many stars and audience followings tv does not share fully the problems afflicting the older radio spot medium. Even so, the problems exist to some degree in spot tv. Anxious to build spot tv's identity as a recognizable ad medium early in the game, stations and reps have a strong desire currently to establish some form of television advertising bureau for spot tv.

But, as the soap firm's adman implied, it takes extra effort to make dealers enthused over a spot radio campaign.

What SPONSOR stated over two years ago (24 March 1952) in a report titled "Top management probes air media"

Hiding your light under a bushel?

Maybe you are and don't know it. Check the market covered by your present advertising and compare it with WJR's. You'll know then why some of the smartest advertisers—the ones who want to *move goods fast*—buy *spot radio on key stations*. That makes for a bright sales picture.

WJR is one of those key stations, smack in the heart of the Great Lakes market—over 13,000,000 Americans and almost 3,000,000 Canadians whose annual retail purchases alone are close to $20 billion. WJR sells those people, day after day. They respect WJR's integrity and they like the excellent local programming (budgeted at more than $1 million a year) and the fine network fare that WJR provides them night and day. The result—they respect and like the advertisers, too.

That's what you buy on WJR—key sales-power in a key market. It costs more and it produces more—the measure of WJR as a great radio station. The whole story on WJR is as easy to get as it is to phone your Henry I. Christal representative. Call him.

The Measure of a Great Radio Station

MARKET · MANAGEMENT · FACILITIES · PROGRAMMING · PUBLIC SERVICE

Represented nationally by

The Henry I. Christal Co., Inc.

New York, Boston, Chicago, Detroit, San Francisco

WJR



Detroit, 50,000 watts
CBS Radio Network.
WJR's primary coverage area: more than 16,000,000 customers



is still true to a large degree:

"In general dealers seem delighted with tv. They especially like to see themselves impersonated by good-looking actors and announcers. Tv visualizes owners, managers and clerks in retail establishments as smart, attractive, honest, wrapping up big purchases for well-stacked models making like they were housewives. Also tv scenery makes the average drug store, or gas station, place, trim, neat and chastely moderne.

"It gotten to the point that salesmen come back to the office and report 'Moe Schmoe says he won't stock any new product that doesn't have tv plans.'"

Sponsors and agencies are naturally not concerned with all this from the same standpoint as the media salesmen. Spot radio, to the men who pay the bills, sometimes draws a negative response because it involves extra planning, careful promotion, market-by-market selection and a lot of bookkeeping as compared with network air advertising. Why then should the average sponsor give a hoot about the fact that spot radio is noticeably underrecognized?

SPONSOR draws the answer from admen ranging from agency account executives to rep salesmen. These "reasons-why" were the concensus:

1. *Spot radio can help solve many top management headaches.* Sales of a product are seldom at an even level in all sections of the country. Management often faces the problem of a "weak" city, territory, or region. Since spot radio has complete flexibility of market and station choice as well as advertising vehicle, a heavy spot radio barrage, integrated with other sales and advertising efforts, will often stimulate sales within an area to bring them up to par. It can also function as a valuable supplement in areas where network coverage or magazine readership is light. Spot radio can do an effective job of launching, or testing, a new product.

Greater recognition of spot radio's scope, abilities and results at top corporate management levels will, spot proponents feel certain, avoid many a table-thumping conference in which key executives try to match budget dollars against marketing problems.

2. *Advertising impact, product sales are hypoed by better understanding of spot radio.* Knowledge of spot radio on the part of corporate management and key sales executives won't do much to increase its cost-per-1,000 advertising effectiveness. But it can make spot radio more effective in producing actual over-the-counter sales.

Here's how: Aggressive promotion of spot radio to retailers is likely to arouse dealer enthusiasm, increase cooperation in point-of-sale promotions that involve spot radio. This is no longer unexplored territory: stations, cooperating with the industry's Broadcast Advertising Bureau and leading retailers, have done an increasingly effective job in building local-level acceptance for the spot radio medium and its ability to sell. In turn, good point-of-sale promotion featuring one or more of spot radio's "glamor" slants acts as an extra "reminder" to customers at the point of purchase, maintaining advertising impact up to the point where the public makes an actual product choice.

On the other hand, lack of follow-through with spot radio won't cripple it. Many sponsors feel that spot radio should, as one drug advertising manager stated, "stand on its own feet without any further expenditures on our part." Spot radio can, and does.

Some guys are always thinking of WOMEN!



INCLUDING WREN

CHOICE OF TOPEKA WOMEN

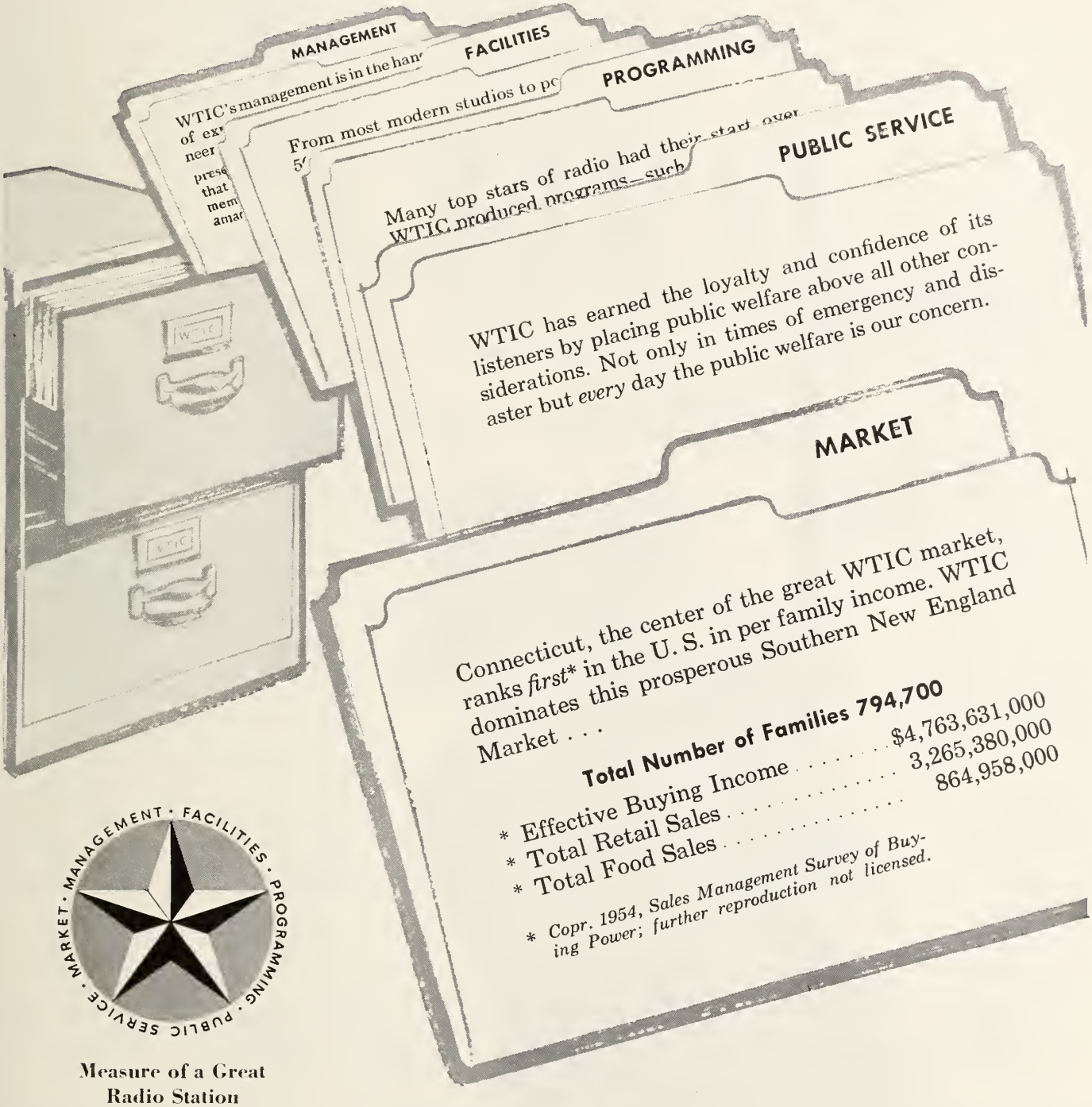
When you're talking about women—that's a subject we're expert on. Year after year, WREN's daytime ratings surpass those of any other Topeka station—and by a good margin. Local and network programs, tailored to the tastes of Eastern Kansas housewives make WREN tops with the ladies all day long.

Rep. by Weed & Co.



5000 WATTS ABC TOPEKA, KANSAS

WTIC...By Every Measurement
A GREAT RADIO STATION



Measure of a Great Radio Station

REPRESENTED NATIONALLY BY

THE HENRY I. CHRISTAL CO., INC.

NEW YORK — BOSTON — CHICAGO — DETROIT — SAN FRANCISCO

produce results without being explained fully to dealers. But, as the merchandising chief of a New York agency told SPONSOR "sales results from spot radio can be stepped up considerably by a generally small amount of extra money and promotional effort."

All of this, unfortunately, cannot be proved in precise mathematical terms; you can't say "spot radio is 20% more effective in producing consumer sales with a 5% additional expenditure to merchandise it to the trade." But the thumping successes of spot radio campaigns that *are* merchandised to dealers who in turn feature the spot radio in point-of-sale promotions serve as targets at which many another advertiser might do well to aim.

Among companies which know how to get the most out of spot radio is Shell Oil. It currently airs spot radio and tv newscasts and sports shows in the key cities of its 17 marketing districts throughout the U.S. Shell promotes its spot shows (the bulk of them are in radio) intensively throughout its sales channels, at the same time keeping close tabs on dealer reaction to the local-level campaigns.

Ed Schulman, Shell's radio-tv ad manager, explains the oil firm's spot philosophy this way:

"Sure, we could cover all our dealers with network programing. And it would probably call for less effort on our part to promote a network show. But we think we get more advertising effectiveness from a combination of radio and tv spot programs.

"From an advertising standpoint, these shows are extremely efficient. Each of our marketing districts has its own special selling problems, and in each area the media situation will differ. By using spot, we can pick the best vehicle to do a particular job in a particular market, guided by knowledge gained by our district salesmen and dealers.

"Actually, this approach keeps us in close contact with the dealers. By using strong local personalities in news and sports the dealers really feel that we are giving them plenty of local support. If we used network programing, they might feel they were being left out in the cold on advertising decisions, that the whole campaign was planned on some level remote from them.

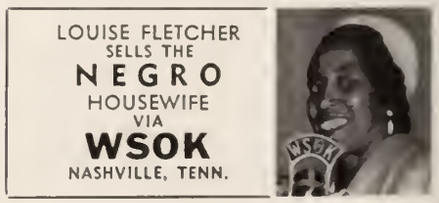
"We've found dealers are far more likely to support an advertising campaign if they feel they are an integral part of it."

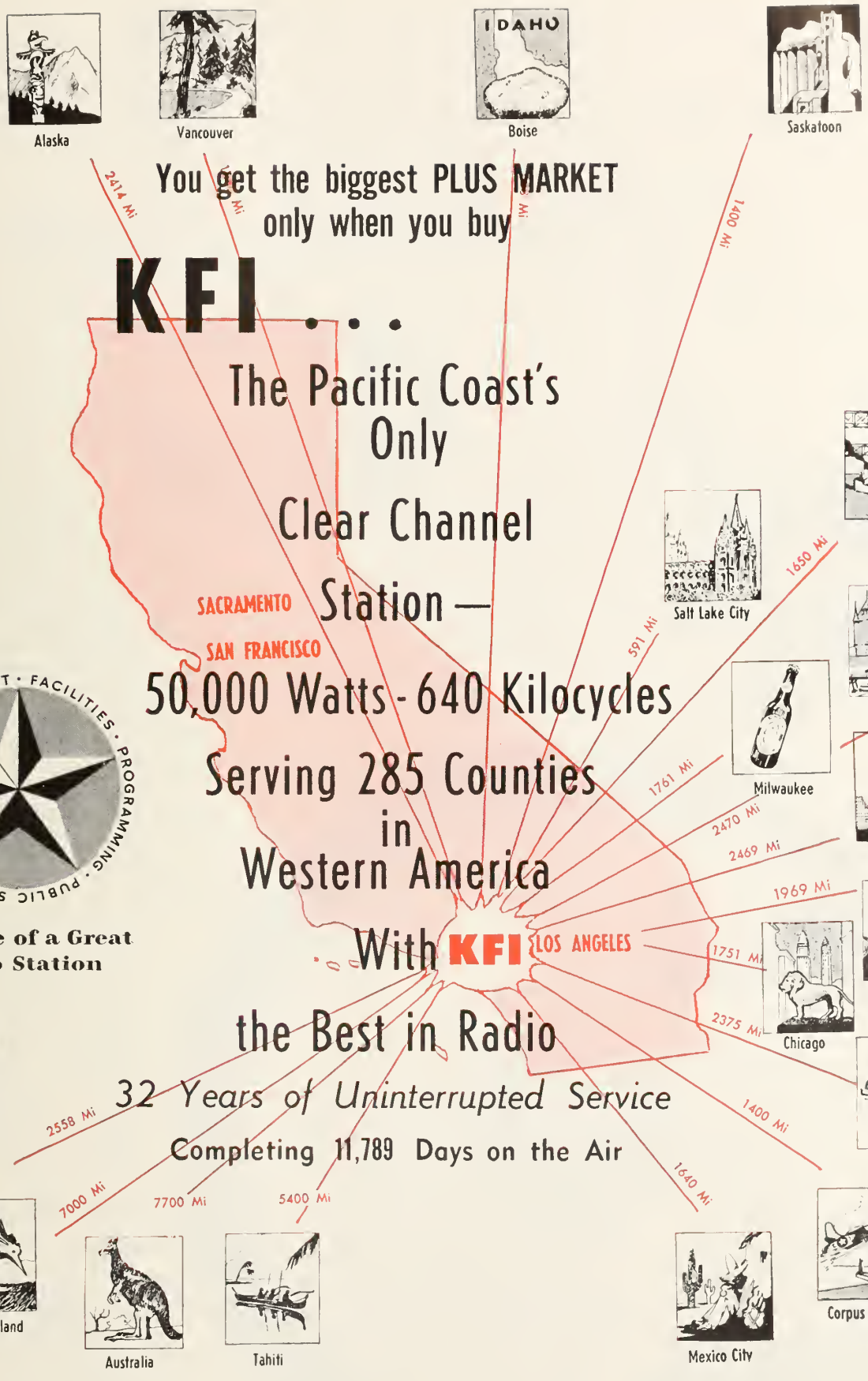
Actually since a dealer's frame of reference is local, and since his advertising thoughts are conditioned by what he hears in his local contacts, it makes more sense, spot radio savants feel, to bring dealers into the planning of spot radio than it does to seek their opinions on network air advertising.

"That's all very well," you may say, "but how do you promote to dealers a medium as varied and complex as spot radio—and promote in a fashion that matches up the presentations of competitors using network shows? You can carry around magazine or newspaper tear sheets. You can make up brochures on network radio and tv, and even on spot tv film shows. But what do you do with spot radio?

It can be done, and done effectively







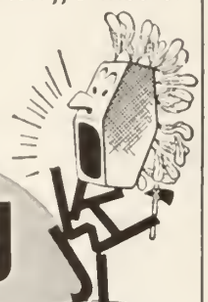
Represented nationally by the Henry I. Christal Co., Inc.
New York, Boston, Chicago, Detroit, San Francisco

KWJJ

GIVIUM ADVERTISER
BIG BARGAIN

"How" you say to KWJJ, Chief of Northwest Independents . . . and he tell you "how". He trade you whole Oregon country for little wampum . . . with plenty strong smoke signals. He show you how to scalp competitors . . . with no reservation! Join Chief KWJJ's tribe of happy warriors.

National Representative
BURN-SMITH CO., INC.



KWJJ
1011 S.W. 6th Ave.
PORTLAND 5, OREGON

CHIEF OF THE INDIES
*Independent Radio Stations

without pushing the costs of spot radio campaign out of line.

First of all, there is the matter of education. Sales personnel must be made aware of the positive advantages of spot radio today, for its low cost-per-1,000 outlook to the ability to reach the out-of-home audience. Usually, however, this educational job can be combined with the parallel task of promoting your actual spot radio purchases.

In other words, you'll be right for the most part if you assume dealers don't really understand spot radio and that it has to be explained as a medium at the same time it's being pushed as part of a campaign. Agency timebuyers, researchers and account personnel (in about that order) as well as reps and stations can provide factual background on spot radio. Industry organizations like the Station Representatives Association and BAB have also rounded up many impressive and basic facts about the spot radio medium and are anxious to assist advertisers in understanding its uses. ★ ★ ★

SQUAW DRESSES

(Continued from page 37)

Toria Tassi wanted to establish a mass market for these fashions but at the same time was concerned with creating a reputation as a high-quality retail store. It wanted to emphasize that it specialized solely in the manufacture and design of these dresses to set itself apart from the dozens of small shops which sold squaw dresses as well as many other kinds of frocks.

2. Phoenix, because of its ideal climate (Dan Schwartz, KPHO promotion director, told SPONSOR there are only five days of rain during the average year) has a heavy tourist trade, particularly during the months of January through April. According to the *Arizona Statistical Review*, tourists spent $135 million in the state in 1952. Toria Tassi owners realized one of their keys to success lay in finding the ideal medium to attract tourists.

Retail stores as a group traditionally rely on the local newspaper to carry the burden of their advertising. Retailers in all fields—from sportswear to women's specialty items—may well profit from this story of how radio helped establish a novelty retail store, and how it succeeded over print in boosting sales.

3. Once the right advertising medium had been selected, the problem revolved around getting a good copy approach to convince listeners—mainly the tourists—of the practicality and durability of these dresses. Squaw dresses manufactured by Toria Tassi are relatively expensive, retail for $19.95 to $100. Most sales fall into the $39 to $69 category. The more expensive dresses feature hand embroidery; machine embroidery is used on the cheaper styles. Toria Tassi owners wanted to emphasize high quality, expert craftsmanship. Another important sales point was the versatility of these dresses, the fact that they're just as appropriate for cocktails as for luncheons.

Thomas David and Malcolm Werner solved their problems by signing for participations in KPHO's *Make Mine Music*, an afternoon disk jockey show m.c.'d by Jack Carney, an established personality in the Phoenix area.

Here's a breakdown by product categories of the $135 million tourists spent in Arizona in 1952:

Miscellaneous retail purchases (the category covering Toria Tassi dresses



2,181,504
COWS
and . . .
LOTS OF PEOPLE, TOO!

Cows that help produce an income of over $3.4 billion, and people who spend over $2.7 billion of it at the retail level—That's the profit picture of WKOW's 53 county market. For more facts on this low cost coverage see your Headley-Reed man.

WKOW-CBS
MADISON, WIS.
Wisconsin's most powerful radio station
Represented nationally by HEADLEY-REED CO.

MEMO FROM DEE RIVERS —

TO: *All time-buyers*

Please call
Bernie Howard
Stars National
400 Madison Ave.
Plaza 8-0555
so that he can
tell YOU-ALL *what*

WEAS
and its new
50,000 *watt*
Westinghouse transmitter
on its same old frequency
1010
with its same old
non-directional antenna
is going to do in
GEORGIA
on
AUGUST 1, 1954

In Kentucky and Southern Indiana it's . . .



VICTOR A. SHOLIS, Director
NEIL CLINE, Station Manager
Associated with the Courier-Journal and Louisville Times.

Represented nationally by

The Henry I. Christal Co., Inc.

New York • Boston • Chicago • Detroit • San Francisco



Measure of a Great Radio Station

as well as hundreds of other items) accounted for $10 million; food and beverages, $40 million; lodging, $30 million; service stations, $20 million; auto accessories and repairs, $10 million; other transportation, $10 million; professional and personal services, $8 million; amusements, recreation, $7 million.

"Radio is an especially good buy in Phoenix because the climate makes most residents take to the outdoors," says Werner. "We're trying to reach the housewife, and many women spend their afternoons outdoors listening to portables after completing their housework in the mornings.

"Then, too, there are the tourists who get their news and weather information in a strange city on the radio. They're apt to be listening to portables or car radios during the day. Vacationers are generally in a relaxed mood, receptive to relaxed sales messages. We're convinced we've found the right buy for our needs, at the right price for our pocketbooks."

Toria Tassi owners attribute much of the success of their radio advertising to the informal delivery by M.C. Jack Carney.

Actually Carney never uses a fixed script for his commercials, never reads a specific message written especially for the program. His commercials are all ad-libbed and casual, are based on his own observations during a series of visits to the retail store. Occasionally Carney gets special instructions to play up a particular aspect of the operation, uses these instructions as notes. Price is never mentioned.

Although Carney never makes a specific pitch for mail-order business during the show, the store's address is included in every commercial. Werner reports mail-order business is up "substantially" throughout the state as a result of inquiries pulled by the radio show. No specific play is made for mail orders because Southwesterners are accustomed to shopping by mail, will write in for further information as a matter of course if a radio-advertised item provokes interest.

Make Mine Music commercials sell the Toria Tassi label rather than promoting a specific dress or design. They emphasize quality, workmanship, experience.

"Squaw dresses are pretty well established among Phoenix residents, and the tourists soon notice them on 'natives'," Werner told SPONSOR. "We don't feel there's any need to sell these dresses as a fashion trend. What we do want to concentrate on is building up our own name, our trademark.

"We feel Carney's ad-lib approach helps build listener confidence in our product because his delivery is so natural and sincere. He sounds much more convincing just speaking naturally than he would reading from a script."

★ ★ ★ ★ ★ ★ ★ ★

"We should spend on advertising without limit, so long as the gross income attributable to this advertising exceeds the cost of the advertising that permits the advertising department to deliver his extra gross income. To the extent that the advertising budget can be soundly presented within this framework, it is no longer subject to attack. . . . Perhaps our problem today is not that we are spending too much money on advertising, but rather that we are not spending enough on advertising. Only objective analyses will give us the answer to that basic problem."

FRANK W. MANSFIELD
Director of Sales Research
Sylvania Electric Products
Buffalo

★ ★ ★ ★ ★ ★ ★ ★

YOU ONLY NEED

2

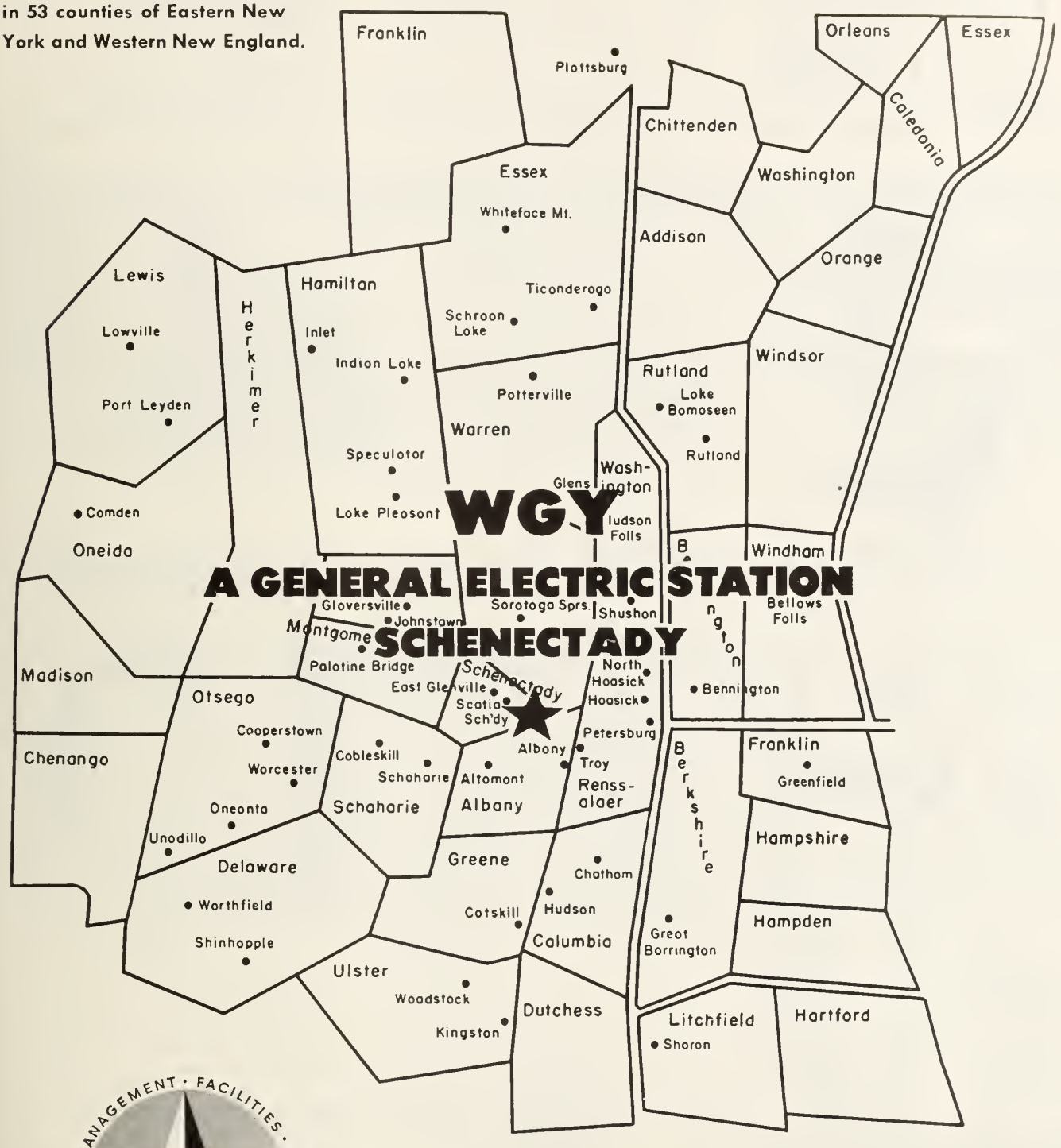
STATIONS TO COVER HALF OF TEXAS

KMAC 27 YEARS OF SERVICE
HOWARD W. DAVIS, Owner
SAN ANTONIO, TEXAS
5000 WATTS
ON 630

KLBS 610 on Every Dial
HOWARD W. DAVIS, Pres.
GLENN DOUGLAS, Mgr.
HOUSTON, TEXAS
5000 WATTS
ON 610

Ask the Walker Representation Co., Inc.

For 32 years WGY has been The Radio Voice of the Great Northeast, daily serving 878,130 radio families in 53 counties of Eastern New York and Western New England.



MARKET · MANAGEMENT · FACILITIES · PROGRAMMING · PUBLIC SERVICE

Measure of a Great Radio Station

Represented Nationally by

THE HENRY I. CHRISTAL CO., INC.

NEW YORK • BOSTON • CHICAGO • DETROIT • SAN FRANCISCO

The
"RESULTS"
STATION
in Washington



Represented Nationally by John Blair & Co.

are we happy ?
Si Señor!



THE MIGHTY "MIKE" OF
SAN ANTONIO
250,000 Milliwatts
kiwW
Spanish Language

National Time Sales—New York
Harlan G. Oakes & Assoc.
Los Angeles — San Francisco

To stimulate product identification, all commercials use the tagline, "Fashions out of the West." Werner and David, who were among the founders of the Arizona Fashion Council, which promotes Arizona-manufactured clothes, believe slogans like this one can help build up Phoenix as a fashion center. Easterner tourists, accustomed to thinking of New York as the hub of American fashions, need to be "re-educated" to the idea of fashions from the West Coast, Toria Tassi owners feel. They also believe this kind of slogan will help build brand identification when they branch out to other areas.

To supplement its regular advertising, Toria Tassi uses special "sales builder" saturation packages over KPHO during its heavy retailing seasons: for back-to-school promotions, for the winter tourist crowd and to herald new spring fashions. These announcements are apt to contain more hard sell than program commercials but again do not mention price or specific styles.

Thomas David originally began as a squaw dress wholesaler, selling to stores around the country. Soon after the launching of the Toria Tassi radio campaign, however, David and Werner suspended all wholesaling operations because of the great distribution expense involved. They are now manufacturing at the rate of 100 dresses a day only for their single retail outlet and mail order business.

Actually the squaw dresses manufactured by Toria Tassi and other Arizona dress producers are a far cry from the one-piece fringed affairs traditionally associated with American Indians. One of the most popular Toria Tassi models is a strapless two-piece number, with matching embroidery trimming the border of the bodice and hem of the skirt. Other two-piece dresses have wide sailor colors trimmed with contrasting embroidery. Many of the skits feature permanent pleating as well as the colorful embroidery designs that are a trademark of the squaw dress.

Encouraged by its upward sales climb Toria Tassi expanded its line to include children's dresses this past spring, labeling the new line "Demi Tassi"—a take off on miniature after-dinner coffee cups. The children's clothes are designed for the three-to-15 age group, are exact duplicates of the regular line in styling and workmanship. David and Werner were among the first Phoenix manufacturers to launch a special squaw dress line for children.

Future manufacturing plans include expansion into men's wear with a special group of gaily colored cotton shirts bedecked with the same embroidery that decorates the women's clothes.

And for the immediate advertising future, there's an expansion in the radio lineup planned for fall. Although no definite commitments have been made to date, Toria Tassi will probably add a program similar to *Make Mine Music* to the existing lineup.

"After all," says Werner, "when you've found the magic formula, why not stick with it? We couldn't hope for anything better." ★ ★ ★

SPONSOR ASKS

(*Continued from page 69*)

of fact, everyone I contacted came from a field somewhat removed from broadcasting. Specialists were not yet born and schooled in radio and tv: they had to be drafted from other fields—and publishing contributed a great amount of the new industry's personnel.

Publishers were well represented in the ownership of new stations; other industries, too, financed new transmitters cropping up in the nation's major population centers. There were insurance companies, department stores, fraternal orders, radio and electrical manufacturers and many other groups in the list of licensees. Trails had to be blazed and standards established. The comparison with printed advertising was inevitable at the start and it took ingenuity and perseverance to sell "coverage" to an advertiser trained to think only in terms of "circulation."

Set ownership figures, rate cards, coverage maps and availabilities had to be carefully presented to potential advertisers who were tough to impress with a type of ad they couldn't clip and paste in a scrapbook. But we expounded forcefully that it was a type of advertising that could show results on the cash register. We set out to prove that the new medium could reach people in an intimate and immediate manner, and that it could pack a terrific merchandising wallop.

It called for hard selling. It took

One of a Series about

What Makes WSYR a GREAT RADIO STATION



Elliott Gove
Timekeeper



Deacon Doubleday
RFD Farm Show



Jim Deline
and His Gang



Fred Hillegas
News Editor

Popular Local Personalities



Bill Martin
Sports



Carl Zimmerman
News Reporter



Robert Nelson
News Commentator



Rod Swift
News Reporter

Represented Nationally by

THE HENRY I. CHRISTAL CO., INC.

NEW YORK — BOSTON — CHICAGO — DETROIT — SAN FRANCISCO

WSYR ACUSE
570 KC

NBC Affiliate in Rich Central New York

BMI

"The American Story"

"The American Story" is another important BMI Program Series which joins such features as the Concert Music series, the Book Parade, Milestones and the other continuities used by hundreds of broadcasters regularly.

The staff of BMI can think of no more satisfying work, in the midst of a troubled world, than to play a part in the restatement, in words and music, of the fascinating story of our country's origin and growth.

Sample scripts of "The American Story" have been mailed to all broadcast licensees of BMI. Full details will be forwarded on request.

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL



Radio Station WJPS is a MUST if you want to reach the farm families in the three-state trade area served by Evansville, Indiana.

"Chuck" Muller, WJPS Farm Director, conducts two Big Farm Shows daily. WJPS is the only station in this area that employs a full time farm director, and Chuck is out on our Tri-State farms every day.

Does Chuck get RESULTS? Just ask Purina Mills of St. Louis. Every farm family in the Evansville area listens daily to —

"HOME ON THE FARM"
Monday thru Saturday
6:00-6:30 A.M. * 12:15-1:00 P.M.

Robert J. McIntosh, General Manager
REPRESENTED BY
The George P. Hollingbery Company

WJPS
"A RADIO IN EVERY ROOM"
Evansville, Indiana

plenty of shoe leather and midnight oil. Client stations and advertisers multiplied; television made its commercial entrance and became a major spot advertising medium of its own. The Weed staff grew from two persons in New York to 82 in offices located in seven cities.

But spot growth could not be evaluated by staff and client additions alone. It is better demonstrated by the constantly growing recognition of spot advertising's impact, and in greatly increased time sales.

The matter of adjacencies and availabilities was comparatively simple in days when full-hour network shows were commonplace. But as the roster of client stations grew with the years, network programs split to half and quarter hours. And the introduction of the "repeat" program, staggering the scheduling of network shows in the various time zones provided new adjacencies in those localities for spot programs, too. And the growth in disked and taped radio shows, and in filmed and kinescoped tv programs permitted the creation of virtually independent local schedules.

Because respective station schedules are so different in the various cities, the up-to-datedness of data on availabilities and adjacencies is a major adjunct to the selling of station identifications (I.D.s), spots and local programs to national advertisers. Familiar network shows are still prominent in station schedules, but they are interwoven with locally-sponsored programs that frequently outrank the network presentations in audience ratings and selling impact.

The acceptability and effectiveness of spot radio and tv have been proven through the years. An historic step in the industry was the formation of the Station Representatives Association, an organization that has done much to aid the spot advertiser as well as promote business for its member client stations.

A major current problem of the SRA is the repeated network encroachment (under various catch-phrase titles) into the spot radio and tv fields. The network offerings of segments, participations and announcements have been a salute indeed to the effectiveness of true spot programing which is achieved better—and with full program identity—via the separate local buys available through the station representative.

49TH & MADISON

(Continued from page 16)

has considered weekends a sellout or close-to-sellout period, and to the best of my knowledge the other independents out here have the same experience. A few thoughts on the subject which may be of follow-up interest:

Saturday afternoon has the highest sets-in-use average of the week in the Los Angeles out-of-home Pulse, with Sunday afternoon second. The LA in-home Pulse shows Sunday afternoon just 1/10 of 1% lower than weekdays. In San Diego, Hooper shows Sunday has the greatest listening of the week.

Several specific categories of sponsors have found weekends pay dirt on KBIG. Real estate subdivisions, for instance, especially in the burgeoning Orange County, Lakewood and Covina-Azusa areas, keep us booked right up to our limits of half-hour protection for competitive realtors. Incidentally Hadley-Cherry, Inc., builders tested their Sierra Park Homes subdivision with just two advertising media: KBIG and a Sunday newspaper. That was a year and a half ago and they have been with us each time they opened a new tract ever since. Ray Cherry told us, "The first weekend test on KBIG increased the number of families visiting our tract by 1,500%, with many more people coming in later in the week."

The beverage classification has been heavy on weekends. One big advertiser, the Dietonic low-calory division of White Rock, has been using saturation spots on weekends only for the past year. Maier Brewing's Brew 102 has used plenty of Saturday spots for over two years, since the start of the station. Rheingold and Olympia Beers use Sunday as well. A-1 Beer uses Saturday as well as weekdays. Delaware Punch uses Saturday spots, as does California-Nevada Bottlers. . . .

General Motors Acceptance Corp. is using KBIG as it is using several Eastern stations, for one-minute announcements on a saturation frequency Fridays, Saturdays and Sundays offering tips on where to go to have fun, weather, safety hints and so on. . . .

If you're still breathing after this overwhelming, heterogeneous list, just let me know and I'll send in a more complete roster!

Bob McAndrews
Commercial Manager
KBIG
Hollywood, Cal.

....The Measure of a GREAT NEW ENGLAND Radio Station

MANAGEMENT

WTAG was Central New England's first radio station. Through 30 years of successful operation, it has maintained its "first" position.

Managerial reponsibilities today include direction of a staff of 60 people—with active participation not only in its own field, but in the local affairs of civic, social and business groups.

WTAG is associated with the *Worcester Telegram* and *The Evening Gazette*; it is a Basic CBS affiliate.

PUBLIC SERVICE

WTAG is unsurpassed in the areas of public service which are of proven value to Central New Englanders.

Over 6,000 station breaks and nearly 400 hours of community promotion are provided annually by WTAG.

A full-time Community Service Director plans and produces material covering worthy subjects and is available for liaison work in community projects.

FACILITIES

With power — 5,000 watts — and frequency — 580 kilocycles, WTAG has the right combination for blanketing the Central New England area. It has separate FM and AM transmitting stations in ideal locations.

A modern, completely equipped mobile unit provides on-the-spot production.

Its main office is in the central business section of Worcester, with three studios, and facilities for tape recording and transcribing. WTAG is technically self-sufficient, with an auxiliary transmitter and standby generators.

WTAG
WORCESTER
MASSACHUSETTS

MARKET

Diversification and stability through industrial expansion, agricultural prominence, cultural and social activity make Central New England a prosperous area.

Worcester, third largest New England city, is the focal point of this 19th U.S. industrial area, with consistently high retail sales — now $1,087,596,296.

The facilities of a WTAG market research analyst are at your service.

Only WTAG represents the fullest potential in the self-contained, responsive market that is Central New England.

PROGRAMMING

Central New England's population of 1,029,110 is unusually diversified in its living and work habits. They like programs with local flavor, and WTAG provides them, with nearly half of its weekly 122 broadcast hours locally produced.

To personalize these programs, WTAG has men and women specialists of long-established popularity in women's affairs, sports, classical and popular music, agriculture, cooking, civic affairs, children's interests.

Four experienced newsmen devote full time to news coverage, with access to material from the AP and 200 correspondents of the *Worcester Telegram* and *The Evening Gazette*.

A program publicity director rounds out WTAG's excellent program facilities.



Measure of a great Radio Station

Represented by

THE HENRY I. CHRISTAL CO., INC.

NEW YORK, BOSTON, CHICAGO, DETROIT, SAN FRANCISCO

AFTRA American Federation of Radio Television Artists, an AF of L union. Composed of actors, announcers, singers and some soundmen. See SAG or Screen Actors Guild.

AGENCY Advertising agency whose function is to assist the radio or tv advertiser in the advertising and sales promotion of his goods or services. (Not to be confused with agent.)

AGENCY-PRODUCED PROGRAM A program conceived by the agency and or advertiser, built by the agency and or advertiser, talent hired, all phases of it assembled, taken to the station with the request for time facilities.

AGENCY COMMISSION Fee paid by stations to accredited advertising agencies. The usual fee is 15% of net billing for spots or shows placed by the agency.

AGENT Representative of performing artists and talent who negotiates work for his clients for a fee.

AGMA American Guild of Musical Artists.

AIDED RECALL INTERVIEW Technique where personal interviews are used in which a respondent is asked to recall his listening during a span of four or five hours. Pulse tv and radio ratings are usually obtained in this manner.



AIDMA One of recognized formulas for good ad construction in sequence. A—attention, I—interest, D—desire, M—memory, A—action.

ALL IN-ALL OUT Degree or progression on superimposition.

AMBIENT LIGHT General level of light in the studio not directed especially at the subject.

AMERICAN MANAGEMENT ASSOCIATION Organization of industrial and commercial companies and executives interested in management methods for their own organizations.

AMERICAN MARKETING ASSOCIATION An organization of professional people for the advancement of science in marketing.

AMERICAN RESEARCH BUREAU Washington, D. C.; primarily tv research; uses diary technique; covers national and local areas· some 60 markets. Sample base of some 2,200 diaries nationally, approximately 500 per city. Tabulated sample of about 1,700 or 325 per city; cost up to $900 for national report and $450 for 60-city report; interview period is usually the first seven days of month. Over 250 subscribers. Data supplied include quarter-hour ratings, sets-in-use, total audience, audience composition, viewers per set and cumulative ratings. (See Tv Ratings.)

AMP Associated Music Publishers, Inc. (Similar to ASCAP.)

AMPLITUDE MODULATION The standard method of radio transmission, better known as am. Television on the other hand uses frequency modulation or fm for its sound transmission.

ANA Association of National Advertisers.

ANALOGOUS COLORS (See Special Color Section.)

ANGLE SHOT A camera shot taken from any position except straight on the subject. (Normal eye-level pickup.) Angle shots are usually used to break up monotony of a lengthy shot.

ANGSTROM UNIT Unit used for expressing length of light waves. Also used to describe the color values obtained from different types of illumination.

ANIMATE To arrange and film static drawings or objects so that when they are projected they produce the illusion of moving in a realistic manner.

ANIMATIC PROJECTION A series of still slides on film; each frame projected on cue to progress story, cartoon or commercial. Technique is used frequently in tv, is low cost.

ANIMATIONS Mechanical or movable devices which in various ways succeed in giving the effect of motion to inanimate or still subjects.

General Definitions:

Cartoon animation: Animated movies shot from cartoon-type drawings.

Cyclic animation: Set of drawings repeated over and over to create action.

Live animation: Animation of objects or products.

Mechanical animation: Drawings made to move with a rig.

Technical Definitions:

ABC animation: That method of shooting in which each phase of an object (cell, puppet, cut-out, etc.) is recorded on three successive frames of film. Usually the three primary color filters are mounted and rotated in front of the lens, so when frames A, D, G—B, E, H—C, F, I have been sorted out by optical printing, they form the three separation negatives required for color printing onto a single strip of film. Because the different color images can be shot successively shooting is usually easier in animation than in actuality.

Cameraless animation: The animator uses the film itself as a tablet on which to paint or draw. It is necessary to construct just three parallel animation tracks to the required designs and densities, and they become the separation negatives for color printing.

Cell animation: Apparent movements are produced under the camera by drawing or painting objects in successively displaced positions on transparent cells. One frame of film is then as a rule exposed for each cell, causing an appearance of movement in the final film due to persistence of vision.

Double-frame animation: Two frames of film are exposed to each object or phase of an object before the camera.

Puppet animation: In the rendering of movement puppets are usually much inferior to cells and this contributes to the jerkiness which is characteristic of puppet animation.

Scratch-off animation: Lines or areas which are to appear to extend themselves on the screen are drawn in their entirety and then progressively scratched off, while the camera operates a frame at a time, running backwards.

Single-frame animation: Regular type animation, where a single frame of film is exposed for each object movement.

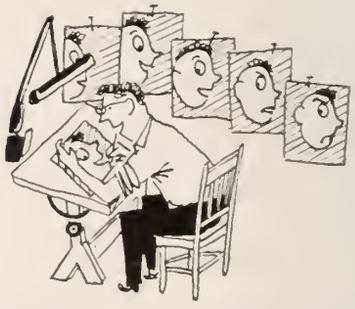


Table-top animation: Usually small objects are photographed close-up and then moved a frame at a time, to produce magic effects.

ANIMATION CAMERA Type of camera used for filming animation which is usually mounted on an animation stand with its optical axis vertical, and the film moved forward one frame at a time.

ANIMATOR A weird concoction of lights, mirrors, lenses and other mechanical devices used to animate scenes in television.

ANN. An abbreviation for "announcer" used in typing scripts where there is little space.

ANSWER PRINT First complete composite prints of whole film coming from

WATTS UP?

KLZ-TV... to 316,000 (full power)

● We've resorted to the lowest form of humor to announce the highest TV power in the Rocky Mountain West. KLZ-TV now delivers the world's greatest network entertainment and the region's sharpest local presentations with the **HIGHEST POWER** in the entire area.

Add it up: by any measure you choose, KLZ-TV is Colorado's best TV buy...

Programming: Top CBS network and local programs

Facilities: Finest, most complete in the region

Transmitter: Highest power in the entire area

Viewer Preference: Denver's most popular station by any and every survey made since KLZ-TV began telecasting.

See the KATZ man



KLZ-TV

CHANNEL 7 DENVER

NOW EQUIPPED FOR NETWORK COLOR TELEVISION

film lab usually used to check continuity and sound sync. Not necessarily timed or cut for best photographic values. This is momentarily sacrificed for speed.

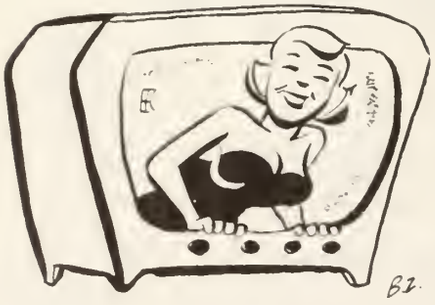
ANTAGONIST The "villain" in a piece. An opponent or adversary; not always a person but may be adverse elements or conditions in conflict with the heroic element of the plot.

ANTICIPATE To foresee and initiate an effect before the written cue is reached so as to properly synchronize the desired effect with the dialogue. Anticipation is one of the chief factors in a good director or any tv personnel.

ANTICLIMAX A secondary situation or climax in a television scene or story which follows the main climax with a dramatic climb down and thus delays the end of the story. Usually considered poor literary form for tv.

APERTURE Opening of the diaphragm in front of camera. A projecture, recorder or film printer through which light or a sound track passes. In tv cameras the size of such openings is expressed as a fraction of the focal length of the lens being used.

APPEAL (in advertising) The featured or central buying incentive in a radio or tv ad.



APPLIED PSYCHOLOGY That part of the field of psychology which is devoted to practical purposes rather than to theoretical ends.

ARBI, INC. Advertising Research Bureau, Inc. Conducts point-of-sale research on effects of advertising.

ARBITRATION Use of outsiders with authority to decide a dispute, with decision binding on employer and union.

ARC Arc Lamp; a form of high intensity lighting, formerly used very extensively in film photography.

A-ROLL Also called Matte rolls: The scene from which you are going to dissolve or fade with an opaque trailer at its end. Now used principally to make color correct opticals by a special double-print process.

ARSENIC Spot or program that is disagreeable or boresome in content or presentation.

ART DIRECTOR Technician responsible for designing and supervising the construction of the studio sets and (sometimes) the costumes for a tv presentation.

ART STILL Specially posed portrait photograph of tv talent, subject or product.

ASCAP American Society of Composers, Authors and Publishers. Song writers', composers', publishers' association that licenses public performances of music of its members, and collects royalties on their behalf.

ASIDE Lines given directly to audience instead of to other actors. A device used to inform the viewers and not particularly the other talent.

ASPECT RATIO Proportional relationship of the width of the tv picture to the height. In tv the aspect ratio is four units wide by three units high. In movies the traditional aspect ratio has been four by five, and if this deviation is not recognized, especially in film or kinescope shows, the resulting edge trim, both top and bottom, results in badly framed and incomplete tv pictures.

ASSEMBLE To carry out the first process in film editing; namely, to collect together the required shots and join them in correct order, thus producing what is known as the rough-cut.

ASSOCIATION Those related ideas or images which the viewer feels as a result of visual props, words or sounds he has experienced.

ASTIGMATISM A lens defect which appears as an inability to focus vertical and horizontal lines in the same plane.

ATMOSPHERE (1) Action, object, music or sound employed to create mood or make occasion more realistic and life-like. (2) Extras on the scene. (3) Local characters.

ATTENTION Process of focusing certain portions of an experience so that they become more vivid. Example, AIDMA Formula.

ATTITUDE Mental and neutral state of readiness, exerting a directive or dynamic influence upon the individual's response to all objects with which it is related. (See Research.)

AUDIENCE FLOW Those viewers who are listening to a previous program and continue to stay tuned to same channel (duplicated audience) plus those viewers changing to this one channel and those just tuning in.

AUDIMETER An electric-mechanical device which is attached to radio or tv sets and records constantly and instantly whenever the set is turned on and to what channel or station. It keeps such a record 24 hours a day, seven days a week. These meters are used by the A. C. Nielsen Co., research firm. (See Tv Ratings.)

AUDIO That part of tv transmission pertaining to sound.

AUDITORY FLASHBACK A purely sound flashback with no change in the visual picture. Auditory Perspective: To estimate the direction and distance of sounds by the ear.

AUDITION A camera test of talent or a show, prior to a telecast to determine whether that talent, show or both should be used in a tv presentation. Also a test recording or film of a show for showing to prospective users.



AVAILABILITIES Those time periods which are available for purchase on a station or network of stations.

B

BABY SPOTLIGHT, or DINKY INKIE The smallest of incandescent spots uses 100- or 150-watt bulb. Other small types of spotlight go to 500 watts and are used in high lighting, usually on a particular part of an actor's face.

BACKGROUND A set, scene and or sound effect, musical or otherwise, used subdued behind the dialogue for realistic or emotional effect.

BACKGROUND or REAR VIEW PROJECTION Special technique whereby a wanted scene drawn from special photo or stock library is projected from the rear on a translucent screen which acts as a background for a studio set.

BACKING Any flat background, photograph or painting in front of which talent or objects perform.

BACK LIGHTING Lighting directed on the subject from a point behind the subject or object (the front being regarded as the side facing the camera). Used for effective highlighting.

BACK-TIME Timing a script backwards from end to beginning. Allowances are made for cuts and stretch. Running time is indicated every 15 or 30 seconds in margins on the script. Back-timing gives the "must" or ideal time that keeps the show on the nose.

noteworthy

The White Space
is for note-jotting,
Courtesy of KV*TV*.
While you're at it,
you might care to note:
Sioux City Sue
has sold:
50 desk pads, 36 tv tables
on a single morning show;
101 Bulova watches
with 12 one-minute film spots;
9 Servel refrigerators (@ $529)
with 4 live announcements;
2,000 cheese spread snack glasses
with 3 announcements.

footnotes
will gladly be provided by
The Katz Agency—our reps.



CBS, NBC, ABC & DuMont
Represented by The Katz Agency
KVTV
Channel 9
SIOUX CITY, IOWA

KVTV, *a Cowles Station, is under the same management as* **WNAX-570,** *the radio station that for 30 years has successfully served one of the world's major agricultural regions, the five-state area known as Big Aggie Land.*

BACK-TO-BACK Two adjacent telecasts.

BAFFLE A portable wall, spun glass or heavy mat hung beside a set or object to absorb sound and or light and prevent echo.

BALANCE (1) Blending different kinds of sounds to achieve proper volume relationships such as musical background for dramatic sequence. If the music is so loud that the dramatic dialogue is lost, a poor "balance" results. Also, the *arrangement of musical groups* to obtain a natural blending of tone for audio and visual. (2) The placing of props, talent and or instruments, voices or sound effects in such positions with relation to each other and to the camera angles and microphone as to produce the best sight and sound for desired effects.

BALOP or TELOP Nickname for balopticon which is a projection machine or mechanism used in television to project, usually by reflection, objects, photographs, still pictures onto the mosaic element in the television tube.

BALOWSTAR LENS Extremely fast lens used where lighting is unfavorable or of mixed color. Focal length: seven inches. Speed: fl.3. Horizontal angle: 10.5 degrees. (See Lenses.)

BAND A group of frequencies within two definitely stated limits. The am (radio band) is from 550 kilocycles to 1600 kc (kilocycle or 1 kc = 1,000 cycles low frequency). Fm Broadcast Band is 88 to 108 mc (megacycles). 1 megacycle = 1 million cycles on very high, very fast frequency. The tv band extends from 54 to 890 megacycles. Vhf or the very high frequency: 54 to 216 megacycles on channels 2 to 13. Uhf or ultra high frequency: 470 to 890 megacycles or the higher channels 14 to 83.

BANKS or BROADS A unit or battery of incandescent, fluorescent or kleig lights, usually in horizontal groupings.

BARN DOORS A shade which fits over large flood lights and permits light field to be narrowed down.

BASE Material of which film is made. It may be cellulose nitrate or acetate. The former is highly inflammable, the latter flameproof.

BASIC SET A set that is not furnished with props.

BATTEN Thin metal rod or wooden strip used for bracing or for anchoring scenery, lights, makes, etc. Also used to fasten the sky cyc to the floor or to brace a series of flats.

BCU Extremely narrow angle picture. Big close up. Usually just features of a person or a whole subject. (See Camera Shots.)

BEAT Written direction in the script to take a one-count pause.

BELCHER Performer with a frog in his throat.

BELOW-THE-LINE COSTS The allocations for assistant director, unit manager, script clerk, technicians, sets, props, camera work, sound, lighting, film development and printing, wardrobe and makeup, cutting, titles, music, stock shots, special effects, location fees, studio rentals and taxes and insurance in making a tv film.

B.G. Abbreviation for background.

BILLBOARD The announcement at the beginning of a tv or radio show which lists the people starred or featured.

BILLING (1) Name credit on the air in order of importance. (2) Amount of advertising in dollars an agency places.

BIRD'S-EYE PERSPECTIVE Looking downward at a set line from approximate angle of 45°, or looking from front. Used sometimes for effect shots, particularly with Sanner dolly.



BIT Small appearance or few lines in a show, usually inserted to heighten dramatic effect or to give comic relief. Performers are referred to as "bit players."

BITE-OFF To eliminate a line, a cue or a musical number while the show is in progress.

BLACK LIGHT An almost invisible light used mostly in stage plays, either infra-red or ultra-violet. In tv used to illuminate scenes where normal light would interfere with other operations or for special effects.

BLACK TIME-BLACK SCREEN Unlighted video screen. Time in which tv screen remains blank.

BLANKOUT To reduce tv picture by out-of-focus fade, or cut volume of "mike" and then turn it off.

BLAST Momentary overloading of equipment which causes severe distortion of sight or sound.

BLIMP The soundproof cover in which a motion-picture camera or projector is encased. This prevents the motor mechanisms from being picked up by sound equipment.

BLIZZARD HEAD Any blond.

BLOCK (1) A series of similar-type programs scheduled one after another; (2) a set of consecutive time periods, or, (3) a strip of the same time on several days.

BLOCKED-OUT TIME Time which is withheld from sale voluntarily by the station or network for non-commercial programs.

BLOCKING ACTION Sometimes called breakdown. Preliminary working out of the basic pattern or movement and/or camera shots in a show or scene, usually done by the director before the first dry run.

BLOOM or BLOSSOM Glare caused by an object reflecting light into lens of camera. A hot white spot which shows dead white and causes black halations around the edges, sometimes accompanied by an optical effect of mushrooming of black.

BLOOP A splice bump that causes a dull thud in sound reproduction.

BLOOPER or BLOOP LIGHT Device for (1) making a hole in the sound track on a film where a splice occurs to prevent a "plop" in the sound as it passes the sound head; (2) marking film negative for later synchronizing with sound or double system kinescope; (3) see obe light; (4) slang for mistake or error. Also bubu, beard or fluff.

BLOW Actor forgets or stumbles on lines—blows, muffs or fluffs.

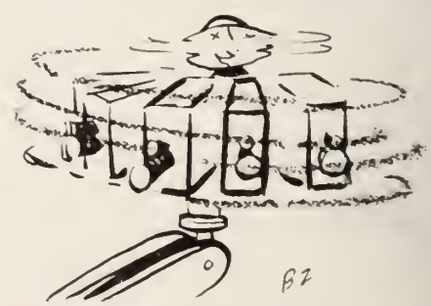
BLOW-UP Photographic or photostatic enlargement of written, printed or pictorial matter in order that they may be more effectively transmitted through tv.

BLUE BASE Special tv film by du Pont that when televised has superior gray scale elements.

BLUE GAG An off-color joke or remark in a script.

BLURB Remarks or statement handed out for publicity.

BLUR PAN, or SWISH PAN, ZIP PAN (1) Effect obtained by swinging cam-



era so quickly round from one point of rest to another, that between the two the picture is blurred. (2) Device for combining two different shots, the

Of All TV Stations in the Fabulous Puget Sound Area

Only KTNT-TV

CHANNEL 11

COVERS ALL FIVE IN ITS "A" CONTOUR

SEATTLE: Seattle is now the 17th city in the United States and is the largest city in Washington. It is located 7 miles across Puget Sound to the east and north of KTNT-TV's new 316,000 watt transmitter site. Seattle residents constitute approximately one third of KTNT-TV's market population.

TACOMA: Home city of license of KTNT-TV, Tacoma is located 12 miles south and east of KTNT-TV's new transmitter. It is the dominant industrial area of Pierce County which is the second most populous county in the state.

BREMERTON: Bremerton, famous naval base of the Pacific Northwest, lies west of Seattle across Puget Sound. It is located in Kitsap County, the same county in which the new KTNT-TV transmitter site is located.

OLYMPIA: Capital of the state, this famous early Washington settlement lies at the southern end of Puget Sound. Its beautiful government buildings are a tourist attraction for the thousands who visit the Puget Sound country each year.

EVERETT: The northernmost city of "Middle Puget Sound", Everett is one of the centers of pulp and paper production in the Pacific Northwest. It has steady industrial payrolls for its people.



KTNT-TV

CHANNEL 11 • NOW 316,000 WATTS

Antenna Height 1000 Ft. Above Sea Level

CBS

For the SEATTLE — TACOMA — PUGET SOUND AREA DUMONT TELEVISION NETWORK

"A" Contour Population Over 1,200,000

CONTACT WEED TELEVISION

camera being swung so quickly from the subject in the first that it ends in a blur, and so quickly on to the subject in the second that it begins with a blur; the two blurred portions then being joined together to give the effect of a single pan.

BMI Broadcast Music, Inc. Competitors of ASCAP in publishing, licensing of music. BMI incidentally is subsidized by the broadcasting, telecasting industry.

BOARD Technician's control panel located in the studio control room which provides for mixing (balancing), fading, switching of program material.

BOARD FADE A fade-out in a program accomplished manually on the board by the technician.

BOOK FLAT Two flats hinged together to fold like the covers of a book. Also called two folds, books, wing flats.

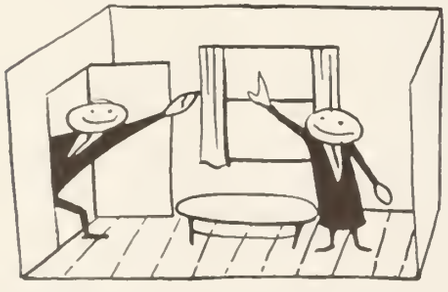
BOOM Crane-like device for suspending microphone or camera in midair and moving it from one position to another during telecasting. Operator known as boom-man.

BOOM DOWN or CRANE DOWN To move the camera from a higher to a lower position. Terms generally used as a command when camera is mounted on boom or crane-type dolly.

BOOTH A sound-proof cabin for the director, other technicians, film and sound recording apparatus.

BORDER Horizontal or vertical strip of any type of cloth or material hung to mask lights, grid and stationary mikes as on Ed Sullivan's show.

BOX SET Any tv or stage setting which represents almost full-wall construction of a room or scene with realistic openings.



BRACING Anchoring scenery flats by means of braces or weighing down with sand bags. Stage screws are usually not used because they would mar the studio floor.

BRAND A name, term, symbol or design or combination of them which identifies the goods or services of one seller or group of sellers and distinguishes them from competition.

BRAND ASSOCIATION Brand name which anyone may happen to associate with a type of product or with an unsatisfied want.

BRAND CONSCIOUSNESS Degree to which people in a market are aware of the name of a particular brand of a product.

BRAND LOYALTY The faithfulness of a consumer to brands of products which they prefer.

BRAND NAME A brand or part of a brand consisting of a word letter, group of words or letters comprising a name which identifies the goods or services of a seller or group of sellers and distinguishes them from their competition.

BRAND RATING Determination of the extent to which consumers are aware of the brand names of products.

BRAND SWITCHING Term used with reference to changes in brands of products by a consumer.

BREAK (1) Time out. Break in rehearsal. (2) Term used by tv director to tell cameraman to move camera to another location.

BREAKAWAY Any object or prop specially constructed to fall apart easily as in a fight or other action scenes.

BREAKDOWN or BLOCKING SHOTS (1) Analysis of script in terms of materials, talent, cost, time. (2) Action is broken down into desired shots, each of which may represent a change of camera setup. The description of these shots, indicated by their initials and camera number, gives a guide to the desired size of the person or object in the frame of the tv screen. (3) Shots are planned to keep camera lines from tangling.

BRIDGE or TRANSITION Slide, picture, sound effects or music used to link dramatic episodes or scenes.

BRIDGING SHOT Shot inserted in the editing of a scene to cover a jump in time or other break in continuity.

BRIGHTNESS (See Special Color Section.)

BRIGHTNESS CONTROL Adjustment on receiver which varies amount of illumination of the reproduced image.

BRING IT UP A direction to increase volume or picture definition.

BROAD A square or oblong housing for incandescent floodlights used to illuminate a studio set. Single broad has one 500- to 750-watt bulb. Broadside or double usually has two 1,000-watt bulbs. These floods are used for still lighting.

BUCKLING Film entangled in camera or projector because of improper threading or heat.

BUGS Trouble in equipment which is working imperfectly.

BUILD-UP Technique used to increase the popularity of a program, a personality or a product.

BULLFROG Any talent who possesses a deep voice.



BURN or BURN IN After-image left on camera when it has been focused on shining object too long.

BURN IN THE EDGES Directions you would give to a photographer if you wanted him to photographically emphasize the center of a picture you planned to project on an opaque slide. What the photographer does is overexpose or fade out the edge of a picture much as an artist air brushes out undesired details.

BURP An interloping noise on transmitting or receiving circuits.

BUSINESS Small details of planned stage action or actors' movement invented by the directors or talent. Used to add an effect to the atmosphere and interest to major or visual part of a program. In a well-developed script the business is described and the director or actors just have to interpret the description.

BUSY A picture, set or background with too many shapes, pictorial elements, too much detail or which consists of too many of the same general tonal qualities.

BUSY BACKGROUND A setting or background for a scene that is so detailed it attracts the major part of the viewers' attention to the detriment of the actors or main theme.

BUSY PATTERN A design or pattern, especially in clothing or draperies that is so intricate it produces a flickering or jiggling effect on the screen.

BUYER Advertiser, ad agency, network or local station which owns, leases or rents a filmed program or program series for purpose of televising it.

BYE-BYE Phrases beginning: "We now leave our studio," "We take you now to" or "We return now to."

(*Please turn to page* 112)



PAUL BUNYAN would look like a midget . . .

alongside KOIN-TV's gigantic new tower . . .

Now, more than ever, KOIN-TV is your best buy in the rich, productive Oregon and Southern Washington area. Towering 1530 feet above average terrain, KOIN-TV's antenna is the highest west of the Cascade range from Alaska to Southern California! This ultramodern antenna incorporates the latest possible advancements to assure advertisers the finest picture quality possible.

Maximum power too — 100,000 watts

This big, new antenna combined with KOIN-TV's increase in power to the maximum 100,000 watts will deliver a consistent picture as far as 150 miles from Portland—completely blanketing 28 counties in this responsive, able-to-buy market. More than 185,000 sets are in use right now—and set sales are still booming.

To reach the people with money to spend—to completely cover this rich, responsive Oregon and Southern Washington market—schedule KOIN-TV, Oregon's DOMINANT television station. Write, wire, or phone for complete availabilities or contact our national representatives, AVERY-KNODEL, INC.

KOIN-TV
CHANNEL 6
CBS TELEVISION

Oregon's DOMINANT Station
Portland, Oregon

WE PRODUCE RESULTS!



WILK-TV has consistently taken top honors as the "PRODUCIN'EST" television station in Northeastern Pennsylvania—the nation's 24th market. Here are just a few sales-packed success stories that PROVE our superiority . . .



LIBBY BRENNAN, of WILK-TV, is the **ONLY** local television personality with a **national** sponsor. Her community interest program, "LIBBY AT LARGE," is sponsored by the STUDEBAKER CORPORATION. It is the **best** STUDEBAKER salesman in this entire area. The local dealer reported that following the **tenth** show, there were **346** walk-ins and **28 actual sales** of new STUDEBAKERS as a direct result of "LIBBY AT LARGE."

This type of quality programming and smart salesmanship is **synonymous** with WILK-TV.

On the twenty-second day of the recent running of "THE ROBE," the PARAMOUNT THEATRE of Wilkes-Barre ran a saturation program **exclusively** on WILK-TV. The excellent presentation of this program resulted in the theatre's **largest gross** except its opening in 1938.

Kresge's local store uses WILK-TV's "Buckskin Jim Show" exclusively. The proven kid appeal of this program has been put to use in displaying their toy line. The store reports astounding sales results. Customers from as far as Mt. Carmel and Carbondale have come in . . . and bought . . . as a result of the show.



These are only a FEW of the success stories that prove WILK-TV **TOPS** in coverage, audience and quality salesmanship.
Our tremendous sales power is ready to serve **YOU.**

1ST IN POWER AND COVERAGE!

Call or write

AVERY-KNODEL, Inc.

- New York
- Chicago
- Los Angeles
- San Francisca
- Atlanta
- Dallas



WILK-TV

WILKES-BARRE SCRANTON

Affiliated with both **ABC and DUMONT NETWORKS**

RADIO COMPARAGRAPH OF NETWORK PROGRAMS

Nighttime 9 August 1954 — SPONSOR

Nighttime 9 August 1954 — SPONSOR

SUNDAY

ABC	CBS	MBS	NBC
6 pm	Gene Autry Wrigley Co: supplement gum 193N L&T until 9/1	Nick Carter $1850 Multi-Message N	American Forum of the Air Wash L
6:15		Do the Line With Considine Mutual of Omaha 485N 6:30-45 L B&J $1000	
6:30	Paul Harvey Mid-America Dairymen 193N L&T	General Sports Time General Tire 85N D'Arcy	NBC Concerts 6:30-7:30
6:45	Summer in St. Louis L	George Hicks co-op N	
7	Jake Box Jury 7-8 N	Red & Dun Club of the Air N co-op T	HBC Concerts cont'd)
7:15	Tool Co Weiss & Geller 7:30-45 seg	Quincy News co-op C	Conversation
7:30		Lone Ranger Gen Mills 170N m-f L 7:30-55 D-F-S $5500 L Griffith news	
7:45	Wonderful City N		
8	Gary Crosby Show N	Hawaii calls music T	Sunday with Garroway 8-10 N
8:15	My little Margie (Gitty Morris sister) Morris clo 211 80-12m $3750 9/ew	Enchanted hour music C	
8:30		Voice of Firestone Firestone Tire & Rubber 120N 9/ew $3750	
8:45			
9	Lopez Bergen, Lucille McCarthy Shell People 9-10 T	The Army Hour N	Sunday with Carroway (cont'd) 8-10
9:15		London Studio Melodies	
9:30		Sammy Kaye's Serenade Room N	
9:45			
10	Daniel Schorr 10-10:05 C	Men's Corner co-op L	Inheritance
10:15	Man of the Week N	Hazel Markel co-op L	
10:30	UN Report 10:30-45 T	Little Symphonies CHC	
10:45	Talk Durr Sports T		Meet the press Discussion Martha Roundrey, moderator Wash T $1500
11	Steve N	Ed Pettitt news co-op L	News from NBC N
11:15		Winnipeg Sunday Concerts CHC	
11:30	Dance orch Var		No network service
11:45			
12			

MONDAY

ABC	CBS	MBS	NBC
6 pm	No network service m-f 6-6:30	Jackson news Metropolitan Life 38N m-f L Y&R $1850 Dwight Cook's Quest Book m-f L	No network service
6:15	Bill Stern Anheuser-Busch: budweiser beer 80N m-t L D'Arcy $2000	No network service m-f	
6:30	Lowell Thomas Kaiser-Wiltys m-f (tee mon) Ewell & Thurber; Weintraub $7650		
6:45	George Hicks co-op m-f L		
7	John Vandercook CIO: Intl Harvester 168N m-f L Kaufman $1000 Quincy News co-op C	Tennessee Ernie Tool Co 5/wk $5175	
7:15	Lone Ranger Gen Mills 170N m-f L 7:30-55 D-F-S $5500 L Griffith news	Peter Lind Hayes Show co-op m-f L 7:30-15	
7:30		Gabriel Heatter Var m-f L Jr hr $1500	
7:45		Edw R Murrow Amer Oil: amoco Katz 52N m-f L Bord 121N m-f L JWT share $6000	
8	Fulton Lewis Jr co-op 70BWash m-f L	Dinner Date m-f L	
8:15	Alex Drier Int'l Harvester 53C m-f L Y&R $1500		
8:30	No network service m-f	Meet World Miles Labs 184Ker m-f L Wade $2500	
8:45	Ons man's family Tool Co 105NH m-th L Burnett Ker $5000		
9	Jack Gregson Show tu-f 8-9	Hollywood Bowl Concerts	
9:15			
9:30	Newt tu-f L 8:55 20N L 8:55		
9:45			
10	Telephone hour Bell Tel System 102N 12:00-12:30 Ayer $8000	Dragnet Liggett & Myers: chesterfields C&W $5500	
10:15		News from Washington Crime & Peter Chambers 9:35-10	
10:30	Stars from Paris N	Fibber McGee & Molly m-f T The Three Plant	
10:45			
11	News of World (Morgan Beatty) Wash L		
11:15			
11:30	No network service		
11:45			
12			

TUESDAY

ABC	CBS	MBS	NBC
6 pm	No network service m-f 6-6:30	Jackson news Metropolitan Life m-f (tee mon) Y&R Dwight Cook's Quest Book m-f L	No network service
6:15	Bill Stern Anheuser-Busch: budweiser m-f (tee mon) D'Arcy	No network service m-f	
6:30	George Hicks co-op m-f L	Lowell Thomas Kaiser-Wiltys m-f (tee mon) Weintraub	
6:45			
7	John Vandercook CIO m-f 7-7:15 H J Kaufman	Quincy News co-op C m-f L	
7:15	Lone Ranger Gen Mills m,w,f 7:30-55 D-F-S L Griffith news	Sileer Eagle General Mills 188N tu,th L Burnett Ker $5000	
7:30			
7:45			
8	Jack Gregson Show tu-f 8-9	Now tu-f L 8:25-30; 8:55-9	
8:15			
8:30			
8:45			
9	Sammy Kaye's Serenade Room		
9:15	News 9:25-30 L	Paul Whiteman Varieties	
9:30			
9:45			
10	Headline Edition N co-op L&T	Turner Calling C m-th L	
10:15	Edwin C Hill Dillon 10:30-35		
10:30	Commerci L&T	Martha Lou Harp 10:35-11	
10:45			
11	Chautauqua Story N	Late sports roundup C,Detr m-f L	
11:15		Orchestra Var 11:30-55	
11:30	News & analysis co-op m-f L	Dance bands Var m-f L	
11:45			
12			

WEDNESDAY

ABC	CBS	MBS	NBC
6 pm	No network service m-f 6-6:30	Jackson news Metropolitan Life m-f (tee mon) Y&R Dwight Cook's Quest Book m-f L	No network service
6:15	Bill Stern Anheuser-Busch: budweiser m-f (tee mon) D'Arcy	No network service m-f	
6:30	George Hicks co-op m-f L	Lowell Thomas Kaiser-Wiltys m-f (tee mon) Weintraub	
6:45			
7	John Vandercook CIO m-f 7-7:15 H J Kaufman	Quincy News co-op C m-f L	
7:15	Lone Ranger Gen Mills m,w,f 7:30-55 D-F-S L Griffith news	Lone Ranger Gen Mills m,w,f 7:30-55 (tee mon) D-F-S	
7:30			
7:45			
8	Jack Gregson Show tu-f 8-9	Now tu-f L 8:25-30; 8:55-9	
8:15			
8:30			
8:45			
9	Sammy Kaye's Serenade Room		
9:15	News 9:25-30 L	Paul Whiteman Varieties	
9:30			
9:45			
10	Headline Edition N co-op L&T	Turner Calling C m-th L	
10:15	Edwin C Hill Dillon 10:30-35		
10:30	Dance Orch Var m-f L	Dance Orch m-sat 10:35-11	
10:45			
11	Songs by Dini N co-op L	Late sports roundup C,Detr m-f L	
11:15	News & analysis co-op m-f L	Orchestra Var 11:30-55	
11:30		Dance bands Var m-f L	
11:45		News 11:55-12m N m-sat L	
12			

THURSDAY

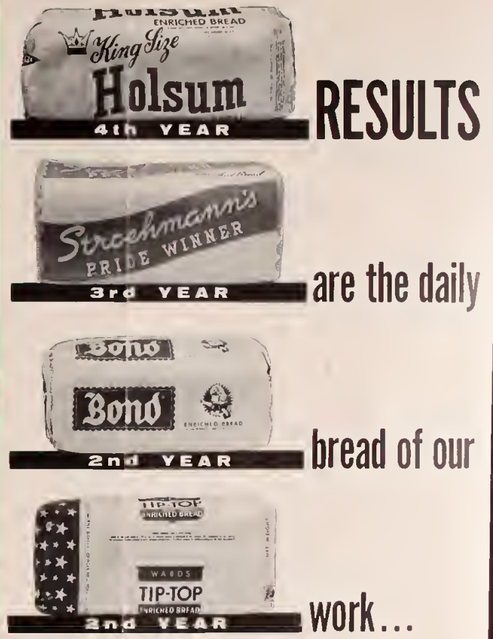
ABC	CBS	MBS	NBC
6 pm	No network service m-f 6-6:30	Jackson news Metropolitan Life m-f (tee mon) Y&R Dwight Cook's Guest Book m-f L	No network service
6:15	Bill Stern Anheuser-Busch: m-f (tee mon) D'Arcy	No network service m-f	
6:30	George Hicks co-op m-f L	Lowell Thomas Kaiser-Wiltys m-f (tee mon) Weintraub	
6:45			
7	John Vandercook CIO m-f 7-7:15 H J Kaufman	Quincy News co-op C m-f L	
7:15	Silver Eagle General Mills 188N tu,th L Burnett Ker $5000		
7:30			
7:45	L Griffith news m-f 7:55-8		
8	Jack Gregson Show tu-f 8-9	Meet Millie N	
8:15			
8:30			
8:45			
9	Sammy Kaye's Serenade Room		
9:15	News 9:25-30 L	That's Rich H	
9:30			
9:45			
10	Headline Edition N co-op L&T	Turner Calling C m-th L	
10:15	Edwin C Hill Dillon 10:30-35		
10:30	Front & Center 10:35-11 Wash T	Dance Orch m-sat 10:35-11	
10:45			
11	Indoors Unlimited C,Detr m-f L	Late sports roundup C,Detr m-f L	
11:15	News & analysis co-op m-f L	Orchestra Var 11:30-55	
11:30		Dance bands Var m-f L	
11:45		News 11:55-12m N m-sat L	
12			

FRIDAY

ABC	CBS	MBS	NBC
6 pm	A Jackson news Metropolitan Life m-f (tee mon) Y&R Dwight Cook's Guest Book m-f L	No network service	
6:15	No network service m-f	Mel Allen-Russ Hodges, sports co-op	
6:30	Lowell Thomas Kaiser-Wiltys m-f (tee mon) Weintraub	No network m-f L	
6:45		Three star extra Sun Oil Co m-f (tee mon) HDBM	
7	Tennessee Ernie Tool Co 11t,th,f Burnett	Fulton Lewis Jr co-op 70BWash m-f L	
7:15	Peter Lind Hayes Show m-f T	Dinner Date N m-f L 7:30-15 Ker $1500	
7:30	Edw R Murrow Amer Oil; amoco Katz Ford Motor m,w,f JWT	Gabriel Heatter Var m-f L	
7:45		In the Mood m-f T	
8	Mr Keen N	Courtenay H J Reynolds Esty Lemon Profs Advisory Bd McCann-Erickson Birkenheart Brass Hazard 107N Multi-messa plan	
8:15	Arthur Godfrey Digest 8:30-8:39 Bristol-Myers 193N 9:30-45 DCSS 4 hr 100 Ayer $6500		
8:30		Take a Number co-op T	Hear America Swingin' (music of series) 8-10 L&T
8:45			
9	Dancing party 8:05-10 N		
9:15	(cont'd)		
9:30			
9:45			
10	Godfrey Digest (cont'd)	Amos 'n' Andy m-f 9:30-55 (start sept) Robert Trout Chevrolet C-E m-f 9:55-10	
10:15		Newsreel co-op L	
10:30	The World We Live In $3500	Author Meets the Critics T $1000	
10:45			
11	Mr. Keen 10-10:15 N	Frank Edwards AP of L 27Wash m-f L Furmen, Feiner	
11:15	Dance Orch Var m-f L	Virgil Pinkley H m-f co-op	
11:30	Dance Orch	Fall Out T	
11:45			
12			

SATURDAY

ABC	CBS	MBS	NBC
6 pm	Pan American Union Wash L	Lou Cioffi N L	News from NBC N L
6:15		Memo from UN N T	H V Kaltenborn co-op T
6:30	Bob Finnegan sports 195N L	Saturday Sports Roundup Var L	Dinner date N
6:45	Sports Artist with Bob Edge L	Daniel Schorr L	Everett Heiles & C Johnson 204N 9:55-7 HL&B
7	Show Time Review N	Capitol Clonkroom Wash L	Showrest T
7:15	Three Suns N		Sammy Lavies, Tho Kigler L
7:30	Dinner at the Green Room N	Dense Orchestra	Report from Washington Wash co-op L
7:45		Globe Trotter N 7:45-8	Keep Healthy N 7:30-45 T
8	ABC Late News 8-8:05 N	Escape N	True or False (Thos Moses) Ills L
8:15	Dancing party 8:05-10 N		
8:30		Night Watch H	Magic Valley Jamboree Charleston, W Va L
8:45			
9	Two for the Money P. Lorillard: old golds 208N L&N $4000	New England barn dance Jamboree co-op Ware, Mass L	The Big Preview (cont'd)
9:15	Saturday Night Country Style Ver 9:30-10:30	Lombardiland USA L	Grand Ole Opry (J Reynolds: primes talent tob exhibitor rate) 650Nashville L rls 10-11 105 stns co-op Esty $5000
9:30			
9:45			
10	Ozark Jubilee (Red Foley & Cresswinds Jamp) Springfield Mo L	Daniel Schorr N 10-10:05 Saturday night country style (cont'd)	Dude Ranch Jamboree Nashvl L
10:15			
10:30	Orchestra Var	Dance Orch Var	Chicago theatre of the air C L
10:45			Pee Wee King co-op L
11	Martha Lou Harp N	News N	Ed Pettitt News co-op L
11:15	Orchestra Var 11:15-55		
11:30		Dance band Var	Dance music Var
11:45	News 11:55-12m N m-sat L		
12			



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WPEN dial 950

Represented Nationally by GILL-PERNA, INC.

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Notes and explanations to help you use this chart

SPONSOR was started and production only, do not include commercials or time charges. They also include the 15% agency commission) in the chart. All costs overall unless otherwise designated (costs for across-the-board programs are listed on Monday). Abbreviations: R=repeat time; ET=Eastern Daylight.

KEY ABBREVIATIONS: C, Chicago; Clnt, Cincinnati; D, Detr, Detroit; H, Hollywood; Mp, Minneapolis; N, New York; Rich, Richmond; St L, St. Louis; Wash, Washington, D. C.; V, various.

OTHER ABBREVIATIONS: alt, alternate; MW, midwest; L, live; T, transcribed; TBA, to be announced; 100%, when carried on 100 stations; originate in NYC; S, simulcast.

ABC: Betty Crocker; cost ($2900) for 9 programs weekly, M, W, F: 8:55-9 am; $2300-55 pm; Breakfast Club, M-F 9-10 am; sponsors Quaker Oats, JWT; Breakfast Club is alternated; Dallas, Dutchies; Smith, JWT; Tont, Woles & Geller, 204min Time Co., Kristo-Vasey, is using 21 One-minute announcements on weekends.

CBS: Gallery, M-F 10-11:30 am, simulcast 10:30-11:00 am, routine Fidelity broadcast. Talent cost for simulcast, $3,705 per quarter hour, for radio only, 198 CBS radio stations, originate: NYC, other points.

MBS: Cost: Multi-Message Plan: 494 stations live. Multi-Message Plan: 1 p.m. to 11:30 p.m. Cost $1500 per quarter-hour per sponsor based on minimum purchase of 3 stations. 6 news strips: sold as package, time and talent $32,000 a week.

NBC: The Three-Star Second Chance, M-F 11:45-12n; it Pays to be Married, M-F 5:45-6p; Fibber McGee & Molly, M-F 10-10:15 pm. Each strip has 10 one-minute availabilities (3 per show). An advertiser must buy a minimum of 3 parts, a week of the total broadcast, choosing any or all of the programs on any day. Cost per participation Fibber McGee: $1,815. Second Chance, $2,250. Parts to be Married, $2,925. Annual discounts available in this plan are Lewis-Howe, B&B, Hudnut Sales, K&K, Carter Prods., Bates products in addition to those mentioned are assigned on this program.

Sponsors listed alphabetically with agency and time on air

Adolph's, Erwin, Wasey CBS, alt F 10-10:15 am

AFofL, Furman, Feiner, MBS, M-F 10-10:15 pm

Ailis-Chalmers, B & Gittins; NBC, Sat 1-1:30 pm

Amana Refrig., Maury, Lee & Marshall; CBS, Tu 8-8:30 pm

Amer. Home Prods., John F. Murray, CBS, M-F 12:30-1 pm, NBC alt days 9:45-10 pm; 9:30-45 pm

Amer. Oil Co., Jos. Katz CBS, M-F 7:45-8 pm, CBS, Sun 1:30-5:30 pm

Anheuser-Busch, D'Arcy ABC, M-F 6:30-45 pm

Assemblies of God, W. F. Rennell; ABC, Sun 10:30-11 pm

Bell Telephone, Ayer; NBC, M 9-9:30 pm

Beltone, Olian & Bronner; ABC, Sun 9:15-30 pm

Bitty Graham, W. F. Rennell; ABC, Sun 2:30-4 pm

Bridgeport Brass, Harold Mills, T 8:45-9 pm

Bristol-Myers, JWT; CBS, Tu 8:30-45 pm

Campana Sales Co., Wallace-Terry Hanly: CBS M-F 10:15-10:30 am (alt days)

Carnation, Erwin, Wasey CBS, Sat 11:30-1 pm; ABC, M-F 9:15-9:30 am

Carter Prods., Bates; NBC, M, Th, F 8-8:15 pm all wks; CBS Sat 1-1:30 pm; M 4-4:30 pm

Cat's Paw, S. A. Levine; ABC, M 11:15-15 am

Chevrolet Motors, Campbell Ewald; CBS Sat 1:30-2 pm; Sun 2:30-3 pm; 4:30-5 pm; M-F 10:30-45 am; 11:45-12n; 2:30-35 pm; 5:55-6 pm; M 1-1:15 pm

Christian Sc Monitor, Walton Butterfield ABC Th 9:15-30 pm

Church of Christ, Martin & Co; ABC, Sun 1-1:30 pm

CID, Henry J. Kaufman ABC, M-F 7-7:15 am

Cities Service, Ellington NBC, M 9:30-10 pm

Coca-Cola, D'Arcy MBS, T, Th 7:45-8 pm

Colgate Palm-Peet, Esty; NBC, M-F 11:30-45 am, 5:15-30 pm

Continental Gin, Bates; CBS, M-F 11:30-45 am

Credit Union, JWT MBS, Tu 8:55-10 pm; Sun 4:55-5 pm

Helene Curtis, H Best CBS, M-F 11:30-45 am

Dove, Bible Students, Wm. Gleason; MBS, Sun 11-11:15 am

Dubois Motor, BBDO; NBC, W 8-8:30 pm

Dodge, Grant; NBC, Th 8-8:30 pm

Firestone, Sweeney & James; ABC, M 8:30-9 pm

Florida Citrus Commission, JWT MBS, M-F 11-11:30 am; 3-3:30 pm; Multi-Messa plan

Ford Motor, JWT; CBS, M, W, F 7:45-8 pm

General Foods, B&B; CBS M-F 12-12:15 pm; 8-8:15 pm; Y&R CBS, M-F 1-1:15 pm; Sun 8:55-9 am; Y&R CBS, Sat 1:55-2 pm; Ball-Win, Tom, Jerry, Y&R NBC, M-F 10:45-11 am; CBS, W 9:25-30 pm

General Mills, D'Arcy ABC, M, W 8-8:30 pm; 8:55-9:05 pm; 2:30-55 pm; Knox Reeves ABC M, W, F 10:25-15 am

General Motors, Kudner ABC, M 6-6:15 pm; Frigidaire, FCSB CBS, Tu, Th, alt F 10:30-45 am

Gospel Society, R. H. Alber; ABC, Sun 4-5 pm

Hess, Hanna Brewing, Campbell-Mithun, CBS, Tu, Th, F 6:5-8 pm

Hawaiian Pineapple, N. W. Ayer; CBS, F 8:30-45 pm

Heeling Waters, Inc., White Ads.; ABC, Sun 2-2:30 pm

Int'l Harvester, Y&R; NBC, M-F 7-7:15 am

Johns-Manville, JWT; MBS, M-F 9-9:05 pm

S. C. Johnson & Son, Needham, Louis & Brorby; MBS, M-Sat 10:30-35 am; 11:25-30 am; 12:55-1 pm; Sun 12:25-55 pm; 6:55-7 pm; Sat 2:25-30 pm; 5:55-6 pm

Kaiser-Willys, Weintraub; CBS, M-F 6:45-7 pm

Kellogg Co., Leo Burnett; CBS, Tu, Th 8:15-30 pm, ITM; M alt W alt F 10:15-15 am

Kraft Foods Co., J Walter Thompson; CBS, Sun 9-10 pm

Lamen Prods, Adelsony Baum, McCann-Erickson MBS, M-F 8-8:30 pm

Lettuce, Inc., John Cohan; MBS, T, Th 11:30-45 am

Lever Bros., McCann-Erickson; CBS M-W-alt F 11:15 am; MBS M, W, Th 8:55-30 pm

Liggett & Myers (Chesterfield), Cunningham & Walsh; NBC Th 9-9:30 pm; CBS M 9-9:30 pm

Thos. J. Lipton, Y&R; CBS, Mon 8-8:30 pm

P. Lorillard, L&N ABC, Sun 6:6:15 pm; Sun 9-9:15 pm; MBS, M-F 11:45-12 n; CBS, Sat 8-8:30 pm

Lutheran Laymen's League, Gotham; MBS, Sun 1:30-2 pm

Manhattan Soap (Sweetheart), Schaldeler, Beck & Werner; NBC, M-F 4:55-5 pm

Metropolitan Life, Y&R CBS, M-F 8:15 pm

Miles Laboratories, Geoffrey Wade; CBS M-F 8-8:15 pm; NBC M-F 2:30-45 pm; M-F 3:30-45 pm; M-F 10-10:15 am

Miller Brewing, Mathisson; MBS, T, Th, 12 20-30 pm; W, F 10:30-45 pm

Minnesota Mining & Mfg., BBDO CBS, M, W, alt F 10:30-45 am

Mutual of Omaha, Bozell & Jacobs, MBS, Sun 9:30-45 pm

Nat'l Biscuit, Burnett CBS Tu Th alt F 11 15 am

Nehi Corp., BBDO; CBS, Sat 11-11:15 am

O'Cedar, Turner; ABC, M, W, F 9-10 am

Pan American Coffee Bur., Cunningham & Walsh; MBS, Tu, Th 8-8:30 pm

Pet Milk Co., Gardner; NBC Sat 10:30-11 am

Pharmaco, DCSS; NBC, M-F 5:30-15 pm (all dat)

Philco Corp., Hutchins; ABC, M-F 9-10 am; M-Th 10:30-35 pm

Phillip Morris & Co., Btow; CBS, Sun 8:30-9 pm;

Pillsbury Mills, Leo Burnett; CBS, M-Th 3:30-45 pm; M-Th, alt F 11:15-30 am

Procter & Gamble, B&B; Compton, D-F-S, Y&R; CBS, M-F 11:45-12 n; 1-2 pm; 8:15-30 pm; 2:15-30 pm; Sun 8:30-45 pm; NBC M-F 3-3:30 pm; Btow; NBC, M-F 3-3:30 pm

Prudential Life Ins., Calkins & Holden, Carlock, McClinton & Smith, ABC, M-F 12:30-55 pm

Radio Bible Class, Stanley G Boynton; MBS, Sun 10-10:30 am

Radio Church of God, Huntington Purnelee; ABC, Sun 12:30-1 pm

Ralston-Purina Co., Brown, ABC, Sat 10 30-11 am

R. J. Reynolds Tob., Esty; MBS, M-F 8:30 pm (Modern Museum pilot); NBC, Sat 2:30-3 pm

Sibell Mfg., Dunham & Co; CBS, Sat 12-12:05

Skelly Oil, Henri, Hurst & McDonald; NBC, M-Sat 9-9:15 am

A. E. Staley Mfg., Ruthrauff & Ryan, FBS, M-F 10-10:15 am (alt days)

Star-Kist Tuna, Brooke & Daile; CBS, M-F 10-15 pm (alt days)

State Farm Mutual, Needham, Louis & Brorby MBS, Sat 6-6:55 pm; Sun 9-9:05 pm

Sterling Drug, D-F-S; ABC, M-F 10-10:35 am; NBC, M, W, F 4:15-4:45 pm

Sun Oil Co., Hewitt, Ogilvy, Benson & Mather; NBC, M-F 4:45-5 pm

Swift & Co., JWT; ABC, M-F 6-10 am

Table Prods., Ruthr, Dietrich & Brown; ABC, Sat 10-10:30 am

Toni Co., Weiss & Geller; Leo Burnett; ABC, Tu, Th 7:30 am; CBS, M, W, F 7:30-45 pm; Th, Th 10:45-11 am; Sun 7:30-15 pm; Tu, Th, F 7:15-30 pm, M 8:30 pm, NBC, M, Th 7:15-8 pm

Van Camp Sea Food, Brisacher, Wheeler & Staff CBS Sat 11:15-12 n

Veiro of Prophecy, Western; ABC, Sun 9:30-10 am; MBS, Sun 10:30-11 am

Whitehall Pharm. (see Amer. Home Prods.)

Wm. Wrigley Jr. Co., Ruthr; CBS, Sun 8-8:30 pm; A. Marschalk; CBS, Tu 9-9:30 pm

WBEN

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in Buffalo

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- All week long, day or night, WDBJ'S share of tuned-in Roanoke audience averages 51 to 59%. Average tune-in: 7 a.m. to 8 p.m.—24.9%; 8 p.m. to 11 p.m.—19.4%.
- About 25% of Virginia's Retail Sales are made in the WDBJ area.
- An affiliate of the CBS Radio Network for almost 25 years.

May we recommend your product to our friends? Sources—A. C. Nielsen Co. and Pulse of Roanoke

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FM • 41,000 WATTS • 94.9 MC
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RADIO COMPARAGRAPH OF NETWORK PROGRAMS

SUNDAY

Time	ABC	CBS	MBS	NBC
10 am–10:45	Message of Israel N, other L Negro college choir N T	Church of the air Var L&T	Radio Bible class Radio Bible Class 295GrRap T Beyntos $350 Voice of prophecy Voice of Prophecy 311H T (cost includes ABC sun 9:30-10 am) Western $1500	National Radio Pulpit N L Collector's Item 10:30-12 N L (Weekly magazine covering "what's what" and "who's who" in the arts and sciences)
11–11:45	Marines in Review H T The Christian in action H L&T	Salt Lake City Tabernacle Salt L City L Lou Cioffi news 11:30-35 N L Invitation to learning N 11:35-12 L&T	Frank & Ernest Dawn Bible Students 372N T Gleason $750 Merry Mailmen N T Northwestern U reviewing stand C L	Collector's Item (cont'd)
12–12:45	Pan American Union Wash L The World Tomorrow Radio Church of God 75N,H T HP $780	The Leading Question Wash T Foreign Affairs Report N T George Herman news Wash L	Studio Concerts N T Bill Cunningham co-op Bost L John T. Flynn news N co-op L	Music for Thought Wash T The eternal light N L
1–1:45	Herald of truth Church of Christ 250N T r2-2:30 cont net Martin $1500 Pilgrimage N L	Robert Trout Chevrolet N 1-1:05 L Campbell-Ewald World Music Festivals N T 1-2:30	Global Frontiers Wings of Healing N T Century Adv World Traveler (Joe King) N L Lutheran hour Lutheran Laymen's League 477StL L Gotham $700	Listen to the Witness (Pauline Frederick, interviews) N L University of Chicago roundtable C L
2–2:45	Dr. Oral Roberts Healing Waters 149H T White $1000 Wings of Healing Dr Thomas Wyatt 157H L Century $1000	World Music Festivals 1-2:30 (cont'd) R Trout 2:30-35 Chevrolet C-E On a Sunday Afternoon Wash L&T 2:30-5:30	Bandstand USA N T TBA	The Catholic hour Var L Youth Wants to Know Wash L
3–3:45	Sammy Kaye's Sunday Serenade N L Hour of decision Billy Graham 296Var L W Bennett $2000	On a Sunday Afternoon (cont'd) (Music-news-weather show designed for outdoor listening; host, Eddie Gallaher)	U S Marine Band Wash L CBC Symphony Orchestra CBC 3:30-4:30 T	Golden Hour with David Rose N L&T
4–4:45	Old-fashioned revival hour Gospel Bdcstg 280H L R H Alber $1500	On a Sunday Afternoon (cont'd) Rhythm on the Road Amer Oil Co: amoco 83 Wash L&T 4:30-5:30 Joe Katz	CBC Symphony Orchestra (cont'd) Flight into the Blue N T Lorne Greene Credit Union 513N 4:55-5 L J W Thompson	Weekend (Sunday "newspaper of the air") Var L&T Selling on shared-sponsorship basis. Each hour provides for 8 participations (See also The Big Preview, Sat 7:30-9:30 pm)
5–5:45	Jimmy Nelson's Highway Frolics 5:05-6 N L	Rhythm on the Road Amer Oil Co 4:35-5:30 (cont'd) The World Today N L Robert Trout Chevrolet C-E N 5:55-6 L	The shadow 564N T Per partic: $2100 True detective mysteries N L $2000 Cecil Brown State Farm Mut 489N 5:30-6 L NL&B $350	Weekend (cont'd) Var L&T 1-min partic: $2250

MONDAY

Time	ABC	CBS	MBS	NBC
10 am–10:45	My true story Sterling Drug: bayer, molle, energine, dr lyons 260N m-f L 10-10:25 D-F-S $4200 Whisper's streets Gen Mls 10:25-45 wheaties, bisq'k 327N m,w,f L K-R abr $4500 When girl marries Carnation Co 291H m-f T EW $2850	Godfrey* 90 min A E Staley Mfg R&R alt das 10-10:15 Campana Sales W-F-H alt des Star Kist Tuna Rhodes & Davis 10:15-30 alt des Minn Mining BBDO m,w,alt f 10:30-45 Kellogg, Burnett m,w, alt f 10:45-11	Cecil Brown news co-op N m-f L Allen Prescott, the Wife Saver Phila m-f T F Singiser news S C Johnson wax 470N 10:30-35 L NL&B m-sat** Johnny Olsen Show N m-f 10:35-11	Bob Smith Show N m-f L 10-10:45 Break the Bank Miles Labs 162H m-f T Wade $4200
11–11:45	Modern Romances Col e Paw Hubbe 353N m only L Levyne $3000 Ever Since Eve N m-f L $2875 Your Neighbor's Voice Ch m-f L 3-City By-Line Morning Edition Ver m-f L	Godfrey (cont'd) Lever: pepsodent m,w, alt f McCann-Erickson Pillsbury Mills m-th, all f Leo Burnett Make up yr Mind Continental Bkg 55N m-f L Bates $2875 Rosemary P&G: ivory snow 116N m-f L B&B $2700	Florida Calling Fla Citrus Comm 560Fla m-f L JWT H Engle news S C Johnson wax 495C 11:25-30 L NL&B m-sat** Queen for a day P Lorillard: old gold cigs 549H m-f T ep 11:45-12 L&N share $5500	Strike it rich Colgate: halo, colgate dental crm, palmolive, fab 184N m-f T r1:30-2 pm Esty $3500 Phrase that pays CPP: ajax, vel 191N r1:15-30 L Esty m-f $2500 Second Chance N m-f L The Three Plans
12–12:45	Valentino N m-f L Oklahoma Wranglers N 12:15-25 T Jack Berch Prudential Ins 296N 12:25-30 T C&H m-f $2350 No network service m-f	Wendy Warren Gen Fds: max hse 159N m-f L B&B $3250 Aunt Jenny Lever: spry 182N m-f L FC&B $3000 Helen Trent Am Home: JFM Toni m,w alt f Burnett $2800 Our gal Sunday Whitehl: anacin 191N m-f L Murray $2300	Down at Holmesy's N m-f L Capitol comment S C Johnson 496Wash L NL&B m-f** Guest time N L&T No network service m-f 12:30-1	Pauline Frederick co-op N m-f L No network service m-f
1–1:45	Paul Harvey news co-op C m-f L Ted Malone co-op 153N m-f L No network service m-f	Road of Life P&G: ivory soap 154N m-f L Compton $3250 Ma Perkins P&G: oxydol 166N m-f L D-F-S $3250 Young Dr Malone P&G: crisco, joy 163N m-f L Compton $2850 Guiding light P&G: duz, ivory 132N m-f L Compton $3000	Cedric Foster news co-op Bost m-f L Ray Heatherton Show N m-f L	No network service m-f
2–2:45	No network service m-f Betty Crocker Gen Mls: flour 319N 2:30-35 T DFS m,w,f $2900 Martin Block Show m-f 2:35-4 N L&T	2nd Mrs Burton GF: cornfetti 145N m-f L Y&R $3000 Perry Mason P&G: tide 178N m-f L B&B $3500 Nora Drake: Bristol-Myers, DCSS; Toni W&D $3000 Brighter day P&G: cheer 176N m-f L Y&R $2850	Luncheon with Lopez N m-f L Sam Hayes news S C Johnson wx 505N 2:25-30 L NL&B m-sat** Wonderful City N m-f L $3000 wk	No network service m-f
3–3:45	Martin Block (cont'd) N m-f L&T	Hilltop house Miles: alka-seltzer 147N r4:15 L Wade m-f $2800 House party Lever: surf 187H 3:15-30 T BBDO m,w,f Pillsbury: flour 205H 3:30-45 T LB $8000 Five ½-hrs m-th Mike & Buff's Mail Bag N m-f L	Ruby Mercer Show N co-op L	Welcome travelers P&G: spic&span, joy, prell, white cheer, zest 153C m-f L Blow $4000 Pepper Young P&G: camay 175N m-f L B&B $2700 Rt to happiness P&G: dreft, tide 166N m-f L D-F-S $3000
4–4:45	Reed Browning Show H 4-4:25 L m-f Betty Crocker Gen Mills m,w,f 4:25-30 (see 2:30 pm) Treasury Bandstand H L&T	No network service m-f News 4:55-5 N m-f L	No network service m-f Mutual Music Show N m-f T Charley & John N m-f L	Backstage wife P&G: cheer, zest 188N m-f L Y&R $2500 Stella Dallas Sterling Drug 157N m,w,f L D-F-S $2800 Widder Brown Sterling Drug 174N m,w,f L D-F-S $2800 Woman in house Manhattan soap 195H m-f L SB&W $2500
5–5:45	Austin Kiplinger Wash m-f L Art & Dotty Todd H m-f L Gloria Parker N m-f L Vincent Lopez N m-f L	No network service m-f Curt Massey time Miles: alka-seltzer 140H r6:30-45 T Wade m-f $10000	Bobby Benson Show N m-f L 5-5:55 Cecil Brown news S C Johnson wax 520N 5:55-6 L NL&B m-f**	Just Plain Bill Whitehl: anacin Murray; Carter Bates $2800 Lorenzo Jones CPP: fab, tthpst 186N m-f L Esty $2750 Fr Page Farrell Pharmaco: DCSS Am Home Prods 148N alt das L Murray $2750 Pays to be Married H m-f L The Three Plans

TUESDAY

Time	ABC	CBS	MBS	NBC
10 am–10:45	My true story Sterling Drug m-f 10-10:25 (see mon) D-F-S Whisper'n streets N 10:25-45 L sus, tu,th When girl marries Carnation Co m-f (see mon) Erwin, Wasey	Godfrey* 10-11:30 A E Staley Mfg R&R alt das 10-10:15 Campana Sales W-F-H alt das Star-Kist Tuna Rhoades & Davis 10:15-30 alt das Gen Motors Frigidaire Div tu,th,alt f FC&B Toni Co tu, th 10:45-11 Weiss & Geller	Cecil Brown news co-op N m-f L Allen Prescott, the Wife Saver Phila m-f T F Singiser news S C Johnson m-sat 10:30-35 NL&B Johnny Olsen Show N m-f 10:35-11 L	Bob Smith Show N m-f L 10-10:45 Break the Bank Miles Labs m-f (see mon) Wade
11–11:45	Modern Romances N m-f L Ever Since Eve N m-f L Your Neighbor's Voice Ch m-f L 3-City By-Line Morning Edition Var m-f L	Godfrey (cont'd) Nat'l Biscuit tu,th all f McCann-Erickson Pillsbury Mills m-th, all f 11:15-30 Leo Burnett Make up yr Mind Continental Bkg m-f (see mon) Bates Rosemary P&G: ivory snow m-f (see mon) B&B	Florida Calling Fla Citrus Comm 560Fla m-f L JWT H Engle news S C Johnson m-sat 11:25-30 NL&B Queen for a day Lettuce Inc 550H tu,th T Cohan shr $5500 P Lorillard: old golds m-f (see mon) L&N	Strike it rich Colgate m-f (see mon) Esty Phrase that pays Colgate m-f (see mon) Esty Second Chance N m-f L The Three Plans
12–12:45	Valentino N m-f L Oklahoma Wranglers N 12:15-25 T Jack Berch Prudential Ins m-f 12:25-30 C&H (see mon) No network service	Wendy Warren Gen Fds m-f (see mon) B&B Aunt Jenny Lever: spry m-f (see mon) FC&B Helen Trent Am Home Prods m-f (see mon) Murray Our gal Sunday Whitehall Phar m-f (see mon) Murray	Down at Holmesy's N m-f L Capitol comment S C Johnson m-f NL&B 12:15-20 Hazel Markel Miller Hi-Life 563W tu,th L 12:20-30 Mathisson No network service m-f	Pauline Frederick co-op N m-f L No network service m-f
1–1:45	Paul Harvey news co-op C m-f L Ted Malone co-op 153N m-f L No network service m-f	Road of life P&G: ivory soap m-f (see mon) Compton Ma Perkins P&G: oxydol m-f (see mon) D-F-S Young Dr Malone P&G: crisco, joy m-f (see mon) Compton, Blow Guiding light P&G: dua, ivory fl m-f (see mon) Compton	C Foster news co-op Bost m-f L Ray Heatherton Show N m-f L	No network service m-f
2–2:45	No network service m-f Dorese Bell N 2:30-35 T tu,th Martin Block Show m-f 2:35-4 N L&T	2nd Mrs Burton Gen Fds m-f (see mon) B&B, Y&R Perry Mason P&G: tide m-f (see mon) B&B Nora Drake Bristol-Myers, DCSS alt de Toni Co, W&D Brighter day P&G: cheer m-f (see mon) Y&R	Luncheon with Lopez N m-f L Sam Hayes news B C Johnson m-sat 2:25-30 NL&B Wonderful City N m-f L	No network service m-f
3–3:45	Martin Block (cont'd) N m-f L&T	Hilltop house Miles Labs m-f (see mon) Wade House party Kellogg Co 191H tu,th L LB share $6000 Pillsbury Mills m-th 3:30-45 seg LB (see mon) Mike & Buff's Mail Bag N m-f L	Ruby Mercer Show N m-f L co-op	Welcome travelers P&G m-f (see mon) Blow Pepper Young P&G camay, duz m-f (see mon) B&B Rt to happiness P&G: dreft, tide m-f (see mon) D-F-S
4–4:45	Reed Browning H m-f L 4-4:25 Dorese Bell N 4:25-30 T tu,th Treasury Bandstand H L&T	No network service News 4:55-5 N m-f L	No network service m-f Mutual Music Show N m-f T Charley & John N m-f L	Backstage wife P&G: cheer, zest m-f (see mon) Y&R Stella Dallas Sterling Drug m,w,f (see mon) D-F-S Widder Brown Toni Co 174N tu,th L Burnett $2800 Women in house Manhattan Soap m-f (see mon) SB&W
5–5:45	Austin Kiplinger Wash m-f L Art & Dotty Todd H m-f L Glorin Parker N m-f L Vincent Lopez N m-f L	No network service m-f Curt Massey time Miles Labs m-f (see mon) Wade	Bobby Benson Show N m-f L 5-5:55 Cecil Brown news S C Johnson m-f 5:55-6 NL&B	Just Plain Bill Whitehall Phar alt tu,th Murray Lorenzo Jones Colgate m-f (see mon) Esty Fr Page Farrell Pharmaco: DCSS Am Home Prods Murray alt das It Pays to be Married H m-f L The Three Plans

WEDNESDAY

Time	ABC	CBS	MBS	NBC
10 am–10:45	My true story Sterling Drug m-f 10-10:25 (see mon) D-F-S Whisper'g streets Gen Mills m,w,f 10:25-45 Knox-Reeves When girl marries Carnation Co m-f (see mon) Erwin, Wasey	Godfrey* 10-11:30 A E Staley Mfg R&R alt das 10-10:15 Campana Sales W-F-H alt das Star-Kist Tuna Rhoades & Davis 10:15-30 alt das Minn Mining BBDO m,w,alt f 10:30-45 Kellogg, Burnett m,w,alt f 10:45-11	Cecil Brown news co-op N m-f L Allen Prescott, the Wife Saver Phila m-f T F Singiser news S C Johnson m-sat 10:30-35 NL&B Johnny Olsen Show N m-f 10:35-11 L	Bob Smith Show N m-f L 10-10:45 Break the Bank Miles Labs m-f (see mon) Wade
11–11:45	Modern Romances N m-f L Ever Since Eve N m-f L Your Neighbor's Voice Ch m-f L 3-City By-Line Morning Edition Var m-f L	Godfrey (cont'd) Lever: pepsodent m,w, alt f McCann-Erickson Pillsbury Mills m-th, alt f Leo Burnett Make up yr Mind Continental Bkg m-f (see mon) Bates Rosemary P&G: ivory snow m-f (see mon) B&B	Florida Calling Fla Citrus Comm 560Fla m-f L JWT H Engle news S C Johnson m-sat 11:25-30 NL&B Queen for a day P Lorillard: old golds m-f (see mon) ep 11:45-12 L&N	Strike it rich Colgate m-f (see mon) Esty Phrase that pays Colgate m-f (see mon) Esty Second Chance N m-f L The Three Plans
12–12:45	Valentino N m-f L Oklahoma Wranglers N 12:15-25 T Jack Berch Prudential Ins m-f 12:25-30 C&H (see mon) No network service m-f	Wendy Warren Gen Fds m-f (see mon) B&B Aunt Jenny Lever: spry m-f (see mon) FC&B Helen Trent Am Home: JFM Toni; Burnett 191N-L m,w,alt f Our gal Sunday Whitehall Phar m-f (see mon) Murray	Down at Holmesy's N m-f L Capitol comment S C Johnson; m-f NL&B 12:15-20 Guest time N 12:20-30 L&T No network service m-f	Pauline Frederick co-op N m-f L No network service m-f
1–1:45	Paul Harvey news co-op C m-f L Ted Malone co-op 153N m-f L No network service m-f	Road of life P&G: ivory soap m-f (see mon) Compton Ma Perkins P&G: oxydol m-f (see mon) D-F-S Young Dr Malone P&G: crisco, joy m-f (see mon) Compton, Blow Guiding light P&G: dua, ivory fl m-f (see mon) Compton	C Foster news co-op Bost m-f L Ray Heatherton Show N m-f L	No network service m-f
2–2:45	No network service m-f Betty Crocker Gen Mills m,w,f 2:30-35 D-F-S Martin Block Show m-f 2:35-4 N L&T	2nd Mrs Burton Gen Fds m-f (see mon) B&B, Y&R Perry Mason P&G: tide m-f (see mon) B&B Nora Drake Toni Co m-f (see mon) Weiss & Geller Brighter day P&G: cheer m-f (see mon) Y&R	Luncheon with Lopez N m-f L Sam Hayes news B C Johnson m-sat 2:25-30 NL&B Wonderful City N m-f L	No network service m-f
3–3:45	Martin Block (cont'd) N m-f L&T	Hilltop house Miles Labs m-f (see mon) Wade House Party Lever: surf m,w,f (see mon) BBDO Pillsbury Mills m-th 3:30-45 seg (see mon) L Burnett Mike & Buff's Mail Bag N m-f L	Ruby Mercer Show N m-f L co-op	Welcome travelers P&G m-f (see mon) Blow Pepper Young P&G camay, duz m-f (see mon) B&B Rt to happiness P&G: dreft, tide m-f (see mon) D-F-S
4–4:45	Reed Browning H m-f L 4-4:25 Betty Crocker Gen Mls 4:25-30 m,w,f (see mon) D-F-S Treasury Bandstand H L&T	No network service m-f News 4:55-5 N m-f L	No network service m-f Mutual Music Show N m-f T Charley & John N m-f L	Backstage wife P&G: cheer, zest m-f (see mon) Y&R Stella Dallas Sterling Drug m,w,f (see mon) D-F-S Widder Brown Sterling Drug m,w,f D-F-S Women in house Manhattan Soap m-f (see mon) SB&W
5–5:45	Austin Kiplinger Wash m-f L Art & Dotty Todd H m-f L Gloria Parker N m-f L Vincent Lopez N m-f L	No network service m-f Curt Massey time Miles Labs m-f (see mon) Wade	Bobby Benson Show N m-f L 5-5:55 Cecil Brown news S C Johnson m-f 5:55-6 NL&B	Just Plain Bill Whitehall Phar alt m,w,f Murray Lorenzo Jones Colgate m-f (see mon) Esty Fr Page Farrell Pharmaco: DCSS Am Home Prods Murray alt das It Pays to be Married H m-f L The Three Plans

THURSDAY

Time	ABC	CBS	MBS	NBC
10 am–10:45	My true story Sterling Drug m-f 10-10:25 (see mon) D-F-S Whispr'g streets N 10:25-45 L When girl marries Carnation Co m-f (see mon) Erwin, Wasey	Godfrey* 10-11:30 A E Staley Mfg R&R alt das 10-10:15 Campana Sales W-F-H 10:15-30 Star-Kist Tuna Rhoades & Davis 10:15-30 alt das Gen Motors: Frigidaire tu,th,alt f FC&B Toni Co tu,th 10:45-11 Weiss & Geller	Cecil Brown news co-op N m-f L Allen Prescott, the Wife Saver Phila m-f T F. Singiser news S C Johnson m-sat 10:30-35 NL&B Johnny Olsen Show N m-f 10:35-11 L	Bob Smith Show N m-f L 10-10:45 Break the Bank Miles Labs m-f (see mon) Wade
11–11:45	Modern Romances N m-f L Ever Since Eve N m-f L Your Neighbor's Voice Ch m-f L 3-City By-Line Morning Edition Var m-f L	Godfrey (cont'd) Nat'l Biscuit tu,th, alt f McCann-Erickson Pillsbury Mills m-th 11:15-30 Leo Burnett Make up yr Mind Continental Bkg m-f (see mon) Bates Rosemary P&G: ivory snow m-f (see mon) B&B	Florida Calling Fla Citrus Comm 560Fla m-f L JWT H Engle news S C Johnson m-sat 11:25-30 NL&B Queen for a day Lettuce Inc tu,th (see tu) John Cohan P Lorillard old golds m-f (see mon) L&N	Strike it rich Colgate m-f (see mon) Esty Phrase that pays Colgate m-f (see mon) Esty Second Chance N m-f L The Three Plans
12–12:45	Valentino N m-f L Oklahoma Wranglers N 12:15-25 T Jack Berch Prudential Ins m-f 12:25-30 C&H (see mon) No network service	Wendy Warren Gen Foods m-f (see mon) B&B Aunt Jenny Lever: spry m-f (see mon) FC&B Helen Trent Am Home Prods m-f (see mon) Murray Our gal Sunday Whitehall Phar m-f (see mon) Murray	Down at Holmesy's N m-f L Capitol comment S C Johnson: m-f NL&B 12:15-20 Hazel Markel Miller Hi-Life tu, th 12:20-30 Mathisson No network service m-f	Pauline Frederick co-op N m-f L No network service m-f
1–1:45	Paul Harvey news co-op C m-f L Ted Malone co-op 153N m-f L No network service m-f	Road of life P&G: ivory soap m-f (see mon) Compton Ma Perkins P&G: oxydol m-f (see mon) D-F-S Young Dr Malone P&G: crisco, joy m-f (see mon) Compton, Blow Guiding light P&G: duz, ivory fl m-f (see mon) Compton	C Foster news co-op Bost m-f L Ray Heatherton Show N m-f L	No network service m-f
2–2:45	No network service m-f Dorese Bell N 2:30-35 T tu,th Martin Block Show m-f 2:35-4 N L&T	2nd Mrs Burton Gen Fds m-f (see mon) B&B, Y&R Perry Mason P&G: tide m-f (see mon) B&B Nora Drake Toni Co m-f (see mon) Weiss & Geller Brighter day P&G: cheer m-f (see mon) Y&R	Luncheon with Lopez N m-f L Sam Hayes news S C Johnson m-sat 2:25-30 NL&B Wonderful City N m-f L	No network service m-f
3–3:45	Martin Block (cont'd) N m-f L&T	Hilltop house Miles Labs m-f (see mon) Wade House party Kellogg Co: 173H 3:15-30 T L Burnett tu,th Pillsbury Mills m-th 3:30-45 seg (see mon) L Burnett Mike & Buff's Mail Bag N m-f L	Ruby Mercer Show N m-f L co-op	Welcome travelers P&G m-f (see mon) Blow Pepper Young P&G: camay, duz m-f (see mon) B&B Rt to happiness P&G: dreft, tidel m-f (see mon) D-F-S
4–4:45	Reed Browning H m-f L 4-4:25 Dorese Bell N 4:25-30 T tu,th Treasury Bandstand H L&T	No network service m-f News 4:55-5 N m-f L	No network service m-f Mutual Music Show N m-f T Charley & John N m-f L	Backstage wife P&G: cheer, zest m-f (see mon) Y&R Stella Dallas Sterling Drug m,w,f (see mon) D-F-S Widder Brown Toni Co. tu, th Burnett Woman in house Manhattan Soap m-f (see mon) SB&W
5–5:45	Austin Kiplinger Wash m-f L Art & Dotty Todd H m-f L Gloria Parker N m-f L Vincent Lopez N m-f L	No network service m-f Curt Massey time Miles Labs m-f (see mon) Wade	Bobby Benson Show N m-f L 5-5:55 Cecil Brown news S C Johnson m-f 5:55-6 NL&B	Just Plain Bill Whitehall, Murray; Carter Pr, Bates alt th Lorenzo Jones Colgate m-f (see mon) Esty Fr Page Farrell Pharmaco: DCSS Am Home Prods Murray alt das It Pays to be Married H m-f L The Three Plans

FRIDAY

Time	ABC	CBS	MBS	NBC
10 am–10:45	My true story Sterling Drug m-f 10-10:25 (see mon) D-F-S Whispr'g streets Gen Mills m,w,f 10:25-45 Knox-Reeves When girl marries Carnation Co m-f (see mon) Erwin, Wasey	Godfrey* 10-11:30 A E Staley Mfg R&R alt 10-10:15 Campana Sales W-F-H 10:15-30 Star Kist Tuna Rhoades & Davis 10:15-30 alt das Minn Mining BBDO all f 10:30-45 Adolph's Ltd E.W all f Kellogg, Burnett 10:45-11 alt f	Cecil Brown news co-op N m-f L Allen Prescott, the Wife Saver Phila m-f T F Singiser news S C Johnson m-sat 10:30-35 NL&B Johnny Olsen Show N m-f 10:35-11	Bob Smith Show N m-f L 10-10:45 Break the Bank Miles Labs m-f (see mon) Wade
11–11:45	Modern Romances N m-f L Ever Since Eve N m-f L Your Neighbor's Voice Ch m-f L 3-City By Line Morning Edition Ver m-f L	Godfrey (cont'd) Lever McE Nat'l Biscuit Co McE all f Pillsbury Mills Leo Burnett Toni, W&G 11:15-30 alt f Make up yr Mind Continental Bkg m-f (see mon) Bates Rosemary P&G: ivory snow m-f (see mon) B&B	Florida Calling Fla Citrus Comm 560Fla m-f L JWT H Engle news S C Johnson m-sat 11:25-30 NL&B Queen for a day P Lorillard old golds m-f (see mon) ep 11:45-12 L&N	Strike it rich Colgate m-f (see mon) Esty Phrase that pays Colgate m-f (see mon) Esty Second Chance N m-f L The Three Plans
12–12:45	Valentino N m-f L Oklahoma Wranglers N 12:15-25 T Jack Berch Prudential Ins m-f 12:25-30 C&H (see mon) No network service	Wendy Warren Gen Fds m-f (see mon) B&B Aunt Jenny Lever spry m-f (see mon) FC&B Helen Trent Am Home, JFM Toni, Burnett 191N L m,w,alt f Our gal Sunday Whitehall Phar m-f (see mon) Murray	Down at Holmesy's N m-f L Capitol comment S C Johnson; m-f NL&B 12:15-20 Guest time N 12:20-30 L&T No network service m-f	Pauline Frederick co-op N m-f L No network service m-f
1–1:45	Paul Harvey news co-op m-f (see mon) Ted Malone co-op 153N m-f L No network service m-f	Road of life P&G: ivory soap m-f (see most) Compton Ma Perkins P&G: oxydol m-f (see mon) D-F-S Young Dr Malone P&G: crisco, joy m-f (see mon) Compton, Blow Guiding light P&G dua, ivory fl m-f (see mon) Compton	C Foster news co-op Bost m-f L Ray Heatherton Show N m-f L	No network service m-f
2–2:45	No network service m-f Betty Crocker Gen Mills m,w,f 2:30-35 D-F-S Martin Block Show m-f 2:35-4 N L&T	2nd Mrs. Burton Gen Fds m-f (see mon) Compton Perry Mason P&G tide m-f (see mon) B&B Nora Drake Toni Co m-f (see mon) Weiss & Geller Brighter day P&G: cheer m-f (see mon) Y&R	Luncheon with Lopez N m-f L Sam Hayes news S C Johnson m-sat 2:25-30 NL&B Wonderful City N m-f L	No network service m-f
3–3:45	Martin Block (cont'd) N m-f L&T	Hilltop house Miles Labs m-f (see mon) Wade House party Lever: surf m,w,f (see mon) BBDO Hawaiian Pineapple [illegible] Ayer Mike & Buff's Mail Bag N m-f L	Ruby Mercer Show N m-f L co-op	Welcome travelers P&G m-f (see mon) Blow Pepper Young P&G camay, duz m-f (see mon) B&B Rt to happiness P&G: dreft, tide m-f (see mon) D-F-S
4–4:45	Reed Browning H m-f L 4-4:25 Betty Crocker Gen Mls 4:25-30 m,w,f (see mon) D-F-S Treasury Bandstand H L&T	No network service m-f News 4:55-5 N m-f L	No network service m-f Mutual Music Show N m-f T Charley & John N m-f L	Backstage wife P&G: cheer, zest m-f (see mon) Y&R Stella Dallas Sterling Drug m,w,f (see mon) D-F-S Widder Brown Sterling Drug m,w,f D-F-S Woman in house Sterling Drug m-f (see mon) SB&W
5–5:45	Austin Kiplinger Wash m-f L Art & Dotty Todd H m-f L Gloria Parker N m-f L Vincent Lopez N m-f L	No network service m-f Curt Massey time Miles Labs m-f (see mon) Wade	Bobby Benson Show N m-f L 5-5:55 Cecil Brown news S C Johnson m-f 5:55-6 NL&B	Just Plain Bill Whitehall, Murray; Carter Pr, Bates all f Lorenzo Jones Colgate m-f (see mon) Esty Fr Page Farrell Pharmaco: DCSS Am Home Prods Murray alt das It Pays to be Married H m-f L The Three Plans

SATURDAY

Time	ABC	CBS	MBS	NBC
10 am–10:45	No school today Cable Prods Co Dly Saleway Strs Beverly pnut btr McClinc L Hooter, Dieterich & Brown Space patrol Ralston Purina cereals 161H L Gardner $3500	Galen Drake 10-11 165N L ½hr $1050 ½hr $1500	No network service F Singiser news S C Johnson m-sat 10:30-35 NL&B Country Cousin's Corner Logan, W Va 10:35-11	Just for You Eddie Howard Ch Mary Lee Taylor Pet Milk 168C Gardner $1700
11–11:45	Platterbrains N L&T All-league clubhouse N T	Robt Q Lewis 11-12 Nehi Corp 161N L BBDO 11-11:15; 11:15-30 segment unsponsored Helene Curtis 205N 11:30-45 L Gordon Best Van Camp sea fd 204N 11:45-12 L BW&S ¼ hr $2000	Helen Hall N 11-11:15 T Conference Call N H Engle news S C Johnson m-sat 11:30-35 NL&B US Military Academy Band N	Serenade to Romance
12–12:45	101 Ranch Boys Lancaster, Pa L American farmer C,Wash L	Bill Shadel News Scholl Mfg Co 195N 12-12:05 L D&C $450 Romance N Stars over Hollywood Carnation Co: evaporated milk 201H L&T EW $4000	Farm Quiz N Brevard Music Festival NC	US Marine Band US Army Band
1–1:45	Navy hour Wash L Vincent Lopez N L	City Hospital Carter Prods 205N T Bates $2500 Allan Jackson Chevrolet N 1:30-35 L Campbell-Ewald Let's Pretend N L	Johnny Sinow's Orch Clev L Ruby Mercer Show N	National farm & home hour Allis Chalmers farm equipment 196C,Wash L $2000 All-Star Parade of Bands Var T
2–2:45	Festival (Milton Cross) 2-4 N L	Syncopation Piece N Opera Music N T	Ruby Mercer (cont'd) Sam Hayes news S C Johnson NL&B Sports Parade Phila	Road Show 2-6 pm L&T [illegible] $2250
3–3:45	Festival (cont'd)	Allan Jackson Chevrolet C-E N 3-3:05 Report from Overseas N L Adventures in Science Wash L&T Farm News Wash L World Assignment N L	Bandstand N Sloan Simpson Show N	Road Show (cont'd)
4–4:45	Chautauqua Symphony Jamestown, NY L	Operation Music N L Treasury Bandstand Wash L Allen Jackson Chevrolet C-E 4:55-5	Saints in the Nation Wash Mac McGuire Show Phila	Road Show (cont'd)
5–5:45	Horse Racing Var L Management and Labor Wash L	Washington USA Wash T Saturday at the Chase StL	Teen-Agers Unlimited N 5-5:15 Jack Brickhouse State Farm Mut 170N 5:15 NL&B $250 E Hollos news B C Johnson 534W 5:55-6 L NL&B 1st only	Road Show (cont'd)

WATER HAZARDS

we'd like to fall into



After a futile week of seeking some simple information in the tangle of Washington bureaucracy, an oil-rich Texan finally called on his congressman for assistance. This worthy found the necessary material in half an hour. Delighted, the Texan wanted to return the favor, but the congressman explained that helping constituents was all part of his job. Our Texan insisted, however, and the congressman finally admitted that, since golf was so popular with the President, he'd like to take up the game only he didn't have any clubs.

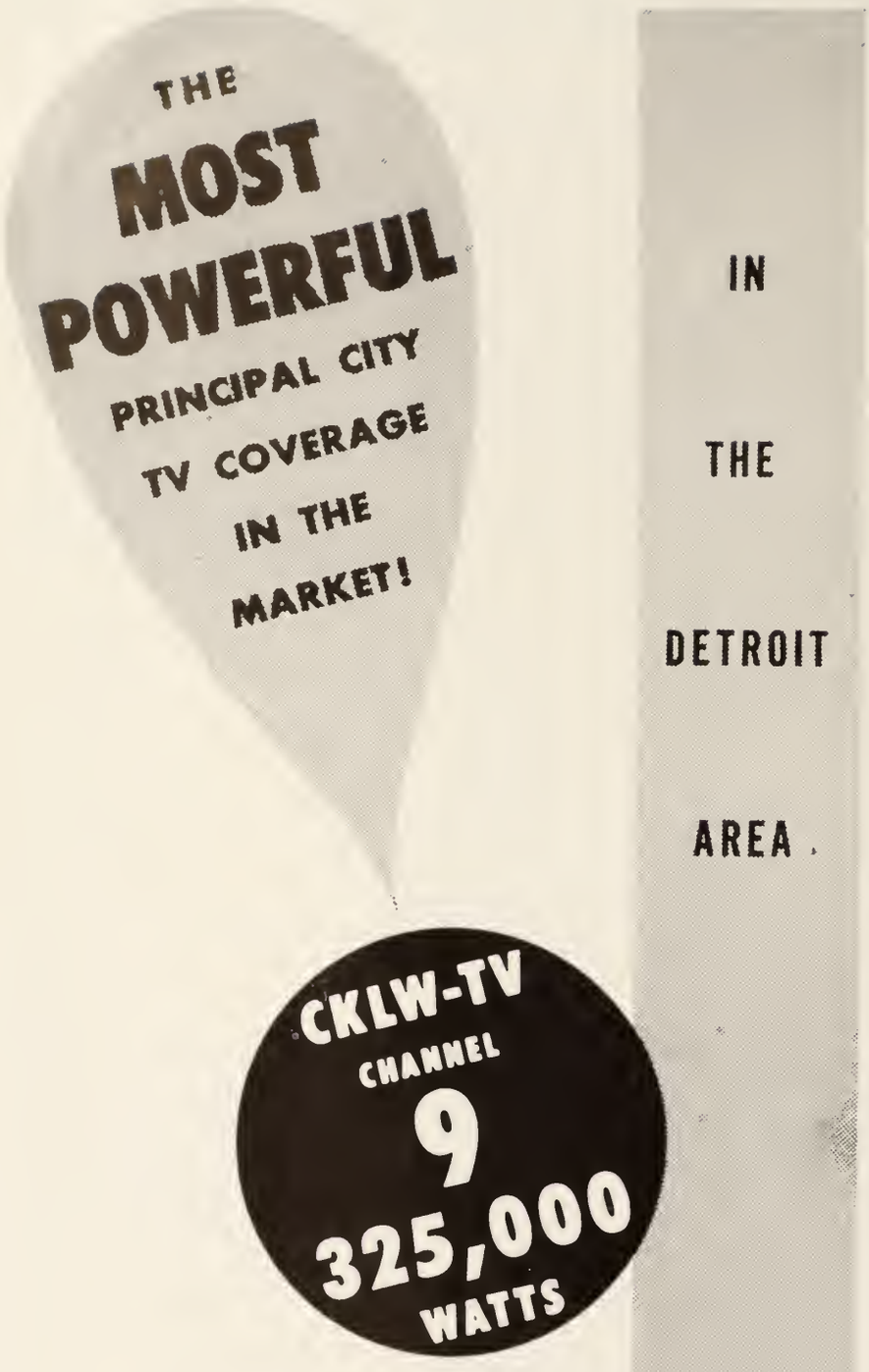
Ten days later the congressman got a wire from Amarillo: "BOUGHT YOU NINE GOLF CLUBS STOP SORRY ONLY FOUR HAVE SWIMMING POOLS."

Ever wonder what there was to these gags about free-spending Texans? Here's a *fact*: Amarillo leads the nation in per family retail sales—$5,248 in 1953. To make some of these sales your own, join the KGNC club. The Katz Agency, our national representatives, has membership details



NBC and DuMONT AFFILIATE

AM: 10,000 watts, 710 kc. TV: Channel 4. Represented nationally by the Katz Agency



In the Detroit Area, CKLW-TV with its 325,000 watt power penetrates a population grand total area of 5,416,375 in which 82.7% of all families own TV sets. Of these 1,305,520 TV families 88.2% are covered by CKLW-TV channel 9, or a grand total coverage of 1,151,554 TV families.

CKLW-TV

Guardian Bldg. • Detroit

Adam J. Young, Jr., Inc.
National Rep.

★

J. E. Campeau
President

TV DICTIONARY

(*Continued from page* 102)

C

CA Abbreviation for "courtesy announcement." Usually free plug for specific show or public service report.

CABLE REELS Reels on mobile units used to hold tv camera cable, etc.

CALL (1) Offer of a job on a show received by an actor, singer or musician. (2) The time that a rehearsal starts.

CALL LETTERS Initials assigned by the Federal Communications Commission to identify a station.

CALL SHEET Daily schedule of shooting, stating time for performers to report, make up and be ready for performance, and location of shots.

CAMEO Action photographed against flat background. Only props and actors lighted. Eliminates set costs.

CAMERA Unit in tv that contains optical system and light sensitive pickup tube which transforms the visual image into electrical impulses. Referring to a film camera, unit which records the pictorial images on to the negative.

CAMERA CUE or TALLY LIGHT Red reflector light on front of camera and also on top which is on only when camera is transmitting over the air.

CAMERA ANGLE or VIEWPOINT Position of camera in relation to the subject being photographed, as compared with view of a person seeing it from normal distance at eye-level (low viewpoint, high viewpoint, distant viewpoint).

CAMERA CHAIN A television camera and the necessary electronic equipment to deliver a picture for tv.

CAMERA HOG A tv performer who tries to keep his face or action in front of the camera without regard for the others in the scene.

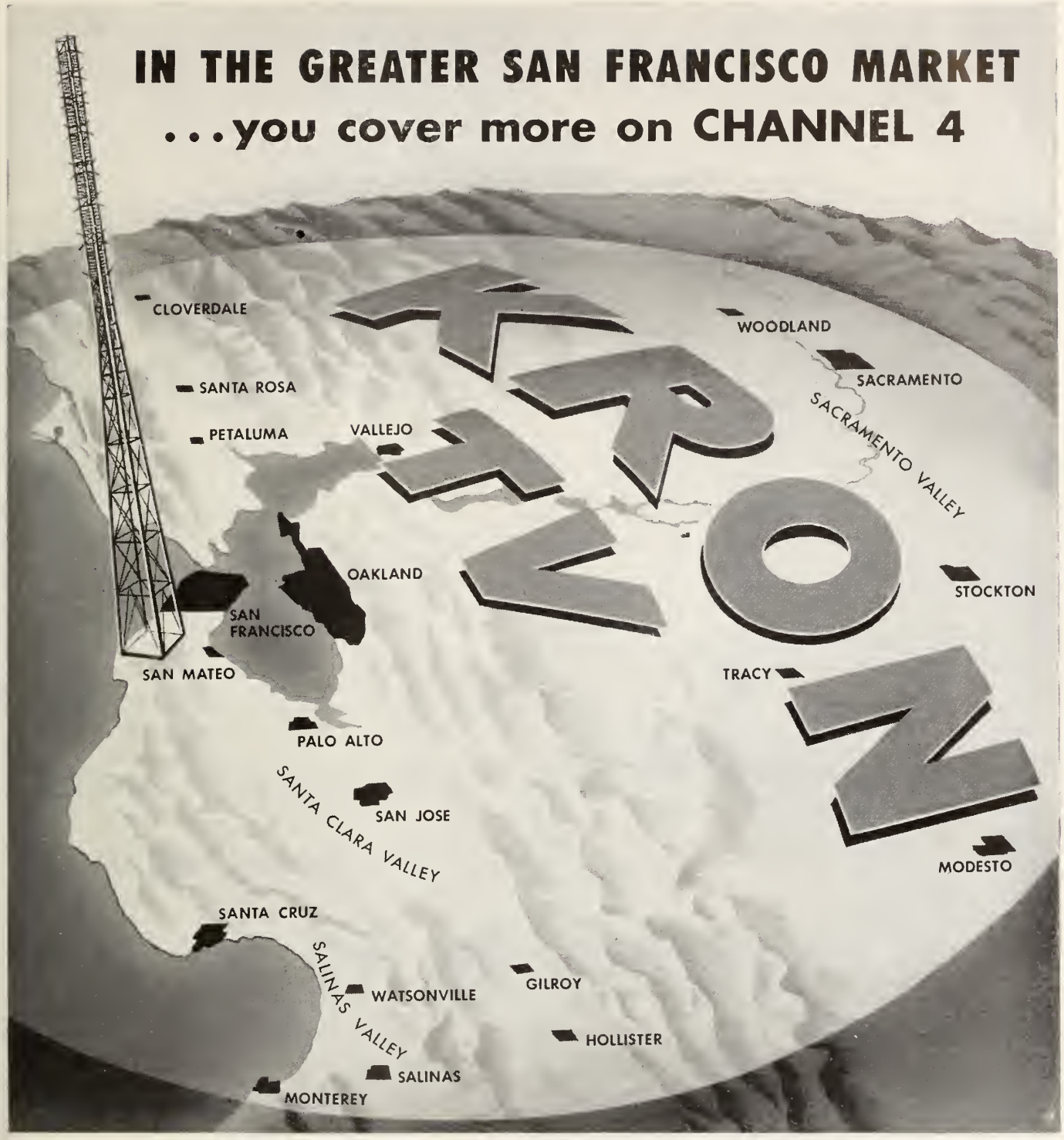
CAMERAMAN Operator of the camera, may also (1) decide what lens to use; (2) position the lights; (3) follow focus; (4) set camera blocking and many other duties.

CAMERA NARRATING To use the camera to supply information to the viewer which otherwise would have to be supplied verbally. (See also Aside.)

CAMERA OPTICALS Photographic effects which can be made in the camera as well as by optical printer. (See Special Television Wipes Section.)

CAMERA REHEARSAL Similar to a dress rehearsal in stage vernacular where all talent is present and in

IN THE GREATER SAN FRANCISCO MARKET
...you cover more on CHANNEL 4



KRON-TV COVERS THIS BIG MARKET...

- With a population of 3,600,000
- Spending 4½ billion dollars annually on retail purchases
- The eighth largest in set ownership

BECAUSE CHANNEL 4 PROVIDES

- Maximum legal power operating at 100,000 watts
- Highest antenna in San Francisco at 1441 feet above sea level
- Low channel frequency insuring stronger signal
- Top-rated NBC and local programs

...SO COVER MORE ON CHANNEL 4

FREE & PETERS, INC. • NATIONAL REPRESENTATIVES

KRON TV 4
SAN FRANCISCO

costume and the complete production is shot by cameramen for final check-up before telecasting.

CAMERA REPORTING Televising a program that has not been particularly adapted or planned for television. Also called newsreel reporting.

CAMERA RIGHT-LEFT Indication of direction in a setting as viewed from the point of view of the camera.

CAMERA SHOTS Definitions including vertical framing, plus abbreviations and related directions and symbols. (See Lenses.)

(1) *When referring to people:*

Head Shots Only the head, also called a BCU.

Shoulder Shot Shoulders and head, usually a CU.

Bust Shot Center chest, shoulders and head. Perhaps a MCU.

Waist Shot Waist, center chest, etc. Also AMS.

Knee Shot Knee, etc. (Cut just above knee.)

Full Shot Entire person.

Long Shot Shown from a distance.

(2) *For objects or groups of people:*

(These terms were formerly used to describe shots of people also, but in this instance they are being replaced by the more specific terms listed above under No. 1.)

CU—Close-up Narrow angle picture limited to object or part of one object instead of a scene. No background.

BCU or TCU—Big Close-up or Tight Close-up Very narrow angle, usually just one feature of an object or subject so that it completely fills the frame with no extraneous material.

MCU—Medium Close-up Medium angle picture showing object and limited amount of background or setting.

MS—Medium Shot Wide angle showing objects and related material.

FS—Full Shot Shot revealing all parts of objects mentioned.

LS—Long Shot or Establishing Shot Full view in which figures or objects are smaller than frame and sensation of distance is achieved.

FoS—Follow Shot or TR-TL—Truck Right-Truck Left To follow the talent by moving camera and dolly usually, but sometimes this decision of how to follow talent is left to cameramen.

RevS—Reverse Shot or Reverse Angle Shot Meaning to pick up same subject or object as an existing camera, but from an exactly opposite angle; used for emphasis and changed viewpoint.

2-S—Two-Shot Composition of two performers or objects.

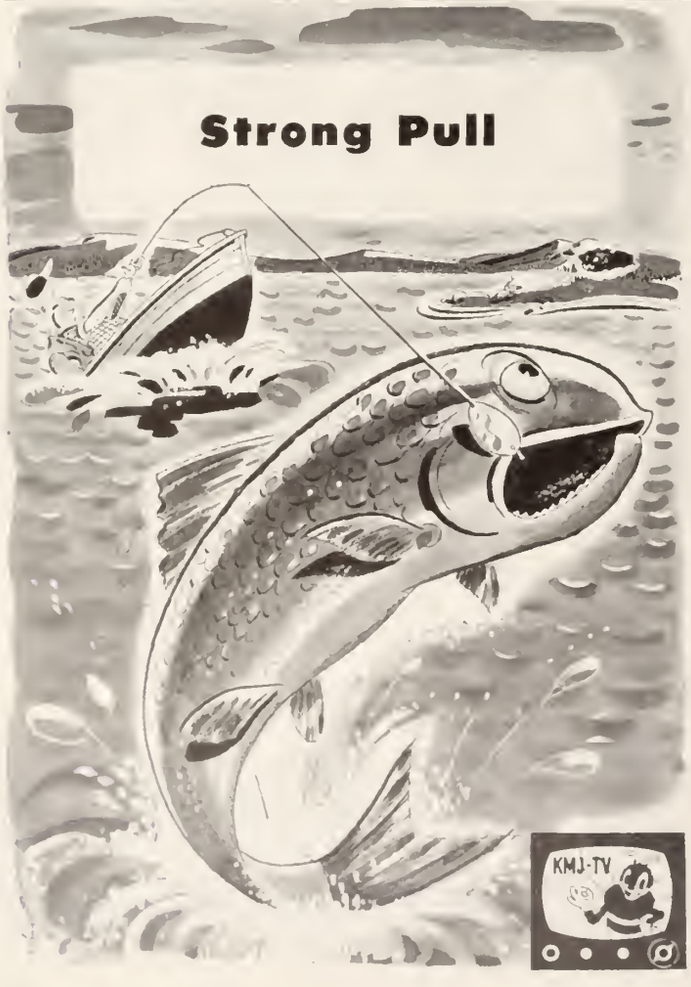
3-S—Three-Shot Composition of three performers or objects. The above two terms have an entirely different meaning on the West Coast where directors use them to indicate to cameramen the number lens on the turret to use in pickups.

(3) *Associate and miscellaneous camera shot variations:*

DI-DU—Dolly-in, Dolly-up Camera is moved toward talent for closer shot while on the air. This requires smooth coordination between the dolly man and the cameraman as cameraman must keep performers continually in focus. **DI** is also confused with dissolve in. (See DIS or Dissolve.)

DO-DB—Dolly-out, Dolly-back The camera is moved back by cameraman or dolly man. Movement must be smooth; otherwise it results in a jerky picture sequence on the air. Again, cameraman must keep performers continually in focus.

PR-PL—Pan Right, Pan Left Camera is turned horizontally to right or left over a scene, set or group, the cameraman keeping the people in focus. May involve the turning of the camera or may involve dollying. Pan shots are used to establish individuals in close-up in a group, the camera moving over



. . . keeps viewers tuned to

KMJ·TV

FRESNO • CHANNEL 24

the FIRST TV station in California's San Joaquin Valley

KMJ-TV pioneered television in this important *inland* California market. The strong pull of top local programming plus NBC and CBS network shows continue to make it this area's most-tuned-to TV station.* *KMJ-TV is your best buy in the Valley.*

Paul H. Raymer, National Representative

*KMJ-TV carries 24 out of the 25 top-rated nighttime programs, 6 out of the 10 top-rated daytime shows in the Fresno area. (March 1954 ARB report)



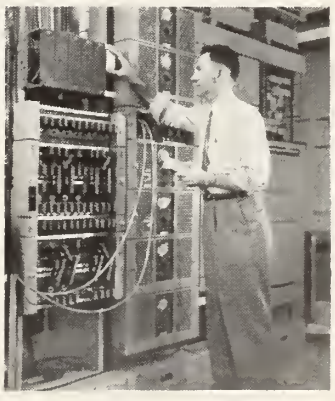
WHAT TIME IS GREEN?

In color television, the colors on the screen are determined in a special way. A reference signal is sent and then the color signals are compared with it. For example, when the color signal is out of step by 50-billionths of a second, the color is green; 130-billionths means blue.

For colors to be true, the timing must be exact. An error of unbelievably small size can throw the entire picture off color. A delay of only a few billionths of a second can make a yellow dress appear green or a pale complexion look red.

To ready the thousands of channel miles in the Bell System television network for color transmission, Bell Telephone scientists developed equipment which measures delay to one-billionth of a second. Equalizers placed at key points along the network insure that the signals keep on one of the world's strictest timetables.

This important contribution to color television is part of the continuing effort by the Bell System — which provides the television network — to meet the industry's needs for color transmission facilities.



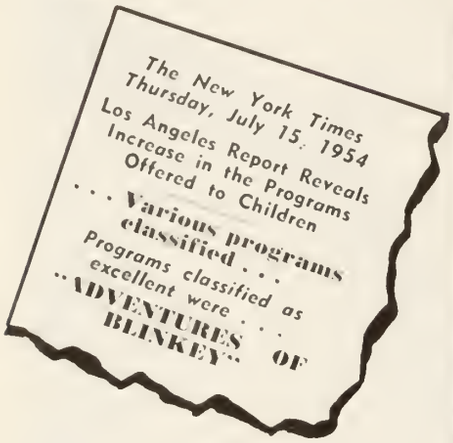
To keep colors true in television, equalizers that correct off-schedule signals are put into place at main repeater stations of the transcontinental radio relay system.

BELL TELEPHONE SYSTEM

PROVIDING TRANSMISSION CHANNELS FOR INTERCITY RADIO AND TELEVISION.

ADVENTURES OF BLINKEY





Officially Rated
EXCELLENT
by National Association for Better Radio and Television

★

Top-rated for small fry between ages 4-12

★

26 Episodes completed
26 Episodes in production

★

First-run in all markets but 20

★

Proved successful premium draw

★

FREE merchandising available

★

Integrated film commercials

★

For TV or radio

★

Cost range $50 to $250 depending on market.

★

Wire, or phone today for free premium samples:

★

MURRAY KING, producer

BLINKEY PRODUCTIONS INC.
106 West End Ave., N. Y. 23, N. Y.
SUsquehana 7-4429

and centering on each in turn. Also used to establish the relation of performer to objects.

TU-TD—Tilt Up, Tilt Down When camera is aimed up or down in a vertical plane, either to show objects above or below the action or scene. For instance, the height of a man can be established by first showing the viewers a shot or close-up of the man's feet. Then by tilting up (and dollying back slowly) the camera can show the dress and manner of a man, ending with a head shot or close-up of his face.

BU-TD—Boom-up and Tilt-down When the dolly boom-arm is raised and the camera is tilted down giving an overhead or downward view of subject. This shot is used effectively in commercials and where such things as a pianist's hands in action or objects lying on a table are to be picked up.

BD-TU—Boom-down and Tilt-up The dolly boom-arm is lowered (it can be lowered practically to floor level) and the camera is tilted up, getting an upward view of a subject. In tv an extremely interesting effect used frequently on dramatic shows.

DIS or DISSOLVE Bringing in one picture while dissolving out another; designates a short lapse of time, affects a smooth, restful, easy transition from one image to another and is also used for dramatic effect as dissolving from a photographic slide of a performer into the performer in the studio, giving the effect of a photograph coming to life.

Superimposures:

Lap-Dissolve Holding two camera pictures at half-lap so that each is seen on the receiver screen—used for trick effects, for transitional effects, for montage effects and for establishing locales.

Oblique or Diagonal Dissolve Holding one camera picture in the lower left-hand corner and second camera picture in the upper right-hand corner, and dissolving them in on the air at half-lap—used for trick or montage effects, particularly to show two people at different places talking to each other.

Lateral Dissolve Holding one camera picture in the left side of a frame, leaving the right side with a blank background, and holding the second camera picture in the right-hand side and dissolving them in on the air at half-lap.

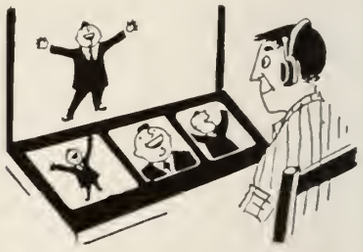
FI or Fade In Gradually bringing up a picture from black level by turning up video gain—indicates a definite beginning such as fading in the title of a program and fading in the opening picture of a scene.

FO or Fade Out Gradually dimming a picture, i.e., going to black level by turning down video gain—indicates a definite termination of chapter, scene, idea or picture sequence ending. The last scene of a play or program is usually faded out.

Cut (1) To stop action, cameras, music, etc. (2) Cut To: Switching directly from one camera picture to another. Indicates no lapse of time and usually speeds up action when used for dramatic impact.

Three-to-one Ratio Meaning do not have subject more than three times as large in one picture as in other, unless after special effect.

CAMERA SWITCHING or MIXING Control room operation by the technical director (TD) or video operator by which he switches camera channels on the air or mixes camera channels on the air by depressing controlling keys associated with the camera channels.



CAMERA SETUP The position and area in which the camera is placed. Once it is established this is referred to as the setup.

CAMERAS (FILM)

Combat Cameras: Cameras designed primarily for hand-held shooting under combat conditions.

Field Cameras: A nonsilenced camera for shooting exterior scenes with a small production unit, where portability is of first importance.

Hand Cameras: A light field camera for emergency shooting.

Studio cameras: A large camera fully silenced and carrying every refinement needed for complicated shooting.

CAMERA SHY Usually refers to a person who is obviously self-conscious before the camera. As opposed to an individual who is camera-wise or a person who is able to exploit his or her consciousness of the camera.

CAMPAIGN A series of radio or tv ads or commercials shown at pre-determined intervals. Or may include any of the media set up under a plan to achieve a certain result.

CANNED Show or music that has been previously filmed, transcribed or received.

CANS Receivers and head phones worn by cameramen, stage manager,

Bonus from Mt. Washington TV

$18,990 BEECHCRAFT BONANZA



Use America's only "3-state one-station TV network" and save — in just 32 weeks of a 10 minute show aired five times weekly — the cost of an $18,990 Beecheraft Bonanza.

Average time costs run 54% less than the combined cost of the three TV stations giving next best coverage.



COVERS THREE

Mt. Washington's more-than-a-mile high TV station covers most of the three states of Maine, New Hampshire and Vermont. On the air in August.



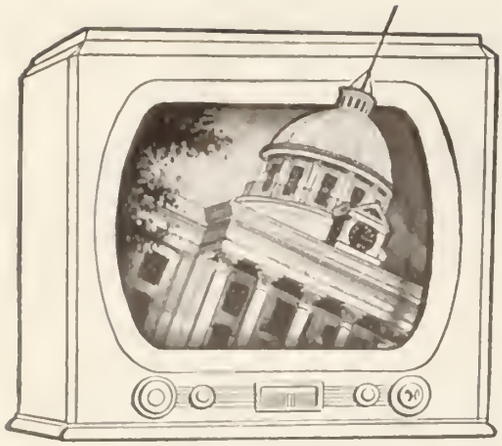
OUTREACHES THEM ALL

Covers virtually all the families local TV stations do and reaches thousands of families they cannot reach. TV homes: 219,161 as of April 30 — RETMA



WMTW

Represented nationally by
HARRINGTON, RIGHTER & PARSONS, Inc.



WCOV-TV

Montgomery, Alabama

"CRADLE OF THE CONFEDERACY"

PROGRAMS

WCOV-TV is a primary CBS affiliate but we also carry top flight programs from ABC, DuMont & NBC. 34 live studio shows are featured weekly on WCOV-TV.

VIEWERS

We're 85 miles from the nearest television competition. Conversion is practically 100% and set ownership is almost 40%.

AVAILABILITIES

We'll have to admit that the spot next to "I Love Lucy" and the "Pabst Fights" are gone but we still have some choice ones left.

ASK ANY RAYMER OFFICE FOR DETAILS



technical director in the studio and engineers on remote.

CARRIER WAVE Electronic wave over which impulses are sent. Tv utilizes two waves: one for sight and one for sound.

CAST (1) People who appear on the tv program not including musicians. (2) Process of selecting those who are to take the acting or speaking parts.

CASTING DIRECTOR Official in an agency or station responsible for maintaining records of actors who might be suitable for parts in tv.

CATHODE-RAY TUBE A receiver picture tube. The big tube.

CBS Columbia Broadcasting System. CBS TV—radio-tv network.

CEL (1) Rectangular sheet of transparent celluloid carrying one section of a drawing required in the making of an animated cartoon. The complete drawing is usually composed of several such cells placed one on top of the other, each of which can be replaced by its successor independently of the others.

CENTER (1) Direction to talent meaning the middle of the stage or set. (2) Command to cameramen for centering picture on tube, to obtain the most advantageous framing of person, group or object, allowing equal margin to right and left.

CENTER UP, TO To adjust the picture so that principal object is centered in the composition.

CHAIN BREAK Those commercials usually presented at the quarter and half show period between programs. In television these CB's are usually 20-second, eight- or 10-second station identification breaks.

CHANNEL Specific wave lengths: "a band of frequencies for transmitting tv." American tv uses a six-megacycle channel. The video is carried on the first four and a half megacycles, and the similar portion on the remaining one and a half cycles.

CHARACTER or CHARACTERIZATION Actor or actress with an older appearance and voice, 35 to 60, who can do dialects, or who has eccentricity of speech and visual characterization.

CHARACTER JUVENILE 17 to 24 years. Matching appearance and voice in dialect, or having peculiar youthful appearance and vocal quality.

CHARACTER INGENUE 16 to 24 years. Matching appearance and voice in dialect, or having peculiar juvenile quality.

CHARADE To communicate an idea in pantomime fashion or through symbolic representation void of sound.

CHEAT Acting technique where performer "cheats" on perspective or normal position-relation to other performers or objects. A performer, for instance, would cheat in body position when talking to a seated companion. He would stand close against the chair, facing forward, inclining the head slightly toward the companion without actually looking at him. Thus the television audience would see both persons and they would appear in "normal" perspective to each other on the screen.

CHEAT SHOT Camera shot in which part of the subject or action is excluded from view in order to make the part which is pictured appear different from what it actually is. For example: If the camera was shooting a person sitting down to write a letter you may wish to show the contents of this letter as it is being penned. It would be impossible with the shot you have of the person writing to get a camera in position to get a BCU of the contents of the letter as it is being written. Therefore, one solution would be to cut to a BCU of another person's hands writing the letter, his face hidden. This would pass as the person who had originally sat down to the task. This would be "cheating" or a "cheat shot."

CHEMICAL FADE When a fade in or a fade out has not been made on the negative while shooting a film a chemical fade may be made by dipping the film negative into a reducing solution. Opposite of fade reduced with optics. Chemical fades usually best for color.

CHERRY PIE Extra money earned by tv talent or personnel for doing something other than his ordinary work.

CHINESE RIGHT, CHINESE LEFT These terms pertain only to the center mechanism of the dolly camera which will rotate a complete 360° if desired, but normally rotate only 180°.

CHIZ BIZ Dubious practices suggesting bribery, special tv rates secretly made. Short for chiseling business.

CHOREOGRAPHER Director who plans and/or directs original specialty dance or ballet numbers.

CHROMA (See Special Color Section.)

CIGARETTE DIRECTOR Term adapted from movies describing (1) tv director who always has cigarette hanging from lips, and usually because of this fact is hard to work with or understand; (2) director who suggests actors use crutches such as cigarettes as a substitute for motivated nervous acting on days when the actors' hands seem to be getting in the way.

a spot in the family circle

To the most important member of the household council—the homemaker—WCCO-TV is a trusted advisor. In her important decisions on shopping, buying home appliances and services, even in family relations, the Northwest homemaker has a habit of turning to that other member of the family. . .WCCO-TV. What they see on Channel Four, they *believe.*

Take, for example: "AROUND THE TOWN" with Arle Haeberle, 3-3:30 p.m. weekdays. Top women's show in Northwest TV: June Pulse shows 70% more viewers than nearest competition in three-channel market. Participation, live or film. Ask Free & Peters for availabilities.

WCCO-TV

The other member of the family
Minneapolis-St. Paul

CBS



CINCHING To abraid or tighten coils of film on a reel by pulling the loose end while the reel is held stationary. This cinching usually damages the sound track permanently.

CIRCLE IN A film effect wherein an image disappears as it is replaced by another image from the center out.

CIRCLE OUT A film effect wherein an image becomes visible as it replaces another image from the outside in.

CIRCLE WIPE One scene appears as a small dot in the center of the screen and grows to full-screen proportions while the preceding scene simultaneously is covered. Circles can expand from small dot at center or contract from full-screen proportions down to small dot. Contracting circle usually gives feeling of moving forward; expanding circle seems to move the spectator back. Same technique can be used with square effect called "square circle."

CIRCULATION (1) Potential audience in terms of families owning receivers. One family for all practical purposes regardless of the number of sets it owns equals one unit of circulation. (2) The extent of the distribution of an advertising medium. Determined by the number of people exposed to it.

CLAMBAKE or CLAMAROO A shapeless program filled with uncertainties; rehearsals marked by errors, changes and failures. Likely to result in a bad performance.

CLAP STICK or CLAPPERS Usually two sections of flat wood hinged at one end. This is clapped at the beginning and end of a film take to guide editor in cutting sound track to match the television picture.

CLEAN IT UP Command to orchestra conductor to rehearse a musical number until it is perfectly rendered; or to a dramatic cast to remove all defects in action or presentation or delivery of lines.

CLEAR A NUMBER or CLOSE THE RIGHTS To obtain legal permission from publisher or other responsible sources (BMI, ASCAP) to use a specific musical selection or composition on the air.

CLEAR TIME To arrange with a station to purchase or provide time usually for a commercial program.

CLIENT An actual or potential tv advertiser.

CLIENT SHOWMANSHIP Anything done primarily to impress a client rather than to achieve results.

CLIENTITIS Term describing occupational headache caused by a sponsor's unwelcome interference.

CLIFF HANGER Usually a serial dramatic show played at a high pitch of excitement on a strong note of suspense, tension.

CLIMAX The high point of emotional intensity in a scene or show toward which everything that has happened before has been building. The climax is the pay-off.

CLIP A short length of film cut or "clipped" from a complete film or kine. These clips are used extensively in news and other shows as an inset or short scene.

CLOSED CIRCUIT Those shows, meetings, speeches transmitted by cable or microwave and fed to various stations or theatres but not telecast on the air. Some big fights and some Notre Dame football games have used this closed-circuit method. Also big companies use closed-circuit tv for sales meetings. Examples: January 1954. The Ford Motor Co. carried its 1954 sales and promotion messages to dealers, distributors and salesmen in every major city in the country through closed-circuit tv. The presentation was staged in Dearborn, Mich. and piped into 31 theatres throughout the country.

COAXIAL CABLE or COAX Specially constructed cable used for transmission of tv signal because of its low loss of power at higher video frequencies. (See Microwave.)

CODE NUMBERS Identical numbers printed during the editorial process along the edges of synchronized positive picture and sound tracks, which provide sync-marks at intervals of one foot from the start to the end of a reel. Do not confuse with negative numbers.

COINCIDENTAL SURVEY To sample tv or radio audience program viewing or listening by telephoning audience during the time the program is on the air. Also called phone coincidental surveys. Companies operating in this area include Hooper, Trendex and Conlan. (For specifics and comparisons with other tv research techniques see Tv Ratings.)

COLD (1) A dramatic sketch played without benefit of background music. (2) Music or sound heard alone.

COLD LIGHT Light that contains relatively little red value. Produced by mercury-arc-vapor and fluorescent lamps. Accompanied by the production of much less heat than is produced by incandescents.

COLOR A conscious sensation in terms of three major attributes: (1)

WMUR-TV
THE STATE STATION
VHF CHANNEL 9 MANCHESTER, N. H
THE BEST SIGNAL—AND LOCAL COVERAGE FROM WITHIN THE MARKET
70% of entire New Hampshire population 105,000 TV families
PLUS Coverage of northern Massachusetts—Lowell, Lawrence, Haverhill, Fitchburg area..... 115,000 TV families
PLUS Coverage of south and eastern Vermont ..... 15,000 TV families
Total PRIMARY coverage 235,000 TV families
FOUR MILLION PERSONS LIVE IN THIS AREA


The Land of Milk and ~~H~~Money is Not a Test Market!



What's typical or average
about a
rich area of
a million folks
with exactly one
TV station
since March 1953
. . . especially
when that
4 network operation
has 100,000 watts
on Channel 2?

100,000 Channel 2 GREEN BAY

Haydn R. Evans, Gen. Mgr.
Rep: WEED TELEVISION



Brightness Measure of that light intensity radiated or reflected from objects. (2) Hue. The most characteristic attribute of color and determines whether the color is green, red or yellow. (3) Saturation. Freedom from dilution from white or that element which distinguishes strong colors from pale colors of the same hue; as red from pink. (See Special Color Section.) (4) That tv or film process by which a variety of colors is transmitted over the air to be picked up by other tv sets. (5) Indicates that a story has local atmosphere.

COLOR CORRECTION (1) The altering of the tonal value of colored objects by the use of filters, lights, shades, etc. (2) Also used in relation to camera length which has a close relationship with a prism, this relationship causing it to act similarly unless otherwise corrected. The violet rays will focus closest to the lens and the red rays farthest. It is under these circumstances impossible to bring all colors to sharp focus simultaneously. The combining of positive and negative lens elements of different types of glass in such a manner that the fault of one lens is corrected by the fault of another corrects for this general fault. A lens so corrected is called an Achromat.

COLOR RESPONSE In photography, the relative magnitude of the photochemical reaction of an emulsion or system of emulsions to light of different wave lengths falling within the visible spectrum. (See Special Color Section.)

COMING ON COLD To begin a show or a commercial without music, applause or any kind of introduction or build-up.

COMING UP Warning cue given to personnel and cast that in approximately 10 seconds the show hits the air (starts).

COMMENTARY, NARRATION or VOICE OVER Descriptive talk accompanying a silent show or film.

COMMERCIAL PROGRAM Radio or television program which is paid for and sponsored by an advertiser or other client; also called a sponsored program.

COMMERCIALS
Film: The commercial recorded on film either with sound on film or silent, or voice-over.

Live: Acted and narrated directly in front of television camera.

Slides: Still photographs, illustrations or posters, usually used as part of a live commercial or voice-over spot.

Combination: Any combination of the above.

COMPATIBLE The satisfactory reception of black-and-white pictures from signals broadcast in color on monochrome receivers without alteration. Also, aspect of compatibility relates to the satisfactory reception of regular black-and-white monochrome signals on color receivers without alteration of the receiver. (See Special Color Section.)

COMPETITION Programs taking place over rival stations or networks at the same time your show is being telecast.

COMPLEMENTARY COLORS They are red, blue and yellow. The colors which result from subtracting in turn the three primary colors from the visible spectrum. Technically the three complementary colors are minus green (magenta), minus red (blue green or cyan) and minus blue (yellow). (See Special Color Section.)

COMPOSITE A film on which both sound and picture appear.

COMPOSITE SHOT or SPLIT SCREEN Two or more shots shown on the screen at the same time. Used frequently for telephone scenes. Also known as double exposure or double printing in films where two or more shots are photographed onto the same strip negative.

CONDENSER Refers to special lens which collects light from a lamp and focuses it on a film or slide being projected. Lens in a spotlight which focuses light on subject or talent.

CONDENSER MIKE The small but long bean-like mikes frequently used for on-camera shots. Name is said to be derived from the small power tube which is practically built right into the mike or bean stem.

CONFORMED DUPE For color: It's a color dupe which has been printed by a masking technique to reduce degradation of color. The conformed dupe is then used for making release prints. In black-and-white printing, conformed dye means synchronized to superimposed subtitles.

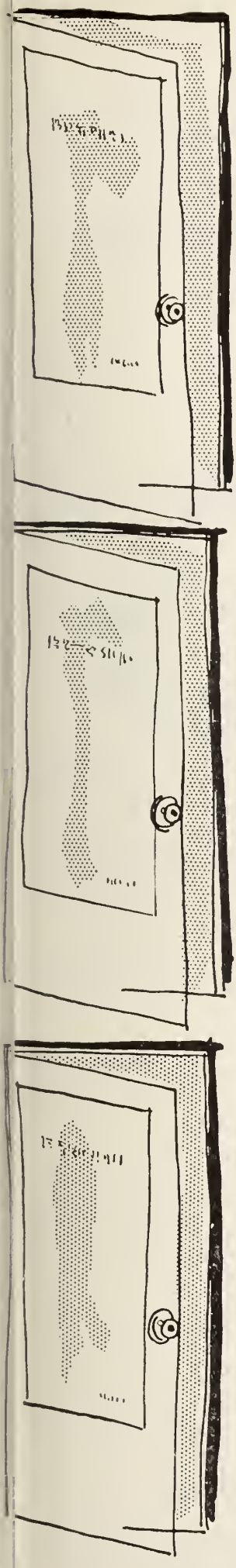
CONFLICT Two (or more) rehearsals or performances scheduled for the same tv personnel at the same time.

CONKING-OUT When a camera or other equipment becomes inoperative because of a circuit or tube failure.

CONSECUTIVE ACTION Directions to follow one another in production time although not necessarily in dramatic time.

CONSOLE A control panel for sound used in recording and rerecording which enables the input from one or more microphones to be varied.

CONSTRUCTION UNITS (See Flats or Wings.) Stock structural units and architectural or plastic pieces.



MR. SPONSOR
MR. AGENCY-MAN
MR. PRODUCER

In a few weeks, the battle for ratings will start in what is likely to be television's greatest season. You may have an important, expensive production to launch . . . or an established favorite to bring back in high gear. Right now, you're in the market for the biggest audience possible.

TV GUIDE's readership is an audience you will be interested in. It's an audience you can't duplicate elsewhere. It's made up of more than 2,000,000 set-owning families who are 100% interested in what you have to sell—superior entertainment.

Not only does the TV GUIDE audience constitute a large chunk of population in itself. It is the "cream" of the total television audience—the viewers who devote the most time to their sets, who take a genuine interest in what's playing, who's in it, and what's on next. It is the group responsible for establishing new trends in viewing. Corral this audience and you have the start of a superior rating

High costs for production, talent and time are characteristic of network television. For network sponsors, a schedule of advertisements in TV GUIDE is a matter of simple economy. To make your large expenditures pay off in still larger ratings this year, let the readers of TV GUIDE know at what time and on which channel to look for your show, and if it's a new show, what it's all about.

Start your schedule of program promotion advertisements in TV GUIDE's Second Annual Fall Preview issue. In a single issue, to appear Sept. 23 the editors of TV GUIDE will wrap up the entire television season, complete with an Alphabetical Index tailored to local time and channel. Your immediate decision to begin your schedule in the Fall Preview Issue will be more than justified by the handsome circulation bonus this special issue always brings.

A phone call or note to any of TV GUIDE's Advertising Offices will bring you all the details on this unique and inexpensive method of merchandising your program to viewers.

Fall Preview Issue Closing Dates

	Copy Due
National Section	
Four-color	August 13
Two-color, Black & White	August 27
Regional Program Sections	
Black & White	September 10

Advertising Offices

NEW YORK—488 Madison Ave., PLaza 9-7770
CHICAGO—6 N. Michigan Ave., WAbash 2-0366
PHILADELPHIA—302 N. 13th St., LOmbard 3-5588
LOS ANGELES—1540 N. Vermont Ave., NOrmandy 2-3101

TV GUIDE



AS MY NAME'S
JOE FLOYD

- I'LL KEEP YOU BUSY STOCKING SHELVES!

We're sales closers by nature . . . Nord and Sheely and every last man and woman on my staff at KELO (radio and TV) Sioux Falls. We'll sell the daylights out of your product in husky sections of four states (count 'em - South Dakota, Minnesota, Iowa, Nebraska). And our signal doesn't fade out even there. KELO's forceful merchandising will set a pattern that'll give you a format for bigger sales in every other market you wish to milk. Want that kind of sales fire? Let KELO ignite it for you.

KELO TV
and Radio

Channel 11 - Sioux Falls, S. D.
JOE FLOYD, *President*

NBC (TV) PRIMARY
ABC • CBS • DUMONT

NBC (Radio) Affiliate

CONSUMER ADVERTISING Advertising which is directed toward those people who buy a product for their direct use or satisfaction.

CONSUMPTION-TYPE PRODUCTS Any of the products which are consumed or used up for personal satisfaction as opposed to raw materials.

CONTACT PRODUCER Usually an assistant producer furnished by station to assist director on a show. During rehearsal and at show time he represents the station network.

CONTINUITY or CONTINUITY LINK (1) The logical flow of action or smoothness of transition from one scene, set, story or idea to the next. Manner in which the individual scenes or shots are put together. (2) Audio or voice part of tv spot or program, or the complete script looking not unlike the pages of a play since it lists the speakers or actors and the lines they speak as well as camera shots, music, props, sets. Script applies usually to entertainment portion of show.

CONTINUITY TITLE (Also called a bridging title.) Those titles which frequently come between two sequences on time periods. It may be worded to assist the viewer in tieing the story or action together.

CONTINUOUS ACTION Situation or sequence in which the action goes straight through without interruption, cutbacks, or cut ways.

CONTRAST Refers to the ratio of black to white portions of a tv picture. Pictures having high contrast have very deep blacks and brilliant whites, while a picture with low contrast has an over-all gray appearance.

CONTROL ROOM Studio facilities room from which director, producer and technical men control the selection, lighting, shading and transmission of the picture.

COOKIE A perforated flag with patterns such as leaves, branches, flowers which is set so as to cast a shadow on an otherwise uniform and monotonous surface. Cookies are sometimes opaque, sometimes translucent like a scrim.

COOPERATIVE PROGRAM Those programs frequently owned or controlled by networks which are telecast nationally and sponsored by a variety of advertisers, some local.

COPY SLANT The style or manner of presenting a tv message in contrast with the substance of the message.

COPYWRITER A person who writes tv advertisements.

CORDING To tie films together at perforations in order to identify and organize sections to be processed, joined and edited.

CORE The plastic or metal centers upon which film is wound. It is customary to store developed film negatives in rolls on cores, rather than wound on reels.

CORNFIELD A studio setup employing a number of stand or drop mikes.

CORNY Unsophisticated, simple, ingenuous, pure, innocent, genuine.

COSPONSORING When several advertisers participate in a single program and each advertiser pays a proportionate share of its cost.

COST-PER-1,000 A figure used to evaluate the over-all impact of a tv presentation determined by dividing the total cost of a program by the number of homes or listeners tuned in thousands.

COSTUME DEFINITION Qualities in texture and design that make costumes stand out distinctly from backgrounds and surrounding objects.

COSTUME PLOT A descriptive list of the costumes, clothes, hats, jewelry worn by talent.

COUNTER Indicator on a film camera which shows how much film has been exposed or remains.

COURTESY ANNOUNCEMENT To credit an advertiser whose program and or time is taken or "recaptured" by the tv station or network for use for a special program.

COVERAGE The area in which a station or network of stations can be heard according to accepted engineering standards.

COVER SHOT (1) A wide-angle television picture to alternate (for contrast) with a confined close-up. (2) Extra scene photographed just in case it is needed.

COW-CATCHER An isolated commercial spot at the start of a show but within the sponsor's alloted time which advertises a "secondary" product of the sponsor not mentioned in the program itself.

CRACK A LENS Cover a portion of the picture with the lens turret.

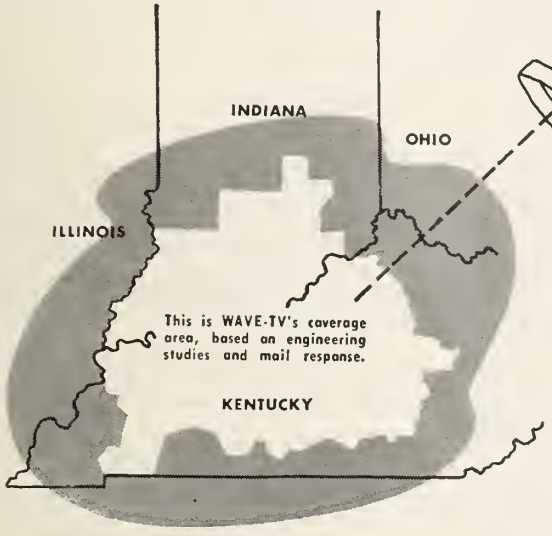
CRACK A MIKE Open a microphone.

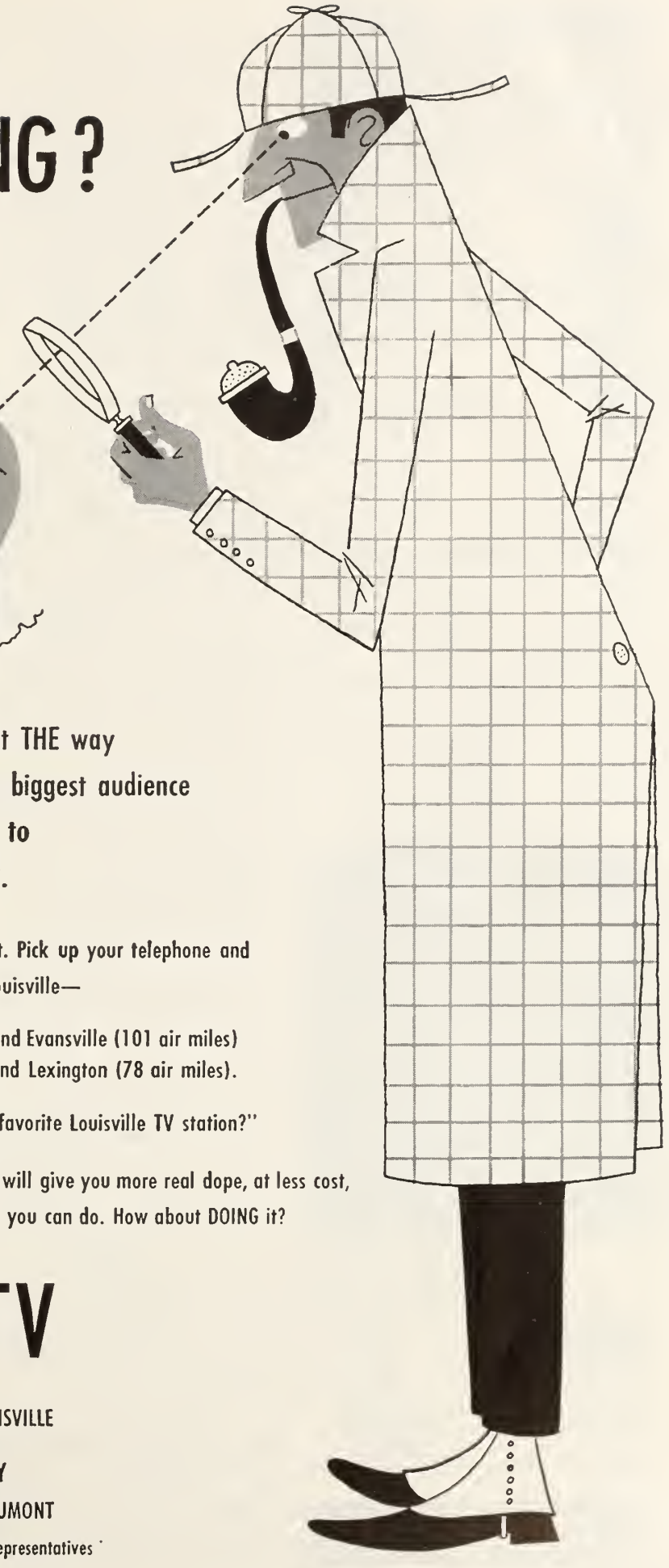
CRANE SHOT A camera mounted on the arm of a crane and moving through space, usually on a Sanner or Fearless dolly.

CRAWK Vocal imitator of various animals.

CRAWL or TITLE ROLL Barrel-shaped arrangement turned by hand crank so titles and credits move up regularly

INVESTIGATING?





Prowl the data books if you wish — but THE way to find what TV station gives you the biggest audience in Kentucky and Southern Indiana is to ASK YOUR REGIONAL DISTRIBUTOR.

Don't take our word for it. Pick up your telephone and call your distributors in Louisville—

—and Evansville (101 air miles)
—and Lexington (78 air miles).

Ask each, "What is your favorite Louisville TV station?"

This personal investigation will give you more real dope, at less cost, than any other "research" you can do. How about DOING it?

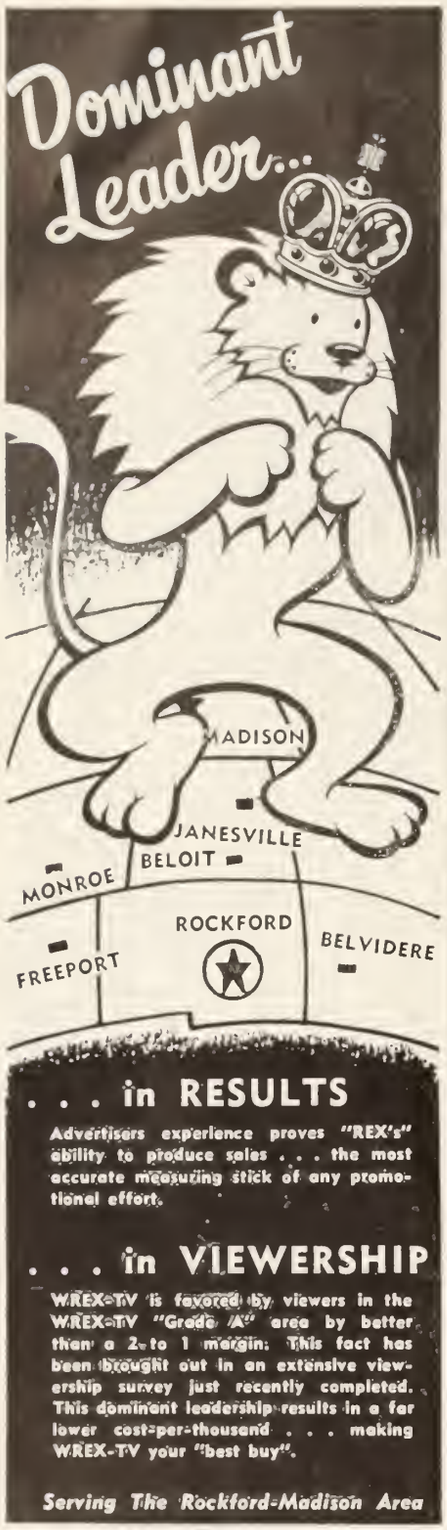
WAVE-TV

CHANNEL 3 · LOUISVILLE

FIRST IN KENTUCKY

Affiliated with NBC, ABC, DUMONT

NBC SPOT SALES, Exclusive National Representatives



from bottom of screen to top and disappear.

CREDIT Commercial passages, either sight or sound, in the playing script which mention the advertiser or his product, or acknowledge sources and ownership of various program material.

CREDITS or CREDIT TITLE Title placed at the beginning or end of a tv presentation recording the name or names of talent, technicians or organizations concerned in show's production.

CREEPER or CAMERA HOG Talent who can't hold position and inch close to camera or mike during show.

CREEPING TITLE (See Crawl.) Title which moves slowly upwards on the screen as it is being read.

CRISIS That point in a dramatic production when the forces in conflict can no longer avoid a meeting or a showdown.

CROPPING To trim off or mask out a portion of a photograph or slide.

CROSS-CUT To alternate in camera angle so that when shooting two individuals for a split screen or composite shot they face each other.

CROSS-FADE (Audio) Where effect, sound, music or otherwise is faded out while simultaneously another sound is faded in. This technique is commonly used to make transitions between dramatic scenes.

CROWFOOT Device, usually three-legged, placed under camera and tripod to prevent slipping.

CRUTCH Any hand prop used by a performer (cigarette, cane) to hide nervousness. The old malady of too many hands with no place to put them. A poor substitute for a good actor.

CU Close-up shot. Narrow angle picture. (See Camera Shots.)

CUCALORUS-CUCKOOLORUS-COOKIE A screen or filter used on a television spotlight to create a special shadow, shape or design on a backdrop on a blank wall. Some of the designs are:

Danto: Fiery pattern

Coldy: Sun effect

Maizie: Fluffy

Ozzie: Circular effect similar to target rings

Venie: Venetian-blind effect

CUE A line or signal by sight or sound for the start of show, music, narration, action.

CUE IN Generally a production term used by sound engineers or other control room personnel, a direction from the control room to the studio to "cue in" some action.

CUE BITE To start your speech or action before the previous talent has finished his part.

CUE SHEET An orderly tabulation of program routine containing all the cues and frequently all the hand props.

CUE SHEET TIMING Where the complete script of show has exact time indicated at which different actions take place and the exact time allowed for those actions.

CUFFO Donated work or talent without pay, or on the cuff, sometimes on speculative basis.

CUMULATIVE EFFECT A term designating the theoretical building up of goodwill and desire for a product or service through a series of radio, tv or other advertisements.

CUMULATIVE TIME Also sometimes called running time. Total time elapsed since show hit the air.

CUSHION Dialogue, music or sound of variable length inserted in a program to enable director to use or delete to end show on time.

CUT An order to stop all action or specific action such as "cut camera". (See Cut-To under Camera Shots.)

CUT BACK To return back to previous action or something previously shown.

CUT-IN (1) Local copy inserted in a network, film, kine, or live (but not local) show. (2) Shot of any object which is inserted into action of scene, such as a telegram, news item, a clock. Also known as insert.

CUT ON MOOD To switch camera shots on stimulated feeling or atmosphere.

CUT ON MOTIVATION To switch camera shots according to action.

CUT-CUTS—OVERS (A) Lengths of shots not used, cut-outs and whole shots or takes not used. Overs in films may be retained for library. (B) When applied to animation, the use of small cut-out figures, usually jointed, which by means of calibrations may be made to assume successive positions prescribed in a shooting script. When photographed a frame at a time, they give the illusion on the screen of continuous movement.

CUTS Portions of program script which can or are to be eliminated before (or even during) the performance.

CUTTER After the editor decides how, where and when a film or kine is to be cut and joined the cutter then carries out the mechanical part of the editing process.

No matter how you look at KTVU's *market---*

IT'S IMPORTANT!

Any one of the following three areas is an important TV market by itself! COMBINED - - population-wise - - they total **California's third largest market!**

SAN JOAQUIN COUNTY *Stockton*	1. *Unduplicated coverage of San Joaquin and Stanislaus counties* *San Joaquin County*	*227,000 Population* *92nd market* out of top 100 (NBC research)
	Add *Stanislaus County* *Combined Counties* *Combined San Joaquin* and *Stanislaus* counties would *equal* a *market*	*144,000 Population* *271,000 Total Population* *63rd* (estimate—out of top 100 Sales Management)
		Add
SACRAMENTO COUNTY *Sacramento*	2. *Sacramento county*	*336,000 Population* 72nd market out of top 100 (Sales Management)
Add Alameda — Contra Costa — Sutter — El Dorado — Placer — Merced — Solano — Tuolumne — Glenn — Yolo Calaveras — Colusa — Amador	3. *Continuous counties*—partial and full county coverage—*13 counties*—pro-rated *population total* over *400,000 Population*	

Grand total within **KTVU'S** ***effective signal area!!!!***
over 1,000,000 population!!!!
over 100,000 UHF homes to date!!!!

One-Half Million Watts From Half-Mile in the Sky!

KTVU **36 NBC-TV**

Represented by George P. Hollingbery Company



That's right! In southwestern Pennsylvania, 1 buy covers 3 markets when that one buy is WJAC-TV, Johnstown. You get the buying-minded Johnstown area PLUS Pittsburgh and Altoona! No idle claim is this . . . Hooper shows WJAC-TV . . .

FIRST in Johnstown
(a 2-station market)
SECOND in Pittsburgh
(a 3-station market)
FIRST in Altoona
(a 2-station market)

If you want to enjoy the sunshine of more sales—and not get burned on your budget—choose the 1 that covers 3 . . .

SERVING MILLIONS FROM ATOP THE ALLEGHENIES
WJAC-TV
JOHNSTOWN · CHANNEL 6

Get full details from your KATZ man!

CUTTING The elimination of undesirable motion, film or action to reach a finished product.

CVC Chorus, verse and chorus of a musical selection.

CYC Nickname for cyclorama, a canvas backdrop usually hanging in folds around edge of studio to simulate broad reaches of distances or various background effects.

D

DAMPEN THE STUDIO To introduce sound-absorbent devices like rugs, draperies into the studio to perfect the quality of sound; also, to apply fixed sound absorbents such as spun glass to walls, floor, ceiling to absorb sound.

DAMPING CONTROL A control which aids in removing the horizontal distortion bulge which may appear on the left side of picture.

DAWN PATROL Engineers, announcers, talent who put on the morning programs at tv station.

DB Delayed telecast of a live show (by film or kine).

DEAD BOOK The file of program material which has already been telecast.

DEAD MIKE Microphone which is disconnected.

DEAD PAN To read a line or carry out action without emphasizing it by any expression.

DEAD SPOT Also known as "black space" when a show is supposed to be on the air but for some reason is not.

DEADLINE The final date at which tv material must be ready for the next step.

DE-BURN The process of focusing the television camera on a flood light or a bright surface to obliterate an image "burned" in the picture tube by over exposure.

DECIBEL A unit of measure for sound volume.

DEFINITION or RESOLUTION Degree of reproduction of the detail of an image, scene, sets and/or background after transmission through complete tv system to receiver or monitor.

DEFOCUSING or OUT-OF-FOCUS DISSOLVE Transition achieved by throwing one camera out of focus until the image is unrecognizable, then "cutting" to the next camera, equally out of focus and bringing it into focus revealing new image.

DEGRADATION The deterioration of the image from the original scene to the filmed or kine reproduction, or from the latter to some more removed image arrived at by duplication. Such degradation may be in terms of contrast, color, resolving power or other characteristics.

DEPTH OF FIELD The distance between the points nearest and farthest from the camera which are acceptably sharp.

DEPTH OF FOCUS The distance through which the lens of a camera may be moved without throwing a given object out of focus.

DIAL SHOPPER Person who tunes in more than one tv or radio program to select the particular program most pleasing to him.

DIALOGUE A conversation between two or more persons. Generally refers to the spoken part of a script, the dialogue.

DIAPHRAGM LENS That adjustable opening, usually placed between the elements of the camera lens to alter the amount of light reaching the film. Also called an iris because its action resembles the iris of the eye.

DIARY METHOD A method of measuring the viewing or listening audience in which the listener keeps a record of channels or stations and the programs heard over a period of time. Research firms using this technique include Videodex, American Research Bureau and Tele-Que. (See Tv Ratings.)

DIFFERENTIAL FOCUS Method by which main item of interest in shot is captured in sharp focus, the remainder of the subject being out of focus.

DINNER or DINNER BOARD or BANKS A central system of controls to lower or raise power and thereby the light intensity of tv or film lights connected to this board.

DIORAMA Miniature setting usually complete in perspective used as a means of establishing large locations impossible to construct in the television studio.

DIRECTIONAL A term applied to certain optical and acoustic devices (screens, loudspeakers, exposure meters and microphones). Denoting a limitation of the angle of reflection, radiation or acceptance.

DIRECT VIEWING RECEIVER Most prominent type of tv receiver where picture is viewed directly on the end of the kinescope tube.

(To be continued in next issue)

Sweetest short SUCCESS story ever told . . .



NOVEMBER, 1953 — M and M Candies, through their agency, Roy S. Durstine, Inc., buys the half-hour Saturday morning kid show "Johnny Jupiter" on WSM-TV.

APRIL, 1954 (6 mos. later)—M and M's business up 250% in this area, with jobber orders up as much as 600% in some cases.

Don't take our word for it. Ask O. B. O'Bryant, M and M's District Representative here. Then steer your clients with drooping sales and dragging inventories to Irving Waugh or any Petry man for the full story of WSM-TV sales boosting potentials.

Channel 4 WSM TV
NASHVILLE

COVER

NORTH CAROLINA'S

RICH, GROWING*

"GOLDEN TRIANGLE"

WINSTON-SALEM
GREENSBORO
HIGH POINT

WITH

WSJS

TELEVISION

CHANNEL 12

*A 24 COUNTY MARKET WITH RETAIL SALES OF $1,028,000,000

(Sales Management 1954 Survey of Buying Power)

NBC

Interconnected Television Affiliate

National Representative:
The Headley-Reed Company

UHF FACTS

(Continued from page 47)

ing in the central city of the market. In the case of cities that get strong fringe reception of vhf, like Atlantic City, they are counted as uhf-only despite vhf competition.)

In terms of stations, at presstime, this is the situation: There are 390 tv stations in the U.S. and its possessions. Of these, actually 373 are in the continental U.S. and are commercial stations. Of this group of 373 stations, 119 are uhf stations which means that about one out of every three commercial television outlets in this country now on the air is a uhf station.

Uhf is also growing as a factor in the tv home counts. Last November, when A. C. Nielsen made a set count for CBS TV, uhf homes amounted to 4% of the tv home total. In January, Martin Codel's *Television Digest* set the mark at around 7.5%. Late last month, NBC TV made an unofficial guess that uhf homes now amounted to "about 10%" of the total. This figure is still growing rapidly. The RETMA calculates that about 20% of all tv receivers now being manufactured are geared for uhf as well as vhf.

The number of cities in which uhf and vhf stations compete directly, apart from any "outside" competition, is likely to go up. By the FCC's 1 July count, there were 58 uhf channels in 37 of the top 100 markets still going begging. Since all of the first 35 and about 75% of the rest of these top 100 markets have vhf outlets, opening up of these uhf channels will create additional intermixture.

Summed up, the situation looks like this:

1. Uhf is currently in more than four out of 10 tv markets, and the figure is likely to go higher rather than lower.

2. About one in 10 tv homes in the U.S. is already equipped to receive uhf.

3. Uhf is far from being an ubiquitous factor. But it is in so many markets that sponsors can hardly avoid making "Shall we buy uhf?" decisions any more.

Conversion: This is the great bugaboo that faces the uhf broadcaster in intermixed areas. It has its basis in the fact that a vhf set can't receive uhf signals without modifications in antenna and tuner. In a uhf-only market that is untouched by vhf signals of any kind, the problem doesn't exist; everybody buys an "all-wave" receiver or one that is adapted for uhf before it's sold. But in a market where a uhf station goes on the air in competition with an existing and popular vhf station, viewers must be persuaded one way or another to add a converter. Uhf is thus at a disadvantage: viewers must plunk down anywhere from $25 to $100 to add the new program source.

How quickly viewers convert depends on how much incentive there is to do so; nobody can force viewers to add a uhf tuner. Roughly speaking:

1. Where there is plenty of program choice on vhf channels, viewers drag their feet in making the change. Sometimes even if the uhf carries network shows viewers aren't quick to convert. A prime example of this is WFPG-TV, a uhf outlet that recently suspended operations in Atlantic City. Although the station started out with all four networks, it ultimately lost 33 half hours weekly of network shows through cancellations. Said the station: "Superpower metropolitan market vhf stations 60 miles from Atlantic City established a concept of coverage generally satisfying television viewers."

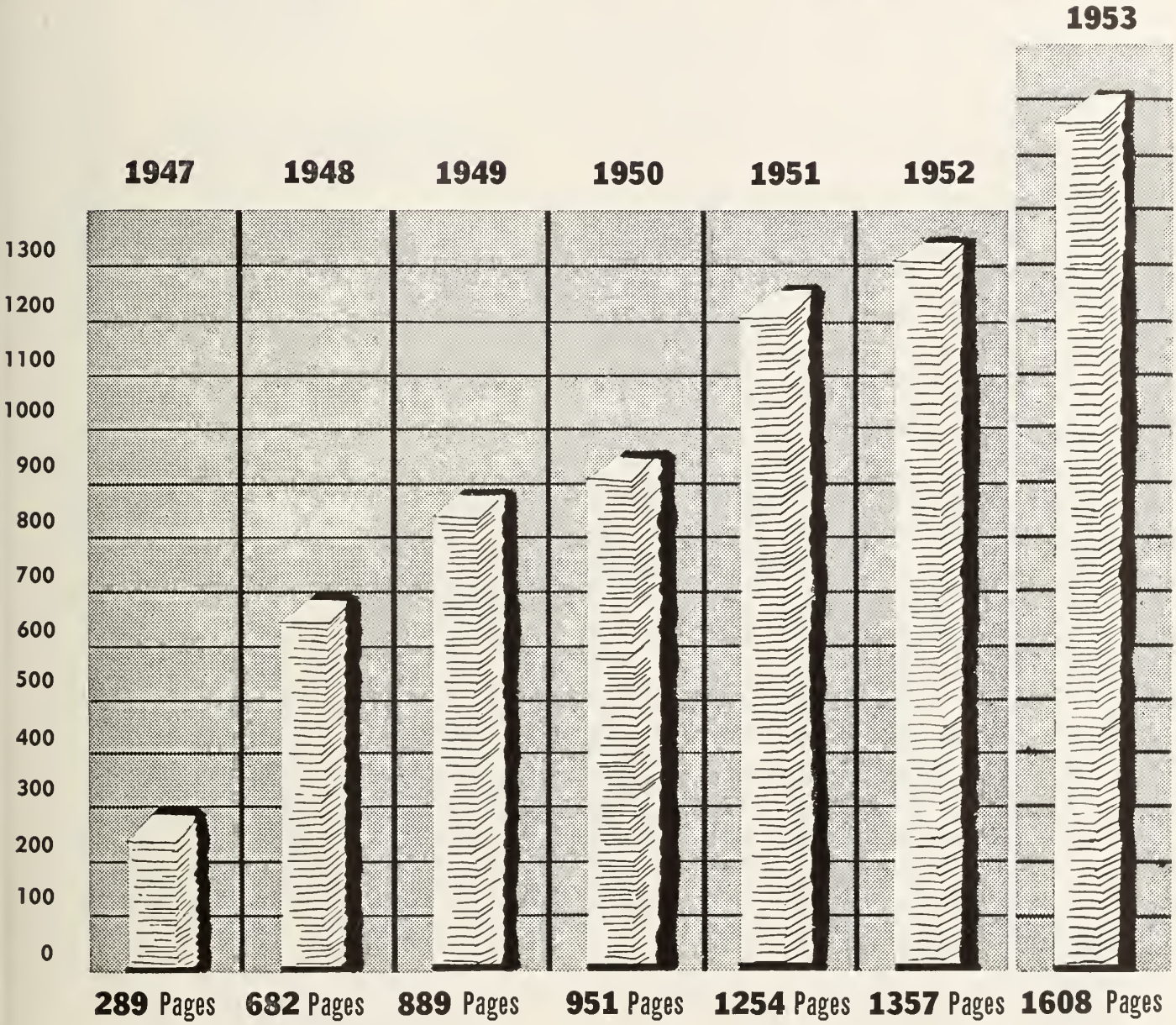
2. Where network programs shift to a uhf outlet in an area where viewers cannot get the same shows on nearby vhf outlets, the story is quite different.

Timebuyers make day-to-day decisions based on conversion figures such as those published by American Research Bureau. ARB, which has made four studies of intermixed vhf-uhf areas, reported recently that where a uhf station is in against one existing vhf station, in six months there'll be an average of 65.4% conversion. Where the uhf is in against two vhf outlets, the figure drops to 40.4%. Where the uhf competes with three or more vhf outlets the conversion rate in six months is only 27.5% on the average.

Stations urge that tv buyers should no more use conversion percentages blindly than they should use ratings as the sole yardstick in buying a station. "A conversion percentage," uhf stations say, "should always be viewed in the light of 'percentage of what?'" Obviously a uhf station that has achieved 90% conversion in a market of 50,000 tv homes is not serving as large an audience as one that has got-

BUILDING!





SPONSOR *The magazine radio and tv advertisers use*



SPONSOR builds on a solid basis. Our policy: turn out useful issues and the advertising will follow. This common-sense approach to tv and radio trade paper publishing has appealed to station advertisers increasingly since our first issue in November 1946. Our promise for 1954: new, improved use departments, more use articles for buyers of radio and television.

ten, say, 40% conversion in a market of 500,000 tv families.

The growth potential of time slots on uhf stations, the uhf operators feel, varies considerably. And ARB's conversion figures (see above) seem to bear this out. If a uhf station is up against considerable vhf competition and lacks program ammunition with which to do battle, conversion rates are likely to drag. But where there is little vhf competition, a time slot may improve rapidly in value as conversion rates go up, spurred on by the desire of viewers to watch a solid lineup of shows on the uhf outlet.

Network affiliation: The majority of uhf stations with network affiliations carry their network programs on a per-program basis. That's because only about three uhf stations are in the basic "must buy" category of network program lineups. Most uhf stations are secondary or supplementary outlets, due to market size or set conversion rates.

The problem here is very similar to that harassing uhf stations in the national spot tv field. When an agency is riding close herd on client costs in network tv, every station added to the lineup must be justified on the basis of such factors as ratings, audience sizes and cost-per-1,000 homes.

On "long list" network buying, where the client is trying to get the widest possible exposure for a network tv show with cost a secondary matter, uhf stations come in for a share of business. But in "short list" purchasing, where the lineup consists mainly of the "must buy" stations and a few extra outlets, uhf stations are often passed over by agencies who feel they're not yet competitive enough to warrant being in the list.

Result: Most uhf stations don't carry as much network programing as vhf outlets in intermixed areas, although uhf stations in uhf-only areas often carry a full load.

According to the FCC, in intermixed cities over 250,000 population, the median vhf outlet carries 37 hours a week of network programs while the median uhf outlet carries only about 19 hours.

This is what a number of uhf broadcasters (some of whom asked that their names be withheld) told SPONSOR about networks and uhf:

From WCOV-TV, Montgomery, Ala.: "Since our station is the only one in the market we have all four networks. We have a primary affiliation with CBS and expect to retain it."

From a uhf station president in the Southwest: "One helluva problem."

From WJTV, Jackson, Miss.: "Basic affiliation with CBS and national representation by the Katz Agency show that uhf stations can be recognized and can be treated with equality where the individual station's efforts and standing earn that recognition."

From a v.p. of a California uhf station: "We have no network affiliation problems. We are a basic ABC affiliate and currently carry many of the top CBS programs. There has seemed to be some reluctance by some network sponsors to enter this uhf market; however, this too is rapidly breaking down."

From an executive of a Texas uhf outlet: "Network officials seem to feel that people watch vhf and horses watch uhf."

From the general manager of a uhf station in Kentucky: "We are unable to get a basic contract. All programs carried had to be submitted to one of the vhf stations in town, first on a live then on a delayed-broadcast basis, before consideration could be given to our outlet."

From Arthur L. Gray, station manager, WIRK-TV, West Palm Beach, Fla.: "No problems as yet. We are presently affiliated with ABC and Du Mont. A vhf is coming into the market very soon and so far we have no indication of whether we will lose our network to the vhf station."

From William F. Craig, v.p. of WLBC-TV, Muncie, Ind.: "We were able to obtain affiliation agreements with all four television networks. To this end, we prepared a great amount of factual data concerning population, incomes, retail sales, etc. It was our premise that a television market must be considered not from the size of the city from which its programs originate but upon the population, retail sales, etc. of its potential coverage area. I believe many of the stations that have claimed to have difficulty in obtaining a network affiliation perhaps may not have properly presented their case to the networks."

★ ★ ★ ★ ★ ★ ★ ★

"I think I see a growing confidence among students of business conditions that we can maintain a continuing increase in our standard of living. Certain kinds of readjustment are not escapable if we are to remain sound and healthy but we ought to be wise enough to accomplish them without plunging ourselves into major and widespread liquidation. During the past year or two one of our solid accomplishments has been an end of dependence upon continually rising prices for the stimulus to our well-being. Wages have gone up . . . while prices have been about unchanged across-the-board. This means a substantial increase in real income, in the standard of living and in the market for the goods we can produce."

HENRY B. ARTHUR
Economist
Swift & Co.
Chicago

★ ★ ★ ★ ★ ★ ★ ★

Outlook: What's ahead for the commercial future of uhf?

There are indications now that uhf may get a helping hand from government. After the recent series of Senate subcommittee hearings on uhf in Washington, the problem has been handed to the FCC for further study. A special committee is expected to be formed soon to look over possible re-



Represented nationally by
JOHN E. PEARSON TV Inc.

ASK YOUR NATIONAL REPRESENTATIVE

You're on the verge of a decision, and a problem.

What business papers to pick for your station promotion?

It's no problem to kiss off, for your choice can have a telling effect on your national spot income.

But where to get the facts?
The answer is simple. Ask your national representative.

He knows. His salesmen get around. They learn which business papers are appreciated, read and discussed by buyers of broadcast time.

His is an expert opinion. Don't overlook your national representative.

SPONSOR

The magazine radio and tv advertisers use

shuffling of uhf and vhf frequencies to give many uhf stations a more competitive position. And, there are moves afoot to remove the excise tax on all-wave (uhf-vhf) tv receivers, allocate "booster" sub-stations to uhf outlets for increased coverage and to step up the number of tv stations any one broadcaster can own to include more uhf stations.

On the advertising front, agencies are beginning to place more spot and network business on those uhf outlets which are already showing sizable audiences, conversion rates (in mixed markets) and competitive costs-per-1,000.

There's practically no indication anywhere that uhf, as a whole, is going to fall. On the other hand, the signs seem to point toward a continuing growth of uhf along the lines of its present development. Time, most experts feel, will solve many of the present uhf difficulties. For some broadcasters, time may bring a cruel solution: bankruptcy. But for most uhf stations time will bring an opportunity to improve programing, both national and local, and to win a firm foothold in the tv advertising medium. ★ ★ ★



DOESKIN ON THE AIR

(Continued from page 43)

3-4 p.m. time period, Doeskin's message started to appear on Thursdays at 3:30 p.m. To make its broadcast advertising program even more effective, early in 1954 Doeskin decided to go alternate weeks on Kate's show and add Robert Q. Lewis on 204 stations of the CBS Radio network (Saturday, 11:45-12 noon) to its national coverage. Robert Q. delivered the Doeskin message on network radio for 13 weeks starting 3 April 1954.

Doeskin liked Lewis' special but "sincere" approach so much that it has picked him to spearhead its network tv efforts for the 1954-'55 season. Starting 13 September, the firm will sponsor a 15-minute segment of his new Monday-Friday 2-2:30 p.m. show on CBS TV. Doeskin's segment will be on Friday 2-2:15 p.m. (The Kate Smith show's off the air.)

Doeskin in its consumer advertising tries to get across the idea that Doeskin is *the* quality tissue. The copy points it uses in order to accomplish this are comprehensively covered in a "copy platform" sheet from which Robert Q. Lewis works to deliver the commercials in his own style. Copy points are as follows:

So—o—o—o gentle.
Softer.
Stronger.
More absorbent.
Don't scratch or irritate the way ordinary tissues do.
No skin's too tender for Doeskin.
See their sparkling whiteness.
400, not 300 tissues to a box.
Never contain any harsh particles.
No harsh chemical additives.
Completely integrated . . . from finest spruce pulp in our own pulp mills to the very finest quality tissue . . .
Doeskin is the quality tissue—the standard for all the industry.
Look for Dottie Doeskin.

On the Kate Smith show, the gentleness, softness and absorbency of the tissues were stressed in a stop-motion puppet film featuring Sam Sneeze (a gentleman with a very large, very red, very irritated nose) and Dottie Doeskin, the company trademark. Sam complains (with stuffed nose):

"Doggone these scratchy tissues! They hurt my nose! They're driving me wild . . . WILD!"

Dottie Doeskin appears, says soothingly: "Try Doeskin tissues . . . they're so—o—o—o gentle."

Sam snarls, "No tissue is gentle enough for *my* tender skin!"

Whereupon Dottie replies, "*No* skin's too tender for Doeskin. You'll love the gentle softness of Doeskin tissues. Baby's skin loves Doeskin, too."

By stressing quality, Doeskin states that it is operating on the theory that there are enough people around who are quality-conscious and who are willing to pay a little higher price for a better product. Its sales are evidence that the company is probably right.

But in order to sell any product, whatever the price, it must be easily available and visible to customers in the retail outlets. Doeskin is well aware that mass displays of a product in a super market sell better than merchandise crowded on shelves. It has been able to get such displays in numerous outlets on the strength of its air advertising and goodwill building with wholesalers and retailers.

Mass displays are vital also because tissues are very much an impulse-purchase item. In a survey made by du Pont in 1950 of types of purchases made in supermarkets (in which products were broken down into purchases "planned," "generally planned" and "unplanned") it was found that 65.4% of all "paper towels, tissues and napkins" were "unplanned" or bought on impulse. They were the second-highest impulse item, candy being first.

Sales leader in the Doeskin family is the box of 400 sheets (200 two-ply). The tissues are also available in boxes of 200 sheets, 250 "deluxe" colored tissues, 500 sheets and a family pack of 1,000 sheets. This last was introduced to the public in December 1953. Doeskin feels the "giant" size has great possibilities. Company executives are excited about current plans in the making to give it a special sales push. It retails for 79c a package.

Doeskin sells both luncheon and dinner napkins but it is the dinner napkins that get radio-tv advertising. They are large-sized napkins (about a foot-and-a-half square) and a package of 60 sells for 49c. Here, too, the "quality" and "luxury" appeals are stressed. An excerpt from one of the commercials delivered by Robert Q. Lewis on radio runs:

"I've discovered that many times, what we think of as luxuries are actually economies. That's certainly true

of wonderful Doeskin dinner napkins. They're much heavier, much stronger . . . and much more absorbent. And it it is just these luxury qualities that make these napkins truly economical. Because a Doeskin dinner napkin doesn't crumple . . . or fall apart in your hand. And it will never leave lint on your dark clothes. It's strong enough to last and last . . . from the start to finish of the meal, you need only one Doeskin dinner napkin."

In addition to its network efforts, Doeskin has tie-ins with over 50 audience participation shows on radio and tv stations all over the U. S., has been able to obtain additional retail distribution on the strength of these shows in many markets. (For instance, in Grand Junction, Colo., the KEXO quiz program *Money for Music* paved the way for retailer support by giving away and plugging Doeskin products.)

Actually, broadcast advertising is nothing new to Doeskin, has played a big part all along in the firm's consumer approach. In the words of Doeskin president, Emanuel Katz, "Air media have been the backbone of our selling campaigns ever since the Doeskin name was adopted. We used spot radio to introduce it and were very happy with the results." (Doeskin tissues first appeared in 1947; the company name was changed to Doeskin Products, Inc. — from San-Nap-Pak Manufacturing Co.—in 1949.)

The air media used at the outset were both spot radio and local tv. The firm started in radio in 1947 using jingle announcements on a few stations. In 1949 it started to buy participations in such programs as *The Housewives' Protective League* in major cities (such personalities as Paul Gibson, John Trent, Lee Adams). *The McCanns* on WOR, New York. Marjorie Mills in New England. Doeskin liked these programs because their products "got a good 'personal' commercial from air personalities who had an extremely loyal audience of women." All in all, the Doeskin message was heard in about a dozen cities on these programs over a period of about two years.

Also in 1947, the company dipped an experimental toe into tv in New York, using Jack Eigen in an early-evening interview show on WABD for a few months.

It was in 1949 that Doeskin started to sponsor the very articulate Eloise McElhone in a 15-minute stanza on WABD (later on in the sponsorship, the show was switched to WCBS-TV). This venture proved quite successful for Doeskin, especially since Eloise was quite willing to supplement her on-the-air support with merchandising efforts for her sponsor. She went all-out, made personal appearances at large stores, at super market openings and other places Doeskin felt would be advantageous. There were special gimmicks on each occasion, like giving a prize to the first customer who could spot Eloise in the crowd. Naturally there was much attendant publicity, which Doeskin didn't mind a bit.

Doeskin was so pleased with Eloise that they wanted to run her show on more stations. So they made kines of the program and started to place them on from six to eight stations in major cities—in all of which they were then also using spot radio. But there were flies in the ointment. First of all, the kines were generally poor quality; then the time they managed to clear on the stations was often quite undesirable—late at night for example. (Doeskin prefers the daytime hours.)

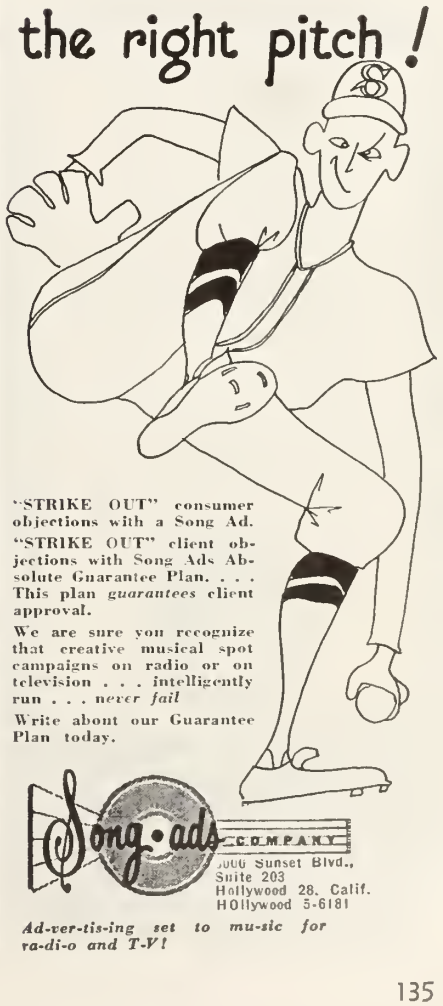
The firm sponsored Eloise until early 1952. Then, just about that time feeling a growing need to expand its advertising, it made its initial network tv venture. It took participations in the *Today* program on NBC TV, let Garroway extol the virtues of Doeskin to morning viewers for about 11 weeks.

Then, in the spring of 1952, Kleenex slashed retail prices, Doeskin launched is distribution-building "Crusade for Profit" to retailers, subsequently burgeoned into full-network tv and radio.

What do Doeskin's chief competitors do on the air? For Kleenex tissues and paper napkins. International Cellucotton has been using the Arthur Godfrey morning program, two 15-minute segments a week on a simulcast basis. (CBS Radio and CBS TV) plus one extra segment weekly on radio only. Scott Paper has two network tv shows working for its Scotties tissues, Scot-Towels and Cut-Rite wax paper: *Omnibus* on CBS TV, for the third straight season, and *My Little Margie* on NBC TV, which it picked up in September 1953. Doeskin keeps a careful check on its competitors' activities so that the company is always aware of new methods of advertising or new promotional gimmicks they may use, or any big increase in their sales.

For Doeskin the future looks as rosy as the color of its tissue box. It currently has a sales staff of over 70 field salesmen and seven regional managers, plans to expand this sales force in the near future. It boasts about 3,000 distributors and 200,000 retailers all over the U.S. Its plants, states the company's 1953 annual report, are operating, for the most part, 24 hours a day, six days a week to keep up with ever-increasing sales. Plans are in the works to set up production facilities on the West Coast (in addition to those in the East) to handle the rapidly expanding business they are doing there.

To tell its story to consumers, Doeskin will continue to rely on air media, regards its broadcast use as part of a coordinated marketing program. The company sums up its advertising philosophy thus: You don't need a "zillion" dollars to put in advertising in order to become a national product, as long as you use ingenuity and are prepared to back a sound policy. ★ ★ ★



DEPARTMENT STORE

(*Continued from page 45*)

affiliate.

(Not participating in the survey: KFBK, 50 kw, 1530 kc, ABC affiliate; owned by *The Sacramento Bee.*)

The radio announcements were spread over the three-day interviewing period, with the exception of announcements for dinnerware which were spread over four days.

Trained interviewers spoke to customers in the store. Each interview was conducted as the customer was on the point of leaving the survey area (area where test merchandise was sold). If the interviewer was unable to interview everyone who showed an interest in the merchandise, respondents were chosen at random and the number of customers missed was noted.

The customer being interviewed is first told that a survey is being made in the store. Then the interviewer, to help break the ice, asks the customer if he or she has shopped in the store before.

Next the customer is asked if he or she knew about the test merchandise before coming into the store. If the respondent answers "yes," the interviewer asks how he found out about it.

As a check on the respondent's answer, he is asked what he remembers about the advertising. Unless the advertising the respondent saw or heard can be verified by his description of the advertising, the answer is not counted.

As another check, the customer must tell when he saw or heard the advertising.

Other questions: Did the customer buy the merchandise advertised? Did he buy any other merchandise in the same department? Does the customer live inside or outside the city limits?

To avoid influencing the respondent's answers, at no time during the interview does the ARBI interviewer mention any media.

During Hale's surveys, interviewers contacted and interviewed about 90% of all customers showing an interest in the test items.

As an example of how an ARBI survey is made, here are more details on the girdle study referred to on page 44.

The study was made between 5 April and 7 April (Monday through Wednesday) in Hale's corset shop on the second floor.

There was no window display for the girdles and the only point-of-purchase display was a Sarong girdle on a half figure which was set on a table within the corset department. The department itself is quite a distance from the escalators and elevators.

At times during the interviewing period the department was very busy. The ARBI interviewer noted that in at least one instance a customer (a radio customer) had the girdle in her hand and was unable to get anyone to wrap it and take her money.

Other factors: It rained during the first day of the survey but was sunny the other two days. The interviewer contacted and interviewed about 94% of all customers showing an interest in the test merchandise during the three day period.

The Sarong girdle ad was 30 column inches and appeared in *The Sacramento Bee* on Monday 5 April and cost $111.60.

Breakdown of the radio schedule follows:

Day	*KCRA*	*KGMS*	*KROY*	*KNOA*	*Total*
Mon.	2	2	1	3	8
Tue.	2	2	2	2	8
Wed	1	1	2	2	6

TOTAL number of announcements (varying length) 22.

The radio schedule cost $111.40.

After the test period was over results of the interviewing were tabulated. Here are highlights of the Sarong girdle survey results:

Radio produced 39 prospects or 33.1% of the traffic.

Newspaper produced 11 prospects or 9.3% of the traffic.

Both radio and newspapers produced six prospects or 5.1% of the traffic.

Prospects who neither saw the newspaper ad nor heard the radio announcements totaled 62 or 52.5% of the traffic.

When it came to actually *buying* the advertised girdle the influence of the spoken word was more strongly demonstrated.

Radio customers bought 28 girdles—worth 38% of the total girdles dollar volume. About 72% of the radio prospects bought girdles.

Newspaper customers bought only seven girdles—worth 10.6% of total girdle dollar volume. About 64% of the newspaper prospects bought girdles.

"Both" customers (those attracted by both newspaper and radio advertising) bought six girdles—worth 7.9% of total girdle dollar volume. Thus 100% of the "both" customers bought girdles.

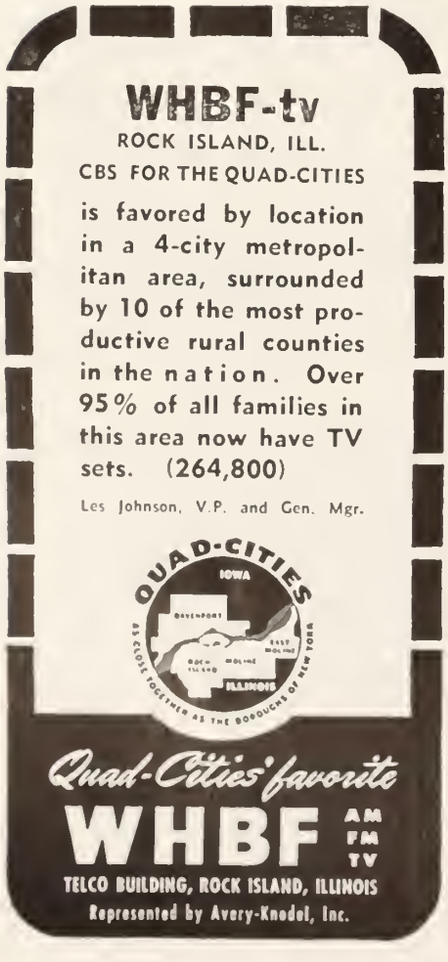
"Other" customers (those who had not seen the newspaper ad nor heard the radio announcements) bought 28 girdles—worth 43.5% of the total girdle dollar volume. Only 45% of the "other" prospects bought girdles, however.

Among other trends noted in the survey of the girdle customers is this one:

Traffic generated by the radio advertising was rather substantial on the very first day (11 prospects or 28.2% of the day's total) and increased over the next two days (12 prospects on Tuesday for 34.3% of day's total traffic and 16 prospects on Wednesday or 36.4% of the day's total traffic).

Newspaper-generated traffic, however, was insignificant on the day the paper appeared (only one prospect). On the second day six prospects came in as a result of the newspaper ad (17.1% of the day's total traffic). By the third day, however, returns from the newspaper traffic were dropping off (only four prospects, or 9.1% of the traffic, compared with 36.4% for radio).

The interviewer noted that several



prospects, representing about 8.5% of the total respondents, reported seeing Sarong advertising in national magazines.

The other nine surveys made in Hale's generally followed the same pattern. In six surveys radio did substantially better than newspapers; in two surveys, radio and newspapers did about the same; in two surveys newspapers did slightly better than radio.

The 10 items which were tested ranged in location from Hale's basement to the third floor. Test items included the following: Men's sport shirts, women's suits, girdles, women's coats, draw draperies, women's nightgowns and p.j.'s, bras, men's white dress shirts, dinnerware and women's swim suits.

Newspapers did a slightly better job in selling the men's sport shirts and the women's coats. Radio and newspapers were tied when it came to selling men's white dress shirts and the women's nightgowns and p.j.'s.

The nightgown advertising expenditure, incidentally, was not evenly split between newspaper and radio. Hale's decided to run the newspaper ad in color which added $70 to its cost. Additional radio announcements could not be bought because the stations were sold out. In spite of the extra cost and use of color, radio actually did slightly better in selling the nightgowns; 24 radio listeners bought them as compared with 21 newspaper readers who bought the garments.

Nine of the newspaper "test" ads run during the studies were part of a larger Hale's advertisement on the same page. The one ad which stood by itself (it was for draw draperies) did very poor indeed, generating only 20 prospects, of whom only seven bought the item. Radio, on the other hand, generated 51 prospects, of whom 30 actually bought the item. Radio's share of the dollar volume amounted to 57.7% while newspaper's share was only 16%. The newspaper ad couldn't be considered too small, either; it was 70 column inches (more than three full columns). For the same cost ($260), 57 radio announcements were bought.

Of particular interest to retailers, perhaps, are the results of Hale's lingerie advertising on radio.

In addition to the Sarong girdle survey, Hale's tested a $5.00 Peter Pan bra. Radio outpulled newspapers. The exact results:

Radio brought 15 people into the corset department (26.8% of the total traffic), of whom 12 bought bras (worth 38.8% of total dollar volume).

The newspaper ad induced 10 women to come into the department (17.8% of the total traffic), of whom only four actually bought bras (worth only 11.8% of total dollar volume).

There is a growing trend among retailers to use women's lingerie in their radio advertising. The Hale's brassiere copy (below) and the girdle copy on page 44 both use the direct approach in selling—much the same way that lingerie manufacturers use magazine and newspaper advertising.

The Hale's radio copy for the Peter Pan garment went like this:

"Ladies! Confidentially, *you must* have experienced some worried and tortured moments in an ordinary wired bra. Now, at Hale's, 9th and Kay, Peter Pan, makers of famous Peter Pan Foundations, has created a wired bra that brings you *peace of mind* and *takes all* the *pressure off sensitive areas.* The Peter Pan Freedom-Ring Bra is a wired bra that when unfastened the cups spring towards each other. This unique, spring-away-from-the-body action is the scientific secret that eliminates all irritating pressures! Now you can flirt with glamor and wear those off-the-shoulder summer dresses, sun suits and evening gowns with comfort. A Freedom-Ring bra *cannot* slip or slide. Ladies—the Peter Pan Freedom-Ring bra *cannot* be compared with any other bra ever made and its available in two styles—sizes 32 to 38—A, B and C. At one low price of just $5—you won't believe it until you wear a Peter Pan Freedom-Ring bra, Hale's second floor, corset shop, 9th and Kay. [Pause] Note: Charge accounts close the 25th. Buy the Freedom-Ring bra—charge it—and you won't have to pay until *June!*"

Joseph B. Ward, president of ARBI, had this to say when asked by SPONSOR about Hale's use of radio:

"I want to point out that it *is* possible to advertise items such as lingerie on radio and to do it as effectively as in newspapers. Some people think that radio cannot advertise such items as lingerie . . ."

"There is one peculiarity about radio advertising that seems to get lost somewhere in the shuffle. I've felt for a long time from our experience with these studies that radio should be a more personal medium and the copy should be talking to the one woman in the audience. In other words, when the announcer reads the copy he should sound as if he was talking to one woman. This is particularly important where style merchandise is concerned."

Ward has these conclusions about the Hale's ARBI studies.

1. Based upon the 10 studies in the same store and upon equal dollars for advertising, radio was slightly more effective than the merchant's newspaper ads in providing traffic at the point-of-sale. Therefore, if the newspaper is worth its dollars' worth of advertising to the merchant in terms of traffic, radio has an equal if not better value.

2. More radio customers purchased merchandise, and purchased more merchandise than did newspaper customers.

3. "Both" customers (those attracted by both radio and newspaper advertising) were small in number as has happened consistently in ARBI surveys. The overlap in Sacramento, therefore, between radio and newspapers is negligible.

4. Among "Other" customers (those who neither heard nor saw the advertising), 45.2% of the traffic produced



First in Viewing Audience

Place your Kansas television budget with the station that from the very beginning, geared its programming to build loyal viewing habits. Buy this attentive audience on **KTVH** and derive more impact from repeated sales messages.

See Your KTVH Sales Representative Today!

CHANNEL 12 **KTVH** HUTCHINSON - WICHITA VHF 240,000 WATTS

CBS BASIC – DU MONT – ABC
REPRESENTED BY H-R TELEVISION, INC.

COVERS CENTRAL KANSAS

only 21.4% of the dollar volume; therefore, customers not reached by *any* advertising provided only one-fifth the dollar volume.

5. During the Hale's series customers *not* reached by radio would most likely have been in the "Other" category, a substantial loss to the store in dollar volume.

6. There is an ear-minded market and an eye-minded market, and it takes *both* radio and newspaper to reach the *entire* potential market.

7. Saturation of announcements on key days as used in this series of studies proves once again that retailers can use radio effectively to sell merchandise in competition with *any* medium.

Referring to Hale's study, Ward said the ARBI tests were only one part—but probably the most important part—of a three-month radio "trial" by Hale's.

Ward said that Kevin Sweeney of BAB was instrumental in getting Hale's to try radio. The store decided to invest $7,500 in a three-month test of the medium. The ARBI tests were made to give store management a real measurement of the use of radio.



The four radio stations carrying Hale's advertising paid for the ARBI test. The department store had allocated the stations $7,500 to be used any way they wanted. The stations decided to invest the full amount in time and pay for the ARBI research themselves.

BAB, besides helping to get Hale's to use radio in the first place, worked with the store in improving its radio copy.

Net result of the Hale's test? For the first time the store is going to use radio on a steady basis and as part of its regular promotion. This has never been done before. Hart Lyon, manager of Hale's, said the decision to use radio on a permanent basis ($2,500 a month beginning in September on KXOA) was directly attributable to the results of the ARBI surveys. He said the findings were of such value that Hale's felt it should not turn its back on the conclusions but should use radio in addition to newspapers.

Leading retail stores in Sacramento, besides Hale's, include Eastern, Joseph Magnin, Bon Marche, Sears, Roebuck, Weinstock Lubin, Montgomery Ward, J. C. Penny Co. and Roos Bros.

Hale's is part of the Californian department store chain of Broadway-Hale. Biggest stores are in Los Angeles (The Broadway) and San Francisco (Hale Bros.).

Ward told SPONSOR that the Hale's study was especially useful because it combined several separate surveys involving a variety of merchandise.

"In many stores," said Ward, "we have made only a single survey, or at most two, and very often these surveys have not been sufficient to change the opinion of management and more particularly of the advertising managers in changing their opinion of radio. I believe a series such as Hale's in one store can be quite helpful in indicating where a change might be beneficial."

Ward also referred to a series of surveys made for Block & Kuhl Stores with headquarters in Peoria. This is a chain of 19 department stores throughout Illinois and Iowa.

"We made a series of ARBI surveys for this chain in five stores," Ward said. "Block & Kuhl is a continuing user of radio and has been since the ARBI surveys were made. Again, these ARBI surveys were the factor in getting Block & Kuhl to change its opinion about the use of radio as an advertising medium."

Another department store which has benefitted from the ARBI studies, said Ward, is The Bon Marche in Seattle, where ARBI surveys were made over a long period of time.

"Just recently The Bon Marche finally accepted the principle of 'vertical' saturation and has been using a tremendous number of radio announcements in short periods of time, such as a weekend, with the result that the store moved substantial quantities of merchandise—more so than any other combination of media," Ward disclosed.

New ARBI surveys are contemplated in Portland, Ore., Vancouver, B.C., Wilmington, Del., Charlotte, N.C., and Miami, Fla. ARBI also is working on tv studies, has done several radio-tv-newspaper surveys. Last fall ARBI experimented with a special tv vs. newspaper series to try out some techniques to cut the production costs of tv for retailers. This series "was highly successful," Ward said, and a new series now is being prepared in Seattle for further testing.

When ARBI first began making surveys four years ago the firm's operating expenses were much higher than they are now. ARBI now charges about $500 per survey. Where the number of surveys is such that they can be made in one store in sufficient number, ARBI can reduce the price even further.

Broadcast Advertising Bureau, which worked with the Sacramento stations in getting the Hale's radio activity lined up and which persuaded Macy's New York to invest $10,000 in radio this past spring for a special promotion (both projects, as indicated before, were successful), now is working with department stores in 35 markets. A BAB spokesman said the organization would go into even more markets—"wherever there is a major market and BAB member stations."

Big markets in which BAB currently is working with member stations in lining up department stores for radio include Chicago, Los Angeles, Detroit, Washington, Baltimore, Seattle and Portland.

BAB is interested not only in the dollar results produced by radio advertising but also in working with the radio stations and retail stores on good radio merchandising. This includes copy research and study, when to schedule both sales and announcements, which items pull best over the radio, proper delivery and other factors.

SPONSOR has published four stories on ARBI. They are: "I say ratings are opinion—not facts," 31 May 1954, page 40; "13 questions retailers ask most often about radio," 9 March 1953, page 36; "You need both," 23 February 1953, page 40; "What pulls 'em in," 19 June 1950, page 24.

Other recent articles on department stores and large retailers who use radio and television include the following:

"Department stores disagree on radio, tv value," 8 February 1954, page 56; "Department stores clumsy in use of air media during newspaper strike: Foreman," 25 January 1954, page 10; "What did the New York newspaper strike teach department stores about the use of radio and tv?" 11 January 1954, page 74; "What happened on the air when N.Y.C. newspapers went on strike," 28 December 1953, page 30; "Why don't department stores use more radio and tv?" 30 November 1953, page 56; "Retail store uses own talent to pare tv costs," 21 September 1953, page 66; "R. H. Macy finds radio success formula," 4 May 1953, page 22; "Robot retailing grows in importance," 23 March 1953, page 34; "How Sears in Tucson uses radio," 23 February 1953, page 35.

ROUND-UP

(Continued from page 73)

with a successful suggestion on how to get the raise, he'd give the listener 10% commission. Hundreds of suggestions poured into Kemp's studio. Last week he presented WNEW's owner-manager, Richard D. Buckley, with a fan's plea for his $10 raise. Whether it was Buckley's amusement or shrewd interest in listener relations isn't known—but Kemp got the raise. And he told SPONSOR that he'll be sending the listener who told him how a dollar a week for one year as the commission.

* * *

The National Safety Council has presented its Public Interest Award to the *Superman* television series sponsored by the Kellogg Co. The award was given for "exceptional service to safety."

* * *

No longer will the patois of broadcasting department personnel baffle other members of the Leo Burnett Co. For now being handed out to all Burnett employees is a 16-page "Glossary of Tv Terms" prepared by Gil McClennand and other members of the Chicago office broadcasting staff. Terms range from "AD—Assistant Director" to "Zoomar Lens—Costly lens permitting rapid and smooth zooms. Extremely effective for outdoor spectacles."

* * *

Although the astonishing popularity of table model and portable radios has been spotlighted recently by radio manufacturers and retailers, people are nevertheless still interested in high-fidelity console models. At Magnavox's press showing of its fall line in New York, a group of $600 and $700 console radio-phonograph combinations were prominently featured. The radios—many of them priced considerably higher than some of the firm's television sets—were "designed for growing market of quality-conscious people who aren't satisfied with the conventional table model radio," a Magnavox executive told SPONSOR. "People may be satisfied with a portable at the beach," he said, "but they want a beautiful console radio in a handsome cabinet for their living rooms—along with their tv sets."

* * *

Plans are being completed for the first national "Best Salesman of the Month" contest to be conducted by Broadcast Advertising Bureau. Seven judges now are being selected and this group will choose the monthly winner. Any of BAB's 850 member-stations can enter the contest. The "best salesman" will be chosen on the basis of (1) imagination used in making the sale, (2) obstacles overcome in completing the sale and (3) time volume involved in the sale. First award will be for sales completed in August, for which the deadline for entries will be 10 September.

* * *

Construction of the 1,572-ft. KWTV, Oklahoma City, tv antenna tower is chronicled in pictures and prose in a promotion piece going to agencies and sponsors. Text says the tower will be the tallest man-made structure in the world. It will weigh 1,323.92 pounds. The triangular tower will be supported by 24 guy-cables which vary in diameter from one and a half to two inches. The tower will carry nine 1,000-watt flashing beacons and 18 obstruction lights. ★ ★ ★



We've been told your recent Hooper-rating says KIFN has many *English*-speaking listeners, too!



Of course, we knew KIFN was reaching 85,000 Spanish-Speaking people . . . but it was a happy surprise to learn that KIFN's good programs and lilting, toe-tapping music have such a big English-speaking audience, too! A "bonus audience" our advertisers get "for free"!

This "bonus audience" we dedicate to our honored friends, our roster of clients!

Si, Senor Businessman . . . your advertising over KIFN should now be still more profitable! Your sales message will be reaching a wider, more varied group of potential customers. You'll share in a better-than-$20,000,000 market by using



KIFN Central Arizona's only full-time Spanish-language station!

ASK THOSE YANQUIS ABOUT KIFN!

NATIONAL TIME SALES
17 E. 42nd St.
New York, New York

HARLAN G. OAKES AND ASSOCIATES
672 Lafayette Park Place
Los Angeles, Calif.

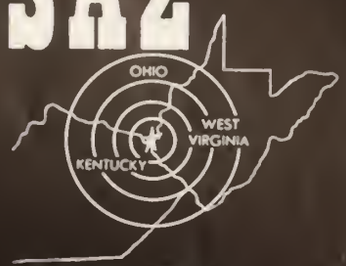
KIFN

860 Kilocycles • 1000 Watts
REACHING PHOENIX AND ALL OF CENTRAL ARIZONA

RADIO STATION
WSAZ
HUNTINGTON, WEST VIRGINIA
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Available!
CHILLS
FOR THE
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LISTENER

SUNDAY
THRU
FRIDAY
10:00-10:30 P.M.
MONDAY
THRU
FRIDAY
"BOSTON BLACKIE"
SUNDAYS
"SEALED BOOK"
ON
WSAZ
THE KATZ AGENCY
National Representatives

5,000 WATTS DAY
1,000 WATTS NIGHT
930 KC
WSAZ


TELEVISION AFFILIATE
WSAZ-TV
Represented by THE KATZ AGENCY

Newsmakers in advertising



Howard J. Morgens, *advertising v.p. for Procter & Gamble since 1950, has been elected executive v.p. in charge of all U.S. operations (except cellulose, oil mill divisions). P&G President Neil McElroy attributed Morgens' election and promotion of R. Rowell Chase from ad manager to general advertising manager to: "growth of the company's business [which] has made apparent the desirability of putting increased management attention upon the diversified, competitive business of our company."*



Phillip L. McHugh, *head of radio and television for Campbell-Ewald, Detroit, has been elected to a vice president of the agency in charge of all radio and tv activities. McHugh joined Campbell-Ewald several months ago after four years as radio-tv director for Tracy-Locke, Dallas. He was with CBS in New York for 10 years as assistant radio director and radio director. Don R. Benkhart will work under McHugh's direction in the agency's New York office to provide information on activities of networks and package producers.*



Eddie Cantor *is the new executive producer at Ziv Television Programs, Inc. His assignment: To make 39 films and radio shows a year for Ziv. His salary: $9 million for seven years with Ziv. "This is a great opportunity for me," Cantor said. "A performer never likes to think of retirement and hates to leave show business. With Ziv . . . I will be on both sides of the show business street . . ." Cantor will work with Maurice Unger, v.p. of Ziv's West Coast studios, and Herbert Gordon, programing v.p.*



Hugh B. Terry *is the newly elected president of the Aladdin Broadcasting Corp., formed after* Time, Inc. *formally took over KLZ-AM-TV, Denver, following FCC approval of its sale.* Time *paid $3.5 million for the stations, which had been owned by Aladdin Radio & Tv, Inc. Roy L. Larson,* Time *president, said there would be no change in personnel or policy and that the station would be managed and operated from Denver. New station manager is Phil Hoffman, formerly v.p. of KOAT-TV, Albuquerque.*



there's a Meredith* Television Station in view!

If you're looking for sales results in four of America's important markets – Kansas City, Missouri; Syracuse, New York; Omaha, Nebraska; Phoenix, Arizona, contact the Meredith* TV Station.

Meredith* TV Stations are long on SHOWMANSHIP, SALESMANSHIP and RESULTS!

Meredith* Television Stations

KCMO-TV KANSAS CITY, MO.

WHEN-TV SYRACUSE, N. Y.

KPHO-TV PHOENIX, ARIZ.

WOW-TV OMAHA, NEBR.

KCMO-TV, WHEN-TV & KPHO-TV represented by The Katz Agency • WOW-TV represented by Blair-TV, Inc.

***Meredith Television Stations Are Affiliated with** Better Homes and Gardens and Successful Farming Magazines



Spot radio's stature

National spot radio today is at one and the same time startlingly successful in getting business—and under-recognized.

Spot radio's billings have risen steadily during the years of television's greatest growth. It has recruited new clients rapidly. It has gotten results. But there are amazing gaps in the knowledge of some executives about the medium.

SPONSOR hopes to clear up some of the misunderstanding with the article which appears in this issue starting page 31. It's an article we hope advertising managers and account executives will pass on to sales vice presidents and other company top-rankers who aren't directly concerned with advertising matters.

Actually the problem of spot radio's under-recognition is one which is greatest outside the ranks of men who work with advertising intimately. The veteran adman doesn't need us to explain spot radio to him. But the executive vice president or the heads of your district sales offices are more likely to need some briefing.

One of the reasons spot isn't uniformly understood is the medium's name itself. Since "spot" is used everywhere—except in the pages of SPONSOR—as a word meaning short announcement, a lot of people conclude spot radio means using announcements. Of course that's not true. You can buy local programs: you can buy into portions of programs. What really characterizes spot is not the form of time you buy but your great flexibility in choice of market and audience.

When this and other important things about spot aren't understood throughout a company, stumbling blocks to the best use of the medium are created. The sales force may be unexcited about word of a spot campaign because they don't understand its impact the way the company's advertising people do. So we suggest you spread the word up and down the echelons of your company with this issue's spot radio article.

* * *

The inside story

Ever since Young & Rubicam changed its time and spacebuyers into all-media buyers, there's been keen interest in how the system works. How do you train a black-and-white man for buying radio and tv? How does one man see the salesmen from all media? What do buyers themselves think of the setup?

The article starting on page 34 this issue answers these questions. It's another of SPONSOR's efforts to take readers inside offices where advertising is created and get them facts they can *use*. We aren't interested in the type of article which might have been written by a publicity man and which amounts to a tourist's eye view of admen at work. Our concept is:

If you had time to visit an agency other than the one you work in or work with, you'd want to talk to a lot of people all over the shop. You'd enjoy getting some of the over-all thinking of the president. But you'd also like to find out how the timebuyers and the copywriters operate. We do what you don't have time to do.

In the article this issue on Y&R our exploring is confined to the media department. But in previous articles recently we've covered the complete operations of Cunningham & Walsh and BBDO. Our writers spent their full time for more than a week at these agencies. In addition to interviewing agency people, writers worked on copy-writing assignments from the agencies to really get the feel of working there.

We hope it's an approach all of our readers find as useful and as interesting as those who've written in with loudly applauding letters. But we'd like more than orchids in our letters to the editor. What agencies would you like us to go to next? What would you like to know about them? A note from you will help shape our reporting.

In future issues we're going to go to other than agency operations. We're hoping, for example, to have one of the staff spend a week or more sitting next to an advertising manager and functioning as an assistant.

Applause

Heroes of the heat

August is the time of year a lot of businesses slow down and doze in the heat. But it's the roughest time of all wherever radio and tv campaigns are bought and planned. Timebuyers particularly work into the night to make deadlines for fall.

Of course that's just one more of the things your friends in other businesses will never get through their heads. You are always being kidded about life on the golf links if you're in the advertising business. The kidders ought to get an opportunity to try some 12- and 14-hour days working on fall campaigns.

This summer is particularly high-pressure in a lot of shops because radio and television activity is as hot as the weather. Adding to the campaigns which were planned way ahead of time, too, are the usual after-thoughts. Whether it's a matter of necessity that does it or just human procrastination, every agency is bound to get at least one campaign that has to be thrown together almost the day it's to break.

The men and women who take the pressure when the temperature's at its hottest deserve more applause than they usually get. Instead of adding any adjectives of our own, here's a suggestion to management in agency and client offices. Now above all is the time to write that memo or letter of thanks for jobs well done.

WNEM-TV

CHANNEL 5

MICHIGAN

is $ELLEVISION



Active

MERCHANDISING

SALES PROMOTION

PUBLICITY

Proof Positive



After only four months on the air WNEM-TV received official notification that CHANNEL 5, WNEM-TV has received the National Award from the AVCO Manufacturing Corporation in conjunction with the National Broadcasting Company for the most outstanding promotion and merchandising of all stations in the NBC Television Network. This award is for outstanding promotion and merchandising for the NBC Television Network Program, "Hit Parade" which is sponsored by the AVCO Manufacturing Company for Crosley Products. — Here's the know-how to make *your* sales zoom with WNEM-TV paid newspaper ads, paid radio promos, TV promos, and floor, counter, and window displays at the Point-of-Sale.

SET COUNT - 205,160 POPULATION 1,000,000

WNEM-TV

NBC - DUMONT

Serving SAGINAW
BAY CITY - MIDLAND
FLINT *and all of*
Northeastern Michigan

HEADLEY-REED, NEW YORK, CHICAGO ★ MICHIGAN SPOT SALES, DETROIT

JOHN H. BONE, General Manager

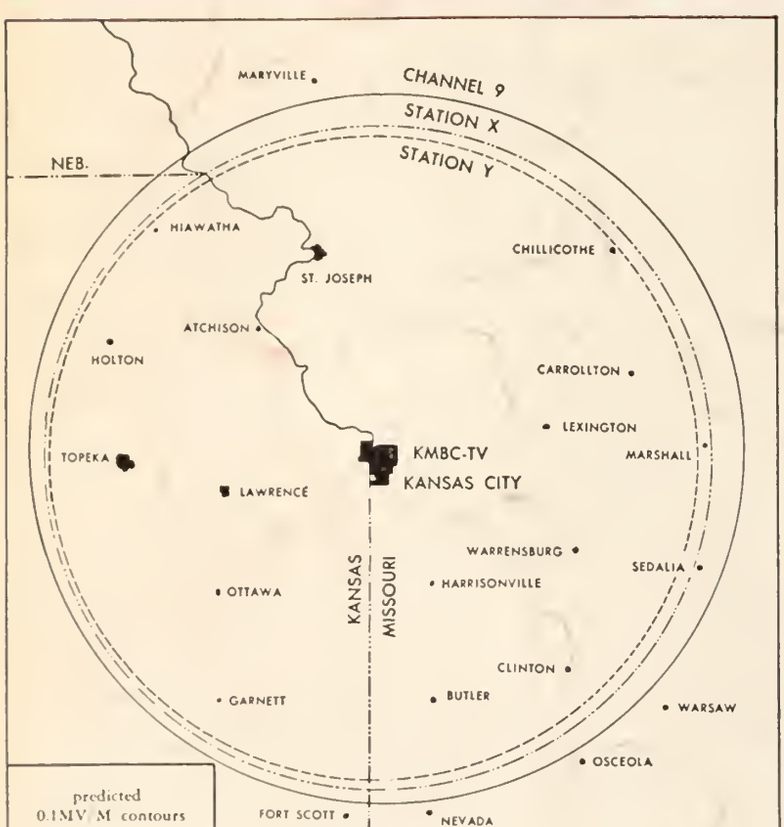


The Big TOP goes up in Kansas City—

KMBC-TV "Tall Tower" Ready in September...

1,079-foot tower . . . . 316,000-watts power

As you read this page, wark proceeds day and night an the new KMBC-TV tower and RCA transmitter installatian in Kansas City. These new facilities make Channel 9 the undisputed BIG TOP TV station in the Heart af America. The predicted 0.1 mv/m cav-erage map, prepared by A. Earl Cullum, Jr., can-sulting engineer, shaws haw KMBC-TV increases the Kansas City televisian market by thousands af additional TV hames.



BIGgest power TOPmost tower

With its tall tower and full power, KMBC-TV brings an entirely new value to television advertising in the Heart of America. No other Kansas City station gives you the unbeatable advantage of mass coverage *plus* the audience-holding programming of CBS-TV . . . the nation's leading net-work . . . combined with KMBC-TV's own great local shows.



Get on the CHANNEL 9 Bandwagon NOW!

Contact KMBC-TV or your Free & Peters Colonel for choice availabilities.



FREE & PETERS, INC.
National Representatives

CBS TELEVISION

Basic Affiliate



ONE OF AMERICA'S GREATEST BROADCASTING INSTI-TUTIONS—Here Channel 9 (and Radio Stations KMBC-KFRM) originate some of the most ambitious local programming seen and heard in the Heart of America. TV facilities include 15-set TV studios, a 2600-seat theater, both RCA and Dumont studio camera chains, RCA film cameras, telops, telejectors, film pro-jectors, rear-vision slide projector, spacious client viewing room and two complete sets of remote equipment. Color telecasts can be handled from the new RCA 316,000-watt transmitter.

KMBC-TV

The BIG TOP Station in the Heart of America

Don Davis, Vice President

John T. Schilling, Vice President and General Manager

George Higgins, Vice President and Sales Manager

and in Radio it's KMBC Kansas City, Missouri KFRM for the State of Kansas

S/ 0 12-54
S MILDRED L JOY
-ROOM 274
ROCKEFELLER PLAZA
YORK 20 N Y

magazine radio and tv advertisers use

SPONSOR

23 AUGUST 1954

50¢ per copy • $8 per year

RECEIVED
AUG 23 1954
NBC GENERAL LIBRARY

Better join us for

"Breakfast at the Sheraton!"



WJAR-TV
CHANNEL 10
PROVIDENCE, RHODE ISLAND
Represented by WEED TELEVISION

NBC — Basic
ABC — Dumont — Supplementary

ANOTHER CHANNEL 10 FIRST!

Only daily live remote TV show in New England. Emceed by charming Nancy Dixon and Peter Carew (piano impressions and satire) with 3M's three-piece combo. All Channel 10's talent and celebs visiting Providence will guest. Direct selling to a tested women's audience from the area's leading hostelry, Monday through Friday, 9:00 to 10:00 a.m.

Join us for breakfast, sample your products to 100-plus radiantly responsive guests in the Sheraton-Biltmore Garden Room. Their approbation will register for sure—because 1,120,925 sets in area give us 93% coverage! Availabilities now open—call WEED Television.

NET TV BONANZA: $400 MILLION
page 31

S.S.S. tonic finds spot radio is sales revitalizer
page 34

Time buying: the media-specialist approach at FC&B
page 36

The TvB to be new fact source for admen
page 39

Dannon yogurt cracks N.Y. market with aid of local radio-tv
page 40

Tv Dictionary Handbook for Sponsors: Part II
page 42

CANADIAN RADIO AND TV: 1954
special section
starts page 75



the one TV station with 3 times the power of any in Atlanta!

There's a new TV picture in Atlanta and you don't have to look hard to see where the sales are being made. It's WLW-A.

Look at the new power—316,000 watts.

Look at the new plant—36,000 square feet in a dazzling modern building at 1611 West Peachtree NE. Seating for 300 in Studio One, another 150 in Studio Two. The only Atlanta TV station with room for audience participation, live audience excitement.

And then take a second look at WLW-A showmanship, WLW-A audience building, WLW-A merchandising to the point-of-sold. This is triple-power to tap the spending as well as triple-power sending! Something your competition isn't overlooking.

WLW-A, *Crosley Broadcasting of Atlanta, Inc.*

REPORT TO SPONSORS
23 AUGUST 1954

Net tv's $400 million year

Whopping $400 million by SPONSOR's estimate will be spent by advertisers for time and talent in 1954 on network tv ($250 million time; $150 million talent). Shows are more costly; not counting colorcasts, network programs on average will be about 10% more mostly due to union and talent hikes. Lineups are longer; average station list will be 50-60% bigger in nighttime tv, even though basic "must buy" lists haven't grown. For detailed story on network tv this fall, see p. 31.

-SR-

TAC may count tv sets by next June

First count of tv sets under all-industry auspices may be out by next June. That's tentative target date for Television Audit Circulation. Politz is studying method to be used, will finish late fall. Next step would be pilot study in city with at least 3 stations, one a uhf. Stations in 2 suitable markets have already pledged funds. NARTB is forming TAC but it will become independent entity.

-SR-

Virginia Dare in spot radio again

Virginia Dare wine is coming back to heavy spot radio campaign this fall for first time in 2 years. Emphasis had been spot tv. Spot tv demonstrated impact but making good buys everywhere was too treacherous on seasonal basis, David J. Mahoney agency decided. Agency's seeking both day and night time for October start in 25 markets.

-SR-

U.S. radio sets migrating from tv

Soon to be unveiled radio set study for all 4 am networks and BAB is expected to confirm migration of radio sets in homes to locations where they face no tv competition. Study by Politz will cost over $80,000, is first radio research to be done with full validation by American Research Foundation. Over 11,000 interviews were conducted on national basis.

-SR-

P&G ready for British tv

Long-range planning which characterizes Procter & Gamble's use of air media again demonstrated in case of Great Britain's adoption of commercial tv. Queen signed bill authorizing Independent Television Authority only few weeks ago. But 8 months prior P&G had man from America in Britain instructing branch on U.S. tv methods. Actual start of commercial tv probably won't come till next summer. ITA won't sell clients shows; just participations or slots between shows.

-SR-

Don't waste merchandising help

Are you getting most out of merchandising support from radio stations? Tip from station sources is clients could do more to tie in. Sometimes salesmen aren't fully alerted to special store displays station has arranged, don't follow up to get bigger orders. Said one station man: "It's the hungry client who gets the most out of merchandising aids by stations."

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REPORT TO SPONSORS for 23 August 1954

Timebuyers move to sales posts

When Tucker Scott left BBDO for post as sales development manager at John Blair & Co., he joined long list of time buying executives who moved over to selling side. Including: Bob Reuschle, ex-McCann-Erickson chief timebuyer, now sales manager, WHUM-TV, Reading, Pa.; George Castleman, ex-v.p. Bermingham, Castleman & Pierce, now manager of sales development, CBS Radio Spot Sales; Mary McKenna, ex-Benton & Bowles time buying veteran, now research chief at WNEW. Tucker Scott succeeds Wells Barnett at Blair who moves up to assistant to the president.

-SR-

Drive to sell non-tv clients

Non-tv advertisers may see their products in tv commercials if novel selling plan goes through at new NBC TV participating programs department. Films would be made in which print advertisers see their own ads come to life. Original models used in ads would be sought out for roles in NBC TV films. It's all part of drive to attract new clients to network television via participations.

-SR-

Canadian tv picture changes

Canadian tv picture is changing fast—so fast, that by beginning of 1955 about 75% of Dominion homes may be covered by tv. At present 13 video outlets are telecasting, 6 of them government-owned. Another 14 will be on air before winter is over. About 20% of Canadian homes have tv, with ownership concentrated. More than 75% of sets are in Ontario plus Montreal area with greatest density in the Toronto-Hamilton-Niagara section. Biggest tv centers are Toronto and Montreal, both with about 50% saturation. For other information on fast-moving Canadian tv picture, see this issue's Canadian section, beginning p. 75.

-SR-

Canadian radio men confident

Canadian broadcasters feel growth of tv won't hurt Canadian radio. They point out government is limiting number of tv stations and amount of advertising they can carry. This plus chance they had to get ready by observing U.S. radio-tv scene gives broadcasters confidence they can continue to increase audience and billings.

-SR-

Spot tv dollar figures coming?

Not generally known is fact N. C. Rorabaugh now reports on dollar expenditures in spot tv for P&G, Lever and Colgate agencies. Rorabaugh estimates market by market expenditures for 9 brand categories, including soaps, detergents, permanent waves, toilet soap. Spot tv expenditure figures have never been available previously and are among data admen told SPONSOR they would like to receive from industry. Liaison between newly formed Television Bureau of Advertising and N. C. Rorabaugh to produce spot figures for all products may be in the cards.

New national spot radio and tv business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Delaware, Lackawanna & Western Coal Co, NY	Blue Coal	SSCB, NY	25-30 East Coast mkts	Radio: early eve min anncts; 7 Sep; 13 wks
Lever Bros, NY	Good Luck Margarine	Hewitt, Ogilvy, Benson & Mather, NY	5 Northeastern tv mkts	Tv: 20.- 60-sec film anncts; mid-Sep; 13 wks
Monarch Wine Co, Brooklyn, NY	Manischewitz Wine	Emil Mogul Co, NY	40-50 tv stns	Tv: 20-, 60-sec film anncts; 4 Oct; 26 wks
Monarch Wine Co, Brooklyn, NY	Manischewitz Wine	Emil Mogul Co, NY	100-120 radio stns	Radio: dayti min anncts; 20-30 anncts a wk; 4 Oct; 26 wks
Norwich Pharmacal, Norwich, NY	Pepto-Bismol	Benton & Bowles, NY	33 radio mkts	Radio: dayti min, stnbrks; 10 a wk per mkt; 7 Sep; to end of yr
Norwich Pharmacal, Norwich, NY	Pepto-Bismol	Benton & Bowles, NY	8 scattered tv mkts	Tv: 20-sec day and night; 7 Sep; 52 wks

MANN-ELLIS INC.
Advertising

201 EAST FIFTY-SEVENTH STREET, NEW YORK 22, N. Y., PLAZA 1-2323

July 16, 1954

Mr. Edward Cossman
W A A T
Newark 1, N.J.

Dear Ed:

We like to give credit where credit is due... Thought you may like to know about the fine job Brenner and Larkin are doing for Easco Auto Seat Covers.

As you know we tried many stations with many gimmicks...and got only fair results. Since we switched to your station...the results have been immediate.

I'm convinced, if anyone can pull...Brenner and Larkin can...and at a low cost.

Cordially yours,

MANN-ELLIS, INC.

Edward Shapiro
Account Executive

es/hs

PULL... at Low Cost

In Metropolitan New Jersey & New York



PAUL BRENNER
REQUESTFULLY YOURS
Monday thru Saturday
10:30 am - 12 noon
5:05 pm - 7 pm

DON LARKIN
HOME TOWN FROLIC
Monday thru Saturday
7:45 am - 9 am
1:05 am - 3 pm



for the FAST WALLOP in sales

waat

1020 BROAD STREET, NEWARK 1, NEW JERSEY

REPRESENTED BY WEED AND COMPANY

the magazine radio and tv advertisers use

SPONSOR

Volume 8 Number 17
23 August 1954

ARTICLES

Fall program trends in network tv
Looking ahead at $400 million show lineups on the video networks this fall, SPONSOR outlines the major trends, details show types taking on new prominence, the new color spectaculars, day-long expansion, the cost picture — *31*

80% spot radio budget is tonic for S.S.S.
Prior to 1950, sales of S.S.S. tonic were far from healthy. The Atlanta firm reevaluated its ad approach, and based on the findings of market research, decided to try spot radio. Since use of that medium, sales are up 300% — *34*

Timebuyers: III. The media specialist
Foote, Cone & Belding is typical of agencies which maintain the traditional timebuying setup: that of separate buyers for each medium. In this article, third of a series, SPONSOR examines the FC&B approach — *36*

TvB: new fact source for admen
By late fall, the Television Bureau of Advertising is expected to be in active operation. As the selling arm of the tv industry, it will probably serve admen as a clearing house for basic information on tv — *39*

Radio and tv help Americanize Dannon yogurt
About a year and a half ago, Dannon Yogurt hopefully allocated about 80% of its ad budget to local radio and tv. Result: sales rose 30% — *40*

Tv Dictionary/Handbook for Sponsors: II
The second installment of Herb True's video dictionary offers more definitions of terms and tv jargon useful to admen and others in the industry — *42*

CANADIAN RADIO AND TV: 1954 — *75*

I. Canada: a cousin, but not a twin
In taking a close look at the Canadian market, SPONSOR finds it has many similarities to the U.S., but many significant differences as well — *76*

II. Canadian radio: getting ready for tv
Canadian radio listening has not as yet been much affected by tv. The radio stations, armed with lessons from the U.S., are sure they can hold the fort — *78*

III. Canadian tv: commercial time sold out
Tv sets in Canada, by the early part of next year, are expected to cover about 75% of all homes. A list of tv stations and reps shows the current picture — *80*

IV. How Canadian stations serve sponsors
In easy-to-read, capsule form, here is a collection of stories illustrating how Canadian radio stations program, promote and sell for sponsors — *82*

V. Canadian radio stations, rates, reps: a listing — *84*

COMING

Cross-country trip to U.S. agencies
A SPONSOR editor gives a first-hand description of the operations of several agencies, with heavy radio and tv billings, at scattered points of the country — *6 Sep.*

How Bardahl cashes in with clever commercials
Bardahl, a company in the Pacific Northwest which makes an engine additive, is different and imaginative in its use of spot radio and tv — *6 Sep.*

DEPARTMENTS

TIMEBUYERS
AGENCY AD LIBS
NEW & RENEW
49TH & MADISON
P. S.
MR. SPONSOR, Kirk L. Billings
NEWSMAKERS
NEW TV FILM SHOWS
FILM NOTES
RADIO RESULTS
AGENCY PROFILE, Everett W. Hoyt
SPONSOR ASKS
ROUND-UP
TV COMPARAGRAPH
SPONSOR SPEAKS

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DON'T "PICK BLIND" IN SHREVEPORT!



LOOK AT KWKH's HOOPERS!

Shreveport has five AM stations, and all networks. This makes us especially proud of recent Hoopers—even though Metropolitan Shreveport itself represents only about 15% of KWKH's coverage!

JAN.-FEB., 1954—SHARE OF AUDIENCE

TIME	KWKH	STATION B	STATION C	STATION D	STATION E
MON. thru FRI. 8:00 A.M. - 12:00 Noon	38.1	19.5	6.2	16.0	19.5
MON. thru FRI. 12:00 Noon - 6:00 P.M.	44.3	21.2	9.2	6.1	19.4
SUN. thru SAT. EVE. 6:00 P.M. - 10:30 P.M.	54.6		11.2	8.5	24.0

LOOK AT KWKH's SAMS AREA!

S.A.M.S. credits KWKH with 22.3% more daytime radio homes than all other Shreveport stations combined! Costwise, KWKH delivers 89.4% more listeners-per-dollar than the next-best station in the area!



KWKH

A Shreveport Times Station

TEXAS
SHREVEPORT, LOUISIANA
ARKANSAS

50,000 Watts • CBS Radio

The Branham Co. Representatives

Henry Clay General Manager

Fred Watkins Commercial Manager

Use the
℞ KBIG
low-cost
RADIO
PRESCRIPTION
to introduce NEW
PRODUCTS in the
Southern California
Market



Hula Highball of Los Angeles: "We believe the campaign we conducted on KBIG has been very largely responsible for the remarkable success of Hula Highball, both here and in San Diego. Our client's salesmen report they have had a great deal of favorable comment from the grocery trade, specifically mentioning KBIG." *Atherton Advertising Agency*



From Ho-Maid Bread Mix of Portland: "It is the collected opinion of Mr. Emil Lange, President; of Sturdivant-Walker, their brokers; and of this agency that the KBIG Stu Wilson Show has helped in getting us distribution for Lange's Ho-Maid Bread Mix. KBIG is the only radio station which we will be using during the month of May to August of this year." *Arnold Blitz Advertising*

Other products as different as A-1 Beer and Mary Ellen Jams, Dog-E-Stu and Trader Vic's Dressings, introduce new brands to Southern California's six million via KBIG. Reason? *Absolutely complete coverage* plus rates low enough to allow saturation on a reasonable budget.

10,000 WATTS
AT 740
The Catalina Station

KBIG

GIANT ECONOMY PACKAGE OF
SOUTHERN CALIFORNIA RADIO

JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOllywood 3-3205

Nat. Rep. Robert Meeker & Assoc. Inc.

Timebuyers at work



Claire Koren, *Western Advertising Agency, Los Angeles, feels that the 20-odd radio and seven tv stations in LA are not too many because the character of the population is as diversified as the programing offered by the stations. "I don't have to rely on ratings only," she comments. "This diversification makes it possible to select the stations whose programing attracts the specific, or general audience desired. Because of the competition, many of the stations are now providing merchandising plans, sales results info and other aids to buying media."*



William Kennedy, *Ted Bates, New York, is working full-time to "replace displaced spot announcements." "The trend toward network spectaculars planned for fall is making it tougher to clear a week-in, week-out station break schedule," Bill told* SPONSOR. *"Say you're planning to have a chainbreak on a number of stations on a Saturday night at 9:30 p.m. A network spectacular would preempt that time every fourth week because of the policy of selling co-sponsorship of the show without announcements breaking in at station break time."*



James Ducy, *Cunningham & Walsh, New York, points to the increased margin for error in rating services because of uhf set conversions. "Take any interview, be it telephone, recall or diary type," Jim told* SPONSOR. *"Suppose someone in a part-uhf market has had channel 5 converted to uhf. A rating service interviewer asks him what he's looking at. The man might say 'channel 5,' neglecting to mention that it's his local uhf station." Despite this, Jim feels a buyer must consider ratings in choosing between uhf and vhf.*



Louis Kennedy, *Kenyon & Eckhardt, New York, recently finished a Lincoln-Mercury announcement campaign over 600 radio stations. This campaign was a good example of K&E's saturation radio philosophy in practice. "Far one thing, we prefer announcements to run on several stations in a market to putting the complete budget on one," Lou told* SPONSOR. *"In that way we feel that we assure our message a greater audience turnover. Another guarantee of wide coverage was our use of both early-morning and early-evening radio."*

"Noontime Neighbors"

John McDonald



A SPECIAL ANNOUNCEMENT

For the first time in its nine-year history, WSM's famous daily farm program, "Noontime Neighbors" is now being offered for sale.

"Noontime Neighbors" (12:30-1:00 p.m. Mon.-Fri.) has been saluted repeatedly in the trade press and elsewhere as the biggest and best noontime farm show in American radio.

Now WSM has decided to take a limited number of Grade A accounts on a highly selective basis — selective because on this show the products will automatically carry the powerful endorsement of WSM's Farm Department, headed by John McDonald, around whom the show is built.

Also featured regularly on "Noontime Neighbors" are Owen Bradley and his band, Announcer Tom Hanserd, and regular Big Name guest stars from the Grand Ole Opry.

Contact Tom Harrison at WSM or any Petry Man for further details.

WSM *Nashville*

Clear Channel • 50,000 Watts





14 AWARDS AND FIVE MONTHS TO GO!

14 new awards and commendations —including a Peabody, an Ohio State, a du Pont, and a Sylvania— were added to KNXT's growing collection of honors during the first seven months of this year.

And at the same time, Los Angeles viewers have been bestowing *their* highest awards on KNXT. By their preference for its programs, they make KNXT, month after month, day and night, the highest rated station in the market.

Do you want to add to *your* trophies in Southern California? Then your most rewarding buy is CBS Television's key station in Hollywood:

KNXT

Represented by
CBS Television Spot Sales



YOUR

ATTENTION

to

Wenatchee

WASHINGTON

"The Apple Capital of the World"

KPQ's N.C.S. AREA GIVES YOU

1 Washington leads the nation in apple production . . . the dollar volume exceeds that of the California Orange.

2 Washington's lowest frequency, 560, delivers BIGGEST ranch coverage . . . 500,000 new acres in Columbia Basin.

3 5000 watts . . . the most powerful station between Seattle and Spokane . . . in the center of Washington State.

KPQ 5000 WATTS 560 K. C. WENATCHEE WASHINGTON

Reg. Rep.- Hugh Feltis, Seattle, Wash.
Nat'l. Rep.- Forjoe & Company, Inc.

AGENCY AD LIBS



by Bob Foreman

DEAR GEORGE:

Your question whether it would be smart for a young man to enter the field of radio sales and radio promotion these days cannot be answered lightly or briefly. Hence the delay in my reply and its length.

First, let me say I'm flattered you asked me of all people since some folks have accused me of being so pro-tv that I've lost my perspective (and my ears have atrophied).

Second, let me give you a concise answer. It's "Yes!" In fact, it should read: "And how!" I think radio *needs* you. From what I've seen you are intelligent, imaginative, and persistent. You don't panic easily or give up readily. Radio needs these qualities today more than ever.

There's no doubt that it has been frightening to the purveyors of radio to watch the steady decrease of ratings and (more important) the frequent lessening of advertiser dollars made available for the medium. The glitter of television is difficult to view without blinking.

So naturally radio has been on the defensive of late and that makes it tougher to sell and to be sold. It encourages such uninspired sales approaches as the fact that there are more radio sets than bathtubs. (Bathtubs, you recall, are not much of a sales medium.)

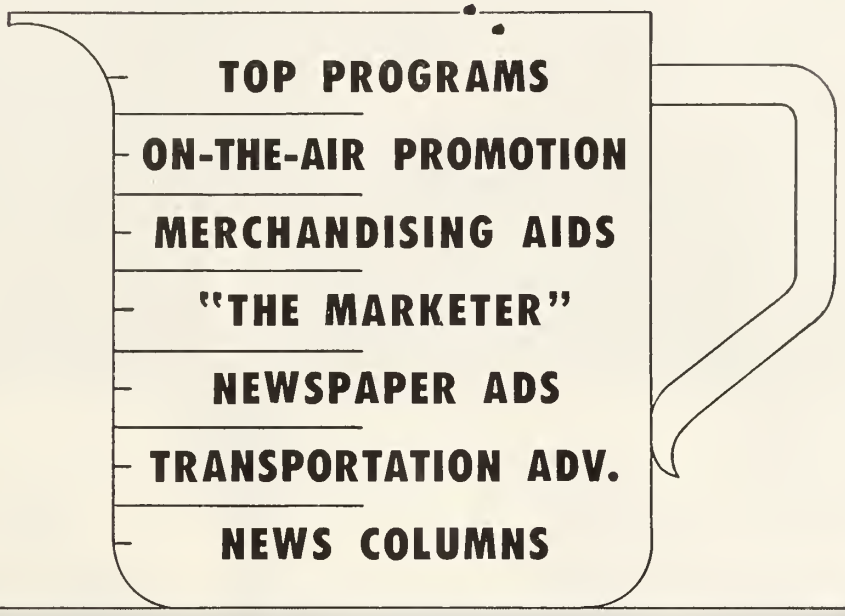
The more courageous radio vendors try to face up to television. However, they often do this by knocking tv's "incomplete" coverage, its high cost and the resulting drain on advertising budgets, the number of sponsors who have dropped the *medium* and such other "facts" as: *I Love Lucy* is the number one show but Camels still outsell Philip Morris.

If the men who sell space for *Better Homes & Gardens* and the *New York Times* took tacks such as these, they'd be unemployed. I'm involved in a little project in radio's behalf that I think might turn out to be fairly sound. We're taking a good look at the medium *as if it were just invented.* We're building a status report completely devoid of historical data. This means we will ignore such things as the increase in sets since tv came into the picture. We will not dwell on the lowered costs of nighttime radio nor the shocks withstood by daytime radio. We will avoid such statements as "to replace in-the-home listening lost to television have come millions of

(*Please turn to page* 56)

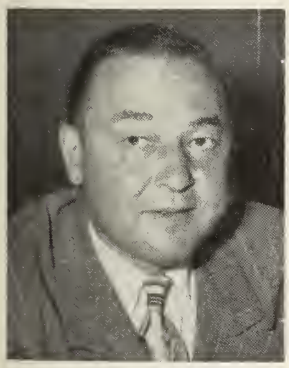
WWJ/WWJ-TV, together with the George P. Hollingbery Co.

give you FULL MEASURE...





EDWIN K. WHEELER
General Manager
WWJ - WWJ-FM - WWJ-TV



GEORGE P. HOLLINGBERY
President
George P. Hollingbery Co.
Chicago
New York
Atlanta
Los Angeles
San Francisco

Clients and agencies all across the country are familiar with the hard-working staff of the George P. Hollingbery Company, and with the plus services offered by WWJ and WWJ-TV . . . with the carefully supervised quality of WWJ and WWJ-TV programs—the heavy schedule of on-the-air announcements that backs every show—the publicity resources of the WWJ stations—and such thorough merchandising aids as "The Marketer" which goes monthly to 3100 food and drug retailers.

This combination of foresighted planning, comprehensive promotion and friendly client contacts has made the WWJ stations leaders in the Detroit market. ***Together, the George P. Hollingbery Company and the WWJ stations pledge themselves anew to give advertisers a full measure of support in every selling effort.***

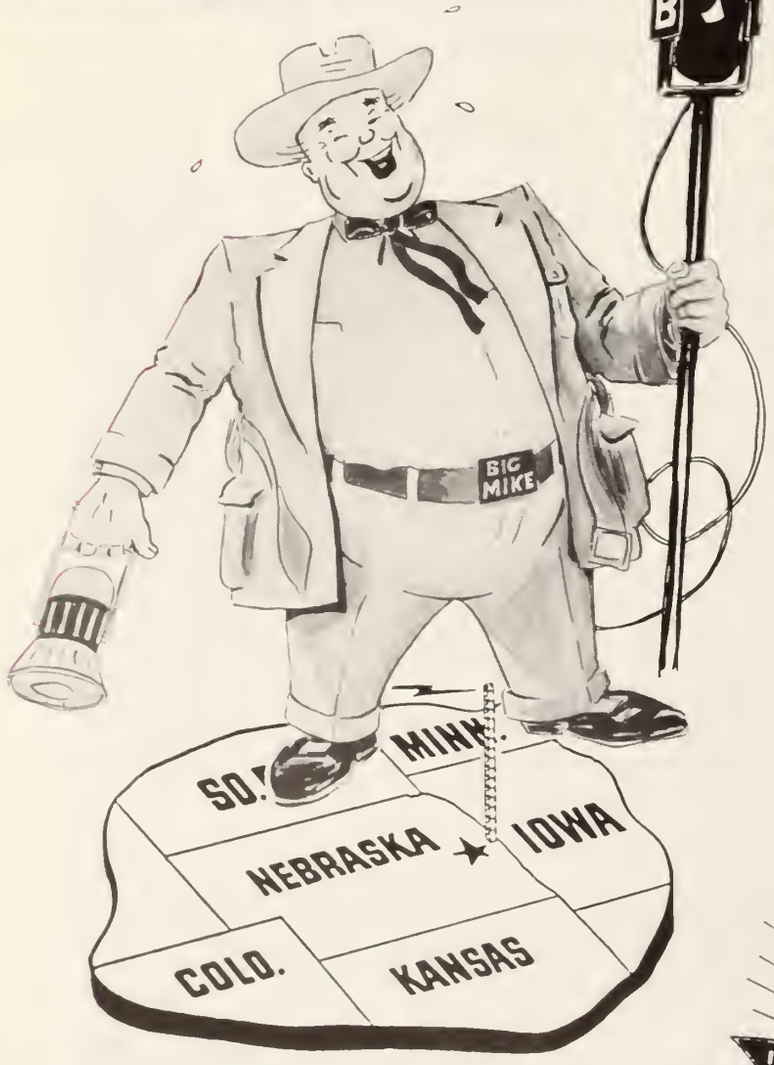
WWJ AM/FM and WWJ-TV

NBC AFFILIATES

FIRST IN MICHIGAN • *Owned and Operated by* **THE DETROIT NEWS**
National Representatives: **THE GEORGE P. HOLLINGBERY COMPANY**



Photograph by Union Pacific Railroad



Big Mike is the physical trademark of KFAB — Nebraska's most listened-to-station

BIG MIKE

THE RAILROAD MAN

Omaha, crossroads of the nation and hub of the KFAB-BIG MIKE area, is the fourth ranking railroad center in the nation. Ten major railroads have a combined operating mileage in excess of 73,000 miles. These ten railroads operate some 96 freight trains in and out of Omaha daily.

General Headquarters of the Union Pacific Railroad are in Omaha as are the General Offices of the Chicago & Northwestern and Chicago Burlington & Quincy Railroads. The railroads have helped much in building the Nebraska market into one of the nation's greatest. Big Mike is proud that he is able to talk to the people throughout this area daily . . . to entertain . . . to keep them informed. Yes, and in turn to tell them about the products of many successful advertisers. Sure, you can find out more about the Nebraska Market . . . and KFAB-BIG MIKE from Free & Peters . . . or General Manager Harry Burke.

THE MIDWEST-EMPIRE STATION

1110 KC.

KFAB

50,000 WATTS OMAHA BASIC CBS

New and renew

1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Exquisite Form Brassiere, NY	Grey Adv, NY	CBS 125	Stop the Music; T evg, 15-min seg; 24 Aug; 26 wks
Junket Brand Foods, Little Falls, NY	McCann-Erickson, NY	ABC 198	Modern Romances; T-F 11-11:15 am; half-sponsor each day; 31 Aug; 52 wks
Miles Labs, Elkhart, Ind	Geoffrey Wade, Chi	NBC 198	Just Plain Bill; M-F 5-5:15 pm; 27 Sep; '54-'53 season
Rockwood & Co, Brooklyn, NY	Paris & Peart, NY	ABC 311	Breakfast Club; W, F 9-9:15 am segs; 6 Oct; 52 wks
Seeman Bros, NY	William H. Weintraub, NY	ABC 325	Whispering Streets, T, Th 10:25-45 am; 14 Sep; 52 wks
Toni Co, Chi	Leo Burnett, Chi	NBC 198	People Are Funny; T 8-8:30 pm; 5 Oct; alt wks
Whitehall Pharmacal, NY	John F. Murray, NY	CBS	Stop the Music; T evg, 15-min seg; 7 Sep; no. wks not available

2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Allis Chalmers Mfg, Milwaukee, Wis	Bert S. Gittins, Milwaukee	NBC 196	Nat'l Farm & Home Hour; Sat 1-1:30 pm; 4 Sep; 52 wks
American Dairy Assn, Chi	Campbell-Mithun, Mpls	NBC 198	Bop Hope Show; Th 8:30-9 pm; 28 Oct; '54-'55 season
Anheuser-Busch, St Louis	D'Arcy Adv, St Louis	ABC 301	Sports Today with Bill Stern; M-F 6:30-45 pm; 13 Sep; 52 wks
Voice of Prophecy Inc, Glendale, Cal	Western Adv, LA	ABC 215	Voice of Prophecy; Sun 9:30-10 am; 12 Sep; 52 wks

(See page 2 for New National Spot Radio and Tv Business)

3. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
John D. Allison	KGMB, Honolulu, radio local sls mgr	Same, radio sls mgr
John Asher	KABC-TV, Hywd, prom & publicity dir	KNX, CPRN, Hywd, dir sls prom & adv
Tom Barnes	WDAY-TV, Fargo, ND, sls mgr	WDAY, WDAY-TV, mgr
Amos T. Baron	KABC, Hywd, mgr	KABC-TV, Hywd, mgr
Stewart Barthelmess	ABC Radio, NY, mgr radio stn clearance dept	Same, sls serv mgr
Perry Bascom	WIP, Phila, sls rep	WOR-TV, NY, acct exec
William Baxley	KABC, Hywd, sls rep	Same & ABC regl net. sls mgr, LA office
Stanley G. Boynton Jr	Stanley G. Boynton & Son adv, exec	MBS, NY, acct exec
Jack F. Brembeck	Kaye-Halbert Tv, LA, adv, sls prom mgr	KABC-TV, Hywd, prom mgr
Roberta Britt	WAVE-TV, Louisville, Ky, dir continuity	WJNO-TV, Palm Beach, Fla, sls serv mgr
John H. Brock	WBTV, Charlotte, NC, sls stf	WBTW, Florence, SC, sls mgr
Edward J. Chandler	FBI	TPA, Seattle hq, acct exec
John Cleghorn	WHBQ, WHBQ-TV, Memphis, gen mgr	Same, also Gen Teleradio, vp, memb bd dir
John M. Clifford	NBC, NY, vp chg personnel	Same, admin vp
Kenneth B. Craig	CBS Radio, Hywd, dir bus affairs	ABC TV, Hywd, prog dir western div
Hal Cranton	BAB, NY, asst dir nati prom	NBC TV, NY, sr writer net sls pres
Keith Culverhouse	WPIX, NY, dir sls presentations	Same, dir adv & prom
Jerry Danziger	WTSK-TV, Knoxville, Tenn, prog dir	WTTV, Bloomington, Ind, prodn mgr
John D'Auitolo	O. L. Taylor, NY, acct exec	WTRI (TV), Albany, natl sls mgr (hq NY)
Felix J. Didier	Wright Patterson Air Force Base, procurement div	WING, Dayton, O, acct exec
James W. Frost	CPRN, Hywd, dir sls prom & adv	Same, mgr sls devel
Richard L. Geismar	Du Mont Tv Net, NY, bus mgr prog, prodn dept	Same, admin asst to mng dir
John O. Gilbert II	John O. Gilbert Chocolate Co, Jackson, Mich, secy & treas	WKHM, Jackson, Mich, mng dir; also vp, Jackson Tv & Bdcstg Co
Jack Gould	N.Y. Times, NY, radio-tv editor	CBS, NY, information adviser
John Hansen	KGO, SF, sls mgr	KABC, Hywd, gen mgr
Stuart J. Hepburn	WUSN, Charleston, SC, sls rep	WGAY, Silver Spring, Md, comml mgr
Robert Hilton	Robert Hilton Co adv, NY, own agency	CBS Radio Spot Sls, NY, asst mgr sls devel
Robert M. Hoffman	WOR, WOR-TV, NY, mgr res	Same, dir planning & devel
Richard G. Huntley	WWOR-TV, Worcester, Mass, prodn mgr	WMVT, Burlington, Vt, prodn dir
Louis Huot	Indep film prodr	Five Star Prodns, Hywd, vp chg client rels
Wallace Hutchinson	KBID-TV, Fresno, sls rep LA	John Poole Bdcstg, Hywd, prom mgr
Richard A. Jackson	WOR, WOR-TV, NY, bus news editor	Same, mgr publicity
Robert L. Jawer	WPTZ, Phila, sr sls rep	WTVH radio & tv, Peoria, Ill. asst gen mgr, sls mgr
Kenneth Johnson	Daren F. McGavren, SF, sls rep	KNBC, SF, acct exec local sls
Sam T. Johnston	WKRC-TV, Cinci, acct exec	WKHC, Columbus, O, sls mgr
John J. "Chick" Kelly	WPTZ, Phila, prom, publicity mgr	Westinghouse Bdcstg, NY, asst adv & sls prom mgr
Marge Kerr	Du Mont, NY, mgr new prog devel	Same, acct exec
Carter S. Knight	WTAG, Worcester, Mass, exec	WMTW, Mt Washington, NH, Bost sls stf
Lila Lambert	WKRC, Cinci, prom, publicity mgr	WKRC, WKRC-TV, Cinci, prom & mdsg mgr
Daniel M. Lissance	Emil Mogul, NY, asst dir res	NBC Spot Sls, NY, mgr sls devel & res
Sherman J. McQueen	Don Lee Bdcstg, comml prog supvr	CBS Radio, Hywd, asst dir bus affairs







Numbers after names refer to New and Renew category

Wallace A. Ross (3)
Richard Jackson (3)
John J. Walsh (3)
Jack Gould (3)
E. Montgomery (3)

In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; Station Changes (reps, network affiliation, power increases)

3. National Broadcast Sales Executives (continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Justin Miller	NARTB, Wash, DC, chmn bd & gen counsel	McClean, Salisbury, Petty & McClean, LA law firm), of counsel
John Moler	WKY Radio, Oklahoma City, Okla, sls stf	Same, local sls mgr
Ernest W. Montgomery	Montgomery Enterprises, Detr, owner	Screen Gems, central sls mgr chg new Detr offic
Art Mortensen	Don Lee Bdcstg, Hywd, nat adv mgr	KFMB, San Diego, mgr
Anne Nelson	CBS Radio, Hywd, assoc dir bus affairs	Same, dir bus affairs
Frances O'Brien	Phil Davis Musical Enterprises, NY, pub rels, sls prom dir	Goldswan Prodns, NY, pub rels dir & acct exec
Frank Oxarart	Radio-tv exec	KFWB, Hywd, sls mgr
Alvin G. Pack	KVTV, Salt Lake City, dir prog opers	Same, sls dept
William G. Pendill	Leo Burnett, Chi, tv buyer	Free & Peters, Chi, tv acct exec
John T. Quinlan	KGMB-TV, Honolulu, prom mgr	KGMB, KGMB-TV, Honolulu, prom mgr
Leo Rosen	WROW-TV, Albany, comml mgr	WPTR, Albany, gen mgr
Wallace A. Ross	SPONSOR Magazine, NY, special projects editor	Box Office Tv, NY, natl sls mgr, closed circu conf div
William T. Selander	Crosley Bdcstg, Chi, natl sls exec	WVKO, Columbus, O, sls mgr
Alex Sherwood	Standard Radio Transcr, sls rep	Harry S. Goodman, NY, sls dir northeast US
Gerard H. Slattery	Nona Kirby (rep), acct exec	TPA, Boston hq, acct exec
Edward G. Smith	Minn Tv Public Serv Corp, Mpls, gen mgr	WTVH radio & tv, Peoria, Ill, gen mgr
Robert J. Smith	Radio exec, publicist, publisher	Du Mont Tv Net, NY, acct exec
Bob Stanford	Tv performer, Dallas	Southland Corp, Dallas, dir radio-tv prodn
Richard Stark	Du Mont Tv Net, NY, acct exec	ABC TV, NY, acct exec eastern net tv sls stf
Richard M. Stone	Audio-Video Recording Co, NY, acct exec	Avery-Knodel, NY, radio sls stf
Byron Taggart	WKRC, Cinci, prog dir	WKHC, Columbus, O, gen mgr
Fred Thomas	WKRC-TV, Cinci, prom, publicity mgr	WKRC, WKRC-TV, Cinci, publicity mgr
William T. Tynan	Free & Peters, Chi, sls stf	Same, midwest tv sls mgr
Martin Umansky	KAKE Radio, Wichita, Kans, sls mgr	KAKE-TV, Wichita (on air this fall), gen mgr
Peter H. Wade	ABC Radio, NY, stn clearance contact	Same, mgr radio stn clearance dept
Joe Wallace	WBAP, Ft Worth, publicity dept	Same, dir publicity, prom & mdsg
John J. Walsh	Dayton Tire & Rubber Co, Dayton, O, adv mgr	WKRC, WKRC-TV, Cinci; WTVN, WTVN-TV Co lumbus, coord dir mdsg, prom, publicity
Melvin B. Wright	KGMB, Honolulu, radio mgr	KGMB-TV, natl spot acct exec











4. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Battery Products Co, Oakland, Cal	Arro Lyte auto battery	Ad Fried Adv, Oakland, Cal
Good Humor Co of Cal	Good Humor ice cream	Warwick & Legler, LA
Michaels Bros, NY	Furniture chain	William Warren, Jackson & Delaney, NY
Plough Sales Corp, Memphis	Mexsana skin cream	Joseph Katz, Balt
Taylor Wine Co, Hammondsport, NY	Taylor wines	D'Arcy, NY
Topco Assoc, Chi	Food Club and Top Frost foods	Russel M. Seeds, Chi
Shasta Water Co, SF	Shasta beverages	Barnes Chase Co, LA
Whitehall Pharmacal, NY	Heather Liquid Creme Rouge & Cake Rouge	Lynn Baker, NY

5. New Firms, New Offices, Changes of Address

Ted Ashley Assoc, NY, agent, radio-tv prodr, new address 579 Fifth Ave

AWL and Golnick Assoc, Balt, merger of AWL Adv Agency and Leon S. Golnick & Assoc; offices 1101 No. Calvert St, Balt 2

Benson & Hedges, new NY address, 100 Park Ave

Clarke Brown Co, reo firm, new name for Airwaves Assoc; offices: 520 Lovett Blvd, Houston; 1000 Fidelity Union Bldg, Dallas

Calkins & Holden, NY, re-established as name of Calkins & Holden, Carlock, McClinton & Smith

Doyle Dane Bernbach, NY, merger with Factor-Breyer agency, LA; to function under the DDB name

Ewell & Thurber adv, new eastern office address 56 Grand St, White Plains, NY; prev 270 Park Ave, NY

Grant Adv, new office, Hulman Bldg, Dayton, O, headed by Vincent P. Black, vp, acct exec Chrysler Airtemp

McCann-Erickson, merger of LA & Hywd offices in new hq at 3440 Wilshire Blvd, LA

Ramsey, Stratton, Barley & Brown, new LA agency at 1585 Cross Rds of World, LA 28, Ho 2-7471

Rogers & Smith, Potts-Turnbull, Kansas City, new name f merger of agencies Rogers & Smith and Potts-Turnbull

Reggie Schuebel Inc., NY, new name of Wyatt & Schueb agcy consultant

Standard Radio Transcr Serv, larger quarters at old addre 360 N Michigan Ave, Chi

Sykes Adv, new offices at 617 William Penn Place, Pittsbur Pa

TeleVision Snaoshots, new larger offices at 54 Park Ave

Tv Prog of Amer, new NY offices, 477 Madison Ave, NY PI 5-2101

Walker Rep Co, new Bost off, 80 Boylston St, merger w Bertha Bannan rep co

WATV, Newark, new NY sls office, 6 E 45 St, NY 17

Warner & Todd, St Louis, Mo, new name for Warner & Ass

Weed & Co, Weed Tv Corp, new address, 579 Fifth Ave

Weiss & Geller, Chi, new West Coast off at 355 No Bevc Dr, Bev Hills, Cal, headed by Walter N. Hiller Jr, form ly with Toni Co

WKNB, new address 1422 New Britain Ave, W. Hartford, Co

Numbers after names refer to New and Renew category

Rob't M. Hoffman (3)
Frances O'Brien (3)
John Cleghorn (3)
Tom Barnes (3)
Art Mortensen (3)

John Asher (3)
John O. Gilbert (3)
John J. Kelly (3)
Martin Umansky (3)
John Moler (3)



Our Afternoon
Star Salesman

BILL RILEY



and he's another reason why

KRNT-CBS

DES MOINES

Is Your Basic Buy In Iowa!

Hooper Score: KRNT—61 Firsts out of 67 Periods

Our Man Riley . . .

● Ears perk up . . . our switchboard lights up . . . when Bill Riley hits the air every afternoon. Yes — Something wonderful happens when he's running the show, because Bill makes things happen.

Popular records — wisely selected — are the backbone of the show, to be sure, but Bill Riley loads his hour-and-a-half with the extras that set it apart, make it sing, give it the sizzle that captures listeners and cops sales, that make it the only show of its kind in this healthy market.

For years KRNT's Bill has been one of Iowa's favorite Personalities, but only recently he became KRNT's great afternoon super-salesman. Bill has many, many sales successes behind him. He's adding to that outstanding record every day. He'll move merchandise for you, too . . . he's got the big, responsive audience to do it.

Don't waste time, time-shopping. You can buy KRNT with complete confidence. Your Katz man has the whole scoop on the fabulous Bill Riley story. Give him a call.

THE STATION
WITH THE FABULOUS PERSONALITIES AND
THE ASTRONOMICAL HOOPERS!

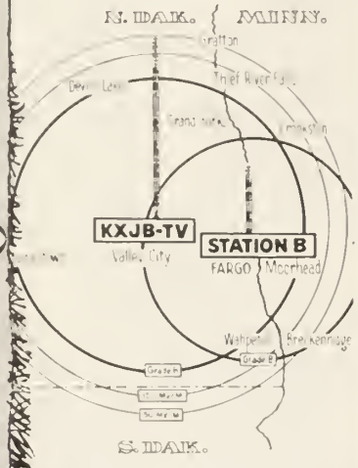
KRNT

DES MOINES RADIO

THE REGISTER AND TRIBUNE STATION

REPRESENTED BY
THE KATZ AGENCY

it takes
TOWER
and
POWER
to cover the Dakota area
KXJB-TV
gives you more of both



COMPARE	KXJB-TV	Station B
Tower	1085 ft.	433 ft.
Power	100 KW	65 KW
Above sea	2495 ft.	1383 ft.
In 100 MV/M Area		
Pop.	327,500	256,900
Families	86,300	69,700
Retail Sales	$397 mi.	$292 mi.

In the 100 MV/M area KXJB-TV will give you 27% more people, 23% more families; 36% more retail sales.

Live interconnected Sept. 26th.

KXJB-TV
CBS Primary—DUMONT
Channel 4
VALLEY CITY
FARGO

NO. DAK. BDCST. CO. INC.
Box 626 Fargo, N. Dak.
Phone Fargo 4461
KSJB–600 KC, Jamestown
KCJB–910 KC, Minot
KCJB-TV–Ch. 13, Minot
REPS: WEED TELEVISION

49th and MADISON

SPONSOR *invites letters to the editor. Address 40 E. 49 St., New York 17.*

FALL FACTS

It occurred to me that the note I attached to the front cover of the Fall Facts issue of SPONSOR dated July 12th should be passed on to you, too.

That 268 page behemoth was passed on to our Sales Manager with the following message: "Please see that *all* sales personnel read and initial this issue. It's loaded!"

Congratulations and best regards.

LAWRENCE H. ROGERS II
Vice President & General Manager
WSAZ and WSAZ-TV
Huntington, W. Va.

Your July 12th issue was wonderful. Your radio section is just what the doctor ordered—a convincing story for advertisers who have started to worry about the size of nighttime radio audience. Please send us a half dozen extra copies of your July 12th issue or in the event that you plan to put your radio section into some reprint form, the reprint will suffice.

Congratulations!

NORMAN MATTHEWS
WDIX
Orangeburg, S. C.

Have just skimmed the eighth *Fall Facts* issue of SPONSOR and can only stand aghast at the monumental task which was accomplished so well.

However, I would be remiss in my responsibilities to the many Spanish-language stations in the Southwest which we represent if I did not point out that the estimate given for Spanish-speaking people in the El Paso-Juarez area is incorrect [12 July 1954, Spot radio section, page 222].

El Paso county contains 130,000 Spanish-speaking people. Juarez contains well over 100,000 more, and a very large number of these Mexicans regularly shop in El Paso (it costs but one cent to cross the bridge into El Paso). Suffice it to say the market is big enough to warrant the first all-Spanish tv station serving the U. S. (XEJ-TV).

Might we also mention that the Tijuana-San Diego trading area includes approximately 200,000 Spanish-speaking people. A very large percentage of the merchandise used in Tijuana and the rest of Baja California (Mexico) emanates from the U. S. since Baja California is cut off from the rest of Mexico.

May I assure SPONSOR and its readers that on the basis of my most recent visit to several of the key Spanish-speaking areas in Texas, and current developments at the national selling level, SPONSOR's past estimates of increasing attention to this important part of the U.S. market are amply justified.

ARTHUR GORDON
Sales Manager
National Time Sales
New York

ALL-MEDIA BOOK

Some of our account executives and all of our key media people have been following your All-Media Study and have found it invaluable. The collected issues are being retained in our library for general use.

I would like a copy of this material when it is released in book form, and am enclosing my personal check to cover. Please have it mailed to me.

SPONSOR is tops on my list for up-to-date, worth-while information.

EDITH CURTISS
Media Director
Rhoades & Davis
San Francisco

Congratulations on the July 12 issue of SPONSOR containing your Fall Facts.

I am enclosing our check for $16. Will you please send us four copies of the All-Media Evaluation Study which you are now reprinting.

WALTER J. ROTHSCHILD
General Manager
Lee Broadcasting Co.
Quincy, Ill.

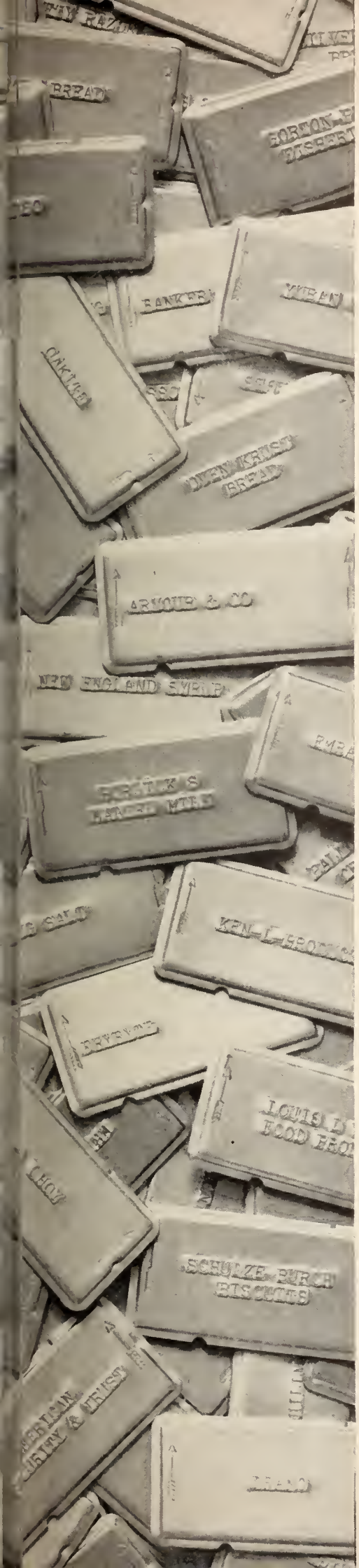
You are to be congratulated on the very comprehensive All-Media Study which I have followed quite closely for several years.

My only regret is that spot and network were not handled as separate media. Technically, of course, spot and network are covered under a single

(*Please turn to page* 21)


MANY
HAPPY
RETURNS


ORANGE DRINK



. . . happy on all accounts!

Especially happy for these HPL accounts because The Housewives' Protective League draws *big* returns. Among the more than 250 current or recent users of HPL you'll find some of the biggest national and regional advertisers in the country. Many of them have been with HPL for years.

Happy, too, for HPL because these sponsors have shared in making this year—our Twentieth Anniversary—an important milestone. During the past twenty years, they've helped us grow from a half-hour, one-station show to a sales-making program service on thirteen of the nation's biggest stations. And over these years, they've stamped HPL as *"the most sales-effective participating program in all broadcasting!"*

To its many participating advertisers, The Housewives' Protective League wishes continued success and many more happy returns . . . measured in solid profits!

THE HOUSEWIVES' PROTECTIVE LEAGUE

"The program that sponsors the product"

485 Madison Ave., New York • Columbia Square, Los Angeles • Represented by CBS Radio Spot Sales





Trying To Reach Your Customers In...

KANSAS CITY? - SYRACUSE, N. Y.? - OMAHA? - PHOENIX?

● Call on a Meredith* Radio Station to do the job for you.

Yes, there are Meredith* Radio Stations in each of these important markets. These four stations have a combined total of 87 years of broadcasting experience—an average of more than 21 years for each station.

Take your sales problem to an experienced station - - a Meredith* Radio Station!

Meredith* *Radio* Stations

KCMO	WHEN	WOW	KPHO
KANSAS CITY, MO.	SYRACUSE, N. Y.	OMAHA, NEBR.	PHOENIX, ARIZ.

KCMO, WHEN and KPHO represented by **The Katz Agency - - WOW** represented by **John Blair & Co.**

*Meredith Radio Stations Are Affiliated with Better Homes and Gardens and Successful Farming Magazines

heading of "Broadcasting," but they are just as much competitive media as are newspapers and magazines.

Certainly if you applied either SPONSOR's or Young & Rubicam's performance ratings to both network and spot, you would get an entirely different over-all rating for each *medium*.

WILLIAM H. WELDON
President
Blair Tv, New York

• SPONSOL's 26-part All-Media Evaluation Series will be published in book form this month. Price is $4 each. You may reserve your copy now by writing to 40 East 49 St., New York 17.

WEEKEND RADIO

We should appreciate it if you would send us 100 copies of your reprint on weekend radio ["Weekend radio: are you missing a good bet?" Part I, 14 June 1954, page 36; Part II, 28 June 1954, page 33].

WILLIAM A. SCHWEITZER
Program Director
WEBR, Buffalo

Please send us 50 copies of your reprint of weekend radio. . . .

M. M. ROCHESTER
General Manager
KSEL
Lubbock, Tex.

May we have 25 additional copies?

J. ARTHUR DUPONT
General Manager
CJAD
Montreal, Que.

• Reprints of the two-part series on weekend radio cost 25c each. Quantity prices on request.

RADIO BASICS

I consider your publication of "Radio Basics" as the most important tool I have in selling time. You have managed in a very easy to understand and dramatic style to put over the fact that radio is vital, full of pep and ready to do any job that any advertiser wishes radio to do. "It's great to be alive—in radio."

Please send 200 copies of "Radio Basics." Bill as usual.

JOE MILSOP
Manager
WCPA
Clearfield, Pa.

• Reprints of Radio and Television Basics may be obtained by writing to 40 East 49th St. The cost is 30c each.

27-COUNTY CALIFORNIA

KOVR-age

Channel 13

TELEVISION DIABLO

KOVR

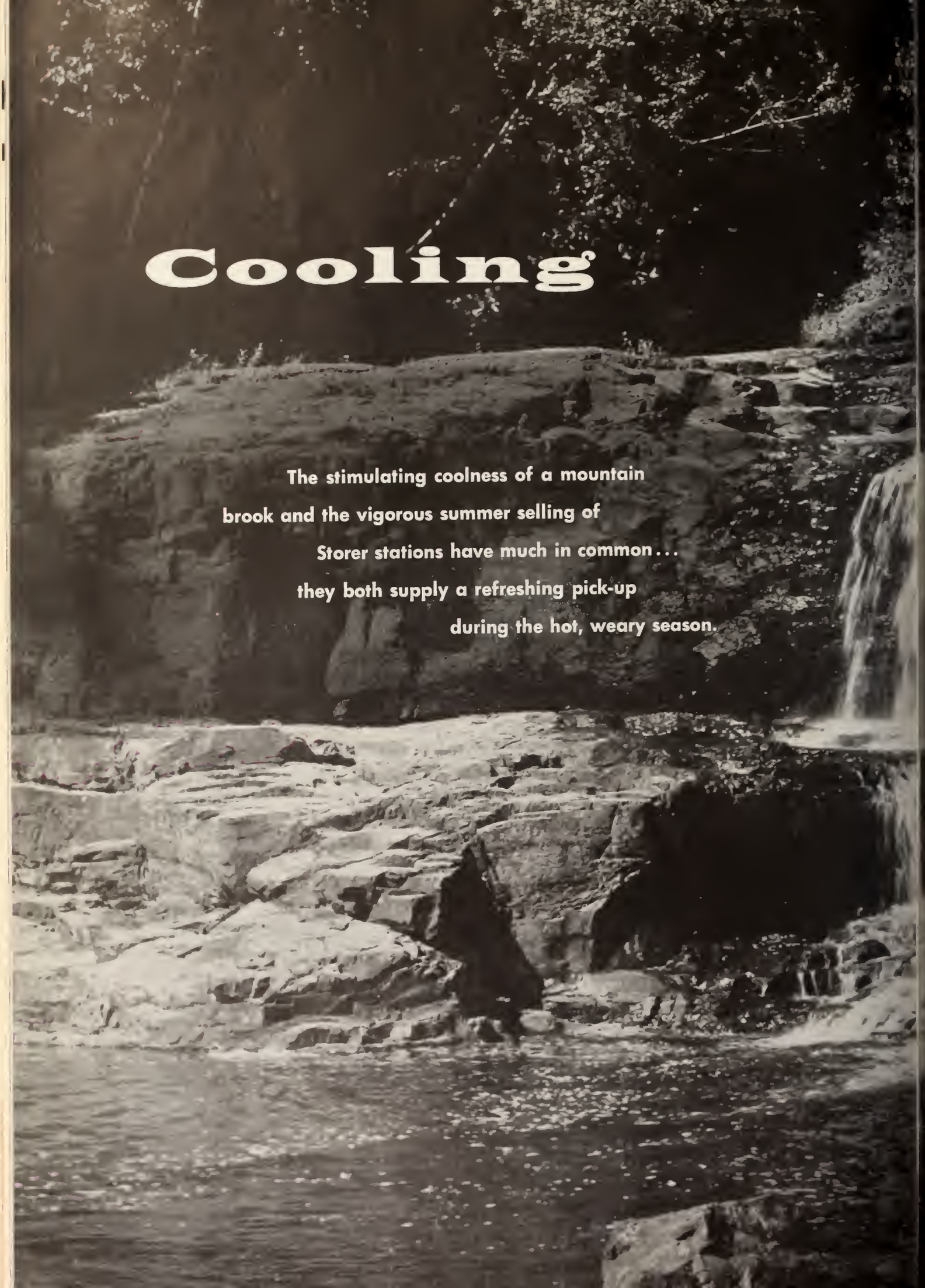
STOCKTON

- With a population coverage of 4,282,500
- Transmitting from 4,000-ft. Mt. Diablo, 19 miles from Oakland, 29 miles from San Francisco, and 34 miles from Stockton
- Using maximum approved power of 144,000 watts
- The first VHF station in the rich Central California Valley—with metropolitan areas such as Sacramento, Stockton, and Modesto
- Reaching the second-largest market West of the Mississippi—the San Francisco Bay Area—where the nation's fourth and fifth counties in effective buying power are located (San Mateo and San Francisco)
- Blanketing 27 counties of California with a top schedule of both film and live programs of local as well as national interest.

YOU CAN'T AFFORD TO PASS UP THE COVERAGE OF KOVR!

TELEVISION DIABLO, INC.
225 East Miner Ave., Stockton, Calif.
450 Ninth St., San Francisco, Calif.

BLAIR TV INC.
represents KOVR nationally


Cooling
The stimulating coolness of a mountain
brook and the vigorous summer selling of
Storer stations have much in common...
they both supply a refreshing pick-up
during the hot, weary season.



STORER BROADCASTING COMPANY

WSPD • WSPD-TV
Toledo, Ohio

WJBK • WJBK-TV
Detroit, Mich.

WAGA • WAGA-TV
Atlanta, Ga.

KGBS • KGBS-TV
San Antonio, Texas

WBRC • WBRC-TV
Birmingham, Ala.

WWVA
Wheeling, W. Va.

WGBS
Miami, Fla.

NATIONAL SALES HEADQUARTERS:

TOM HARKER, V. P., National Sales Director
118 E. 57th St., New York 22, ELdorado 5-7690 •

BOB WOOD, Midwest National Sales Mgr.
230 N. Michigan Ave., Chicago 1, Franklin 2-6498

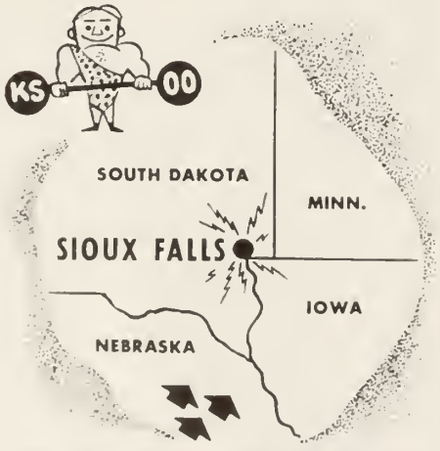
NO CLOSE SECOND to Cost per 1,000 Homes in the Big 60 County, 4-State KSOO Trade Empire

330,665 Interference-Free Homes in this Rich Farm Area

MARKET FACT NO. 1

Over 99½% of the households in our interference-free coverage area have radios—and KSOO covers 65% more people than Sioux Falls' number two station. That's a big bonus for buying KSOO time! More listeners per dollar spent means lower cost per 1000 . . . 55.3% lower than the second station according to NCS Report. In going after sales in these rich farm states—schedule KSOO to reach more people for less cost. Write for county-detail coverage map.

The Dakotas' Most Powerful Radio Station!



KSOO

Sioux Falls, S. D.

Nationally Clear Channel 1140 KC
ABC Radio Affiliate

10,000 WATTS DAYTIME
5,000 WATTS NIGHTTIME

Represented Nationally by Avery-Knodel, Inc.

New developments on SPONSOR stories

P.S.

See: "Radio-tv coming up fast in Detroit's big auto race"

Issue: 31 May 1954, page 30

Subject: To spur sluggish auto sales, manufacturers are turning increasingly to air media for their advertising push

With 1954's automobile race more than half over, it's Chevrolet by a nose, Ford second, Buick coming up third, Oldsmobile racing past Plymouth for fourth. That's the way America's leading cars ranked at July's end based upon production figures compiled by *Automotive News*, authoritative auto trade paper. (Production figures are considered an index of sales standing.)

The leading cars were also the leading radio and television advertisers. Since SPONSOR's roundup covering the first quarter this year, the big car companies have stood pat or added to their air advertising. Most of the new radio and tv activity during the second quarter is among cars which are striving to hold their own or increase their share of the market.

Chrysler, for instance, in addition to NBC TV "extravaganzas," will sponsor *Mr. & Mrs. North* next fall (Tuesday, 10:30-11:00 p.m.), also on NBC TV.

De Soto has renewed *You Bet Your Life* for another year on NBC Radio and Television. The network says it's the largest combination coverage of any show: it's on 208 am, 137 tv stations.

Nash, which sponsored 13 telecasts of CBS TV's *Danger*, will become cosponsor of *Disneyland* on ABC TV starting 27 October (Wednesday, 7:30-8:30 p.m.). This summer Nash sponsored *Stage Show* on CBS TV (replacement for Jackie Gleason) for five weeks.

Chevrolet picked up extra summer-only programs, too. It's sponsoring 12 five-minute newscasts weekly on CBS Radio for 13 weeks. Cost of the $250,000 package is being borne by the Chevrolet Dealers Association. Chevvy sponsored the Soap Box Derby 15 August, also on CBS Radio.

Plymouth comes in for a one-time shot next Thanksgiving when it will sponsor the Detroit Lions-Green Bay Packers football game over the Du Mont Television Network.

Other summer and fall sponsorship was reported in the 31 May issue of SPONSOR. Most of the changes in the auto race since then have been in production ranking. In addition to Ford's loss of first place to Chevrolet and Plymouth's drop to fifth place, there were these changes: Dodge, which was ninth, now is eighth; Cadillac was tenth, is now ninth; Chrysler was eighth, is now tenth.

Also—since 31 May—Packard and Studebaker merged to form the Studebaker-Packard Corp. ★ ★ ★

"Disneyland" talent rehearsing new fall series (ABC TV), cosponsored by Nash





No small potatoes!

Old-timers in the Northwest say Paul Bunyan invented farming. Invented the steam shovel too—to dig potatoes with.

But Bunyan would be small potatoes to Northwest farmers today. Agriculture in WCCO's 4-state area is *big business,* with annual income of better than 1.6 billion dollars. It's a business peculiarly dependent upon weather and market conditions, so Northwest farmers depend heavily on WCCO's farm broadcasters, Maynard Speece and Jim Hill. The result is that Messrs. Speece and Hill do *30* information-packed programs a week, and reach a *rural* audience, throughout WCCO Radio's 110-county basic service area, of *more than 900,000 every week!*

WCCO Radio's farm shows command a uniquely loyal and responsive audience, ideal for any advertiser with products to sell to farmers and their families. Like a *big* yield in the Northwest? Sow your sales messages on **WCCO RADIO**

Minneapolis-St. Paul · 50,000 watts
Represented by CBS Radio Spot Sales

MEET ROBB
(Two B's, If You Please)
THOMAS

He might offer you another explanation, but to his sponsors those two "B's" mean *Big Business.*



Popular music, personality interviews, frequent news and sports reports and pleasant chatter about Milwaukee events —that's the "R.T." formula on Robb's mid-morning "Record Shop" and late afternoon "1340 Club."

Milwaukee loves it, loves WEMP's round-the-clock disc-jockey personalities. And so do dozens of national advertisers.

Join them and find out how WEMP delivers up to twice the Milwaukee audience per dollar of Milwaukee network stations. Call Headley-Reed!

**Based on latest available Pulse ratings and SRDS rates.*

WEMP WEMP-FM
MILWAUKEE
HUGH BOICE, JR., Gen. Mgr.
HEADLEY-REED, Natl. Rep.
24 HOURS OF MUSIC, NEWS, SPORTS



Mr. Sponsor

Kirk LeMoyne Billings

Advertising director
Emerson Drug Co., Baltimore

It's small wonder that Kirk Billings, Emerson Drug's advertising director (in picture above), has a big smile for Ella Raines. For one thing he's a bachelor. Furthermore Ella Raines stars in *Janet Dean*, a half-hour film drama about nursing which Billings bought for Bromo-Seltzer.

"We've always like tv, because proprietaries need to be dramatized," Billings told SPONSOR. "The *Janet Dean* program seemed like an ideal show for us because our commercial and copy theme for the past two years has been a series of testimonials by nurses."

Originally Billings thought in terms of putting the show on network, but ran into some difficulties: No network lineup would coincide with the firm's sales coverage. Also network time costs were a bit rich for the firm's estimated $2 million budget. The solution?

Lennen & Newell, Emerson's agency since July 1952, placed the drama in 25 tv markets on a spot basis starting in April 1954.

"That way we reach the audience we want in the cities that are most important to us," Billings said. This tv effort is supplemented with 20-second film commercials in some 30 secondary markets, with an average frequency of two announcements a week per market.

"Since Bromo-Seltzer users are adult men and women," Billings continued, "we try to place both the show and the announcements between 7:30 and 10:30 p.m. That way we get an adult audience."

Until this year radio and tv together never took up more than 50% of the firm's budget, with the remainder going into newspapers. The *Janet Dean* film, however, is the costliest tv program buy Bromo-Seltzer has made to-date: just under $1.4 million for time and talent, or 70% of the total budget.

A Cornwall Productions package, the show is distributed through MPTV. A typical *Janet Dean* story dealt with a young woman returning home after having been struck with polio. The half-hour drama explored her psychological adjustment.

Prior to its *Janet Dean* sponsorship, Bromo-Seltzer had leaned heavily toward half-hour nighttime radio and tv mysteries: *Inner Sanctum* on radio for five years, *Rocky King* on DTN during summer 1951, the NBC Tandem Plan in 1952.

Says Billings: "If we'd had a show tailor made for our needs we couldn't have produced one more suitable than *Janet Dean*." ★ ★ ★



1954
-1921
33 years

We're proud of the results 33 years experience enables us to give to you, our sponsors—and we're proud of the 92% consistent listenership within WSPD's 16 county, billion dollar market.

Let us show you what outstanding results you can get by taking advantage of WSPD's experience and WSPD's loyal listenership. Call your nearest Katz representative or ADams 3175 in Toledo.

A STORER STATION

WSPD AM-TV
TOLEDO, OHIO

Represented Nationally by KATZ

Storer Broodcosting Company
TOM HARKER, NAT SALES DIR., 118 E. 57th STREET, NEW YORK

"Mr. D. A."

Radio's "BIG-RESULTS" SHOW . . . .

PROVED BY 12 YEAR
HIGH RATIN
FIRST NATIONALLY IN SURVEY
SURVEY.
(Hoopers on Pe

THE BEHIND-THE-SCENES DRAMA OF OUR LA



VIVID RADIO DRAM
TAUT WITH SUSPENSE AND EXCITEME
MR. D. A., HARRINGTON AND MISS
"CHAMPION" THE CAUSE OF LA
ORDER!

NOW . . . READY TO WIN SALES FOR AGGRESSIVE ADVERTISERS!

Starring Hollywood's DAVID BRIA


PROVED BY 12 YEARS OF
CONTINUOUS RENEWALS
BY ONE OF THE LARGEST FIRMS* IN A HIGHLY COMPETITIVE FIELD.
*(Name on Request)
PROVED BY 12 YEARS OF
SALES SUCCESS
SPONSOR'S ANNUAL SALES INCREASED NEARLY 300% IN 12 YEARS.*
*(From $17½—to over $45 million)
EVERY HALF-HOUR A COMPLETE STORY WITH 5 SPONSOR IDENTIFICATIONS INCLUDING
3 Full-Length Commercials.
HURRY . . . GET THE FULL FACTS ON EXCLUSIVE RIGHTS IN YOUR MARKET . . . write, wire, phone today.
Technical Supervision Through the Cooperation of the Los Angeles Law Enforcement Agencies.
FREDERIC W. ZIV COMPANY
Radio Productions
1529 MADISON ROAD • CINCINNATI 6, OHIO
NEW YORK
HOLLYWOOD



11th in television potentia

March, 1954 data from Television Magazine ranks American markets according to population in the coverage area of the most powerful television station in each market.

Charlotte stands 11th in line, outranking such markets as Baltimore, Minneapolis, Buffalo, Kansas City, Washington and Atlanta.

Only Charlotte and Atlanta among southern cities make the first 20, and Charlotte's rank is a move upward from 12th in 1953.

The signs of Charlotte are signs of a market far more important than city size indicates. Ranking only 72nd in the nation in city size, Charlotte is 55th in 1953 construction, 36th in wholesale sales and 4th in emplaned air passengers per capita.

Equally outstanding are Charlotte's great area stations, 50,000 watt WBT and top power WBTV, 100,000 watts on Channel 3, deserving the first appropriations of any advertiser doing business in the Carolinas.

WBT-WBTV

CHARLOTTE, N. C.

Coverage to Match the Market

Represented Nationally by CBS Radio and Television Spot Sales



The Radio-TV Services of the Jefferson Standard Life Insurance Company



SPECTACULARS:

NBC TV is going all-out with television spectaculars, has lined up Saturday-Sunday-Monday schedules with color extravaganzas as the anchor. First show, 12 September, features Betty Hutton (left). CBS TV will have its own, including name-star Broadway vehicles for Westinghouse

Network tv's $400 million year

Herewith a topic-by-topic report designed to give admen perspective on the star-studded program lineups on the major webs this fall

by Charles Sinclair

The biggest, fanciest network tv program lineup will compete this fall for the attention of the nation's over-31,000,000 tv families. As the advertising battle lines became clear last week, the "big picture" of fall network tv looked like this:

1. *Dollar Spending.* By SPONSOR's estimate, based on a survey of the four tv networks, advertisers will be pouring $400,000,000 into time and talent for network tv this year. This will be the biggest shower of advertising dollars to be channeled into network-level spending in the history of broadcasting, topping the expenditures on major radio networks in 1948, the all-time radio peak.

2. *Show costs.* Although the cost trend nosed down last fall, the outlook this fall is again for an increase. Show costs, according to estimates of the program chiefs of the four networks, will be up an average of "at least 10%" this fall over last, with individual show increases reported to SPONSOR ranging from 2% to 84%. Reason: fancier shows, plus some anticipated union hikes. Biggest cost increase has been in the price of top-name variety talent, due to competition between the spectaculars. Stars in the Judy Garland, Ethel Merman, Martin & Lewis class now command—and get—sums in the $50,000 bracket for appearing in the extravaganza shows.





LONGER LINEUPS: "Hard sell" competition means long lists of tv outlets for network shows in many cases. "Break The Bank" on ABC TV for Dodge Div. of Chrysler is aired on a total of 175 stations, mostly live

SITUATION COMEDY: Cheap quiz shows, low-priced mysteries are among chief casualties in program lists. "Life With Father" is typical of replacements, goes into "Danger" slot on CBS TV; latter replaces "Suspense"

3. *Spectaculars: color.* Gigantic one-shot shows on a monthly basis are a commercial reality this fall, and have stirred up much pro-and-con industry discussion. NBC TV has a sold-out schedule of them due once a month on Saturdays, Sundays and Mondays, each an hour-and-a-half long, each reported to cost $300,000, and all but six in color. CBS TV has two series scheduled, one for Chrysler and one for Westinghouse, also featuring frequent color. ABC TV has a semi-spectacular in its weekly hour-long *Disneyland*, sold to three sponsors. Du Mont has none slated, may handle such shows on special order later this season. Apart from the spectaculars, both NBC and CBS TV webs will have regular color schedules this fall, although limited in quantity to two or three hours per week. Neither ABC TV nor Du Mont plans color networking during 1954.

4. *Lineups.* Each of the four tv networks expects to have over 200 tv outlets (although a number are shared affiliations) this fall. At the same time, many advertisers are spurred today by the necessity for "hard sell" in a competitive economy and the desire to amortize rising tv costs against the biggest possible audience circulation. Result: Station lineups for network tv shows will almost invariably be longer this year. A four-network checkup shows the following increases: *CBS TV:* 60% average increase at night, 25% in daytime: *NBC TV:* 55% at night, 18% in daytime: *ABC TV:* about 50% at night, about 10% in daytime: *Du Mont:* 15% at night, 25% in daytime.

5. *Show control.* The glossiest network packages this fall, with few exceptions, have been created by networks. But package producers, film syndicators and agencies are all staking out claims in the tv lineups this fall. Networks reported the following situations: On NBC TV and CBS TV, leaders in network-created programming, about four out of every 10 nighttime shows will be produced by an outside packager. On ABC TV and Du Mont packagers have made even bigger gains: shows on these networks produced by outside firm now amount to more than half. Among the packagers represented this fall: Walt Disney; Goodson-Todman; Barry, Enright & Friendly; Screen Gems; TPA; Masterson, Reddy & Nelson, MCA TV. Two reasons are cited chiefly for the production upbeat of the independents: (1) networks are too busy producing big shows to produce low-cost ones, and (2) many producers have moved in with exclusive star contracts or "exclusive "gimmick" shows.

6. *Ad battles:* Network tv will be the scene of a number of titanic advertising struggles between the leaders in various industry categories this fall. The automakers—such as General Motors, Chrysler, Ford and the largest independents—are gambling millions in everything from network participation shows to the glossiest monthly spectaculars. Tobacco firms, continuing their "hard sell" war against the cancer scare and each other, have stepped up their network spending or have substituted fancier programing. Appliance firms, under heavy dealer pres-



MEDIUM-PRICED TV: NBC TV woos modest-budget sponsors with "Today-Home-Tonight" trio of participation shows. Sales chief Joe Culligan confers with Dick Pinkham, head of NBC TV's Participating Programs Dept.



LOW-PRICED TV: Most flexible of tv nets, Du Mont offers everything from major line-ups to one-minute network participations (20 outlets) on "Paul Dixon" daytimer for net price of $1,419.38. This is cheapest tv web fall buy

sure for tv support, are among network tv's biggest spenders, rival the auto firms in many cases. Other slugfests in tv were shaping up as SPONSOR went to press between lipsticks, low-sudsing detergents, dentifrices, gasolines and hair preparations.

That's the basic situation at a glance.

Here, as the result of a SPONSOR analysis of the fall tv programing picture, is the situation in more detail:

Network billings: An important part of the story of the 1954 fall tv network lineups can be told in the estimated billings of each network, particularly as it compares with the figures from last year.

Accordingly, SPONSOR asked officials of each network to make a guesstimate, based on contracts now in the house or expected to be signed before fall, as to the total gross billings for the calendar year of 1954. This was the result of their conservative estimates:

	Gross Billings for 1954	*Compared '53*
Network	*Amount*	*P.I.B. figures*
CBS TV	$100,000,000	Up 2.6%
NBC TV	$98,000,000	Up 1.6%
ABC TV	$38,000,000	Up 81.0%
Du Mont	$17,000,000	Up 37.5%

Admen will see at a glance two striking facts: (1) NBC TV and CBS TV are reaching toward the saturation level with virtually all evening time slots sold. Growth potential now lies in participation shows, fancier shows, longer lineups. (2) ABC TV, due to major program gambles, is moving up quickly into the big leagues, having nearly doubled its business this year as against last. Du Mont, with plenty of room to grow, is also making sizable strides.

Total gross billings for all four networks this year, not counting program costs (except for participation packages): $253,000,000—an increase of a little more than 11% over last year.

The talent tab on all four networks has grown even faster. The four-network outlook for talent and production charges in network tv this year is estimated by web executives to be $147,000,000 — up nearly 20% over last year.

programing

Programing philosophy: Thumbnailed for advertisers, networks are expected to present these patterns for fall:

1. *CBS TV.* Biggest moneymaker in terms of advance estimates of total billings, CBS TV is holding the program reins of the network very closely, is sticking to a policy of well-produced "family-appeal" shows with as little shakeups as possible in the program lineup. At CBS TV sponsors will alternate more often than programs; film shows will increase some 20%. Although color, spectaculars and "magazine" shows are all slated for inclusion in the network lineup, they are subordinate to the main philosophy of a "stabilized" fall lineup.

2. *NBC TV.* NBC TV's fall lineup is geared to the razzle-dazzle splash of rotating shows and sponsors. Color spectaculars, with big-name alternating shows in between, are a feature of

(*Please turn to page* 136)



80% spot radio budget is tonic for S.S.S.

Market research led tonic firm to radio; sales tripled in 3 years

When the Indians of Georgia brewed up an herb remedy way back in colonial days, they probably sent up smoke signals to let other Indians know they had "heap good medicine."

But today the S.S.S. Co. of Atlanta, Ga. (which adopted the old Indian formula improved it, and started to market it as a health tonic over 125 years ago) finds that sending out radio signals is a very effective way to let people know about S.S.S. tonic.

Since 1950, when the firm decided to use radio, S.S.S. sales have shot up over 300%. Today the company says it is the top-selling liquid tonic on the market.

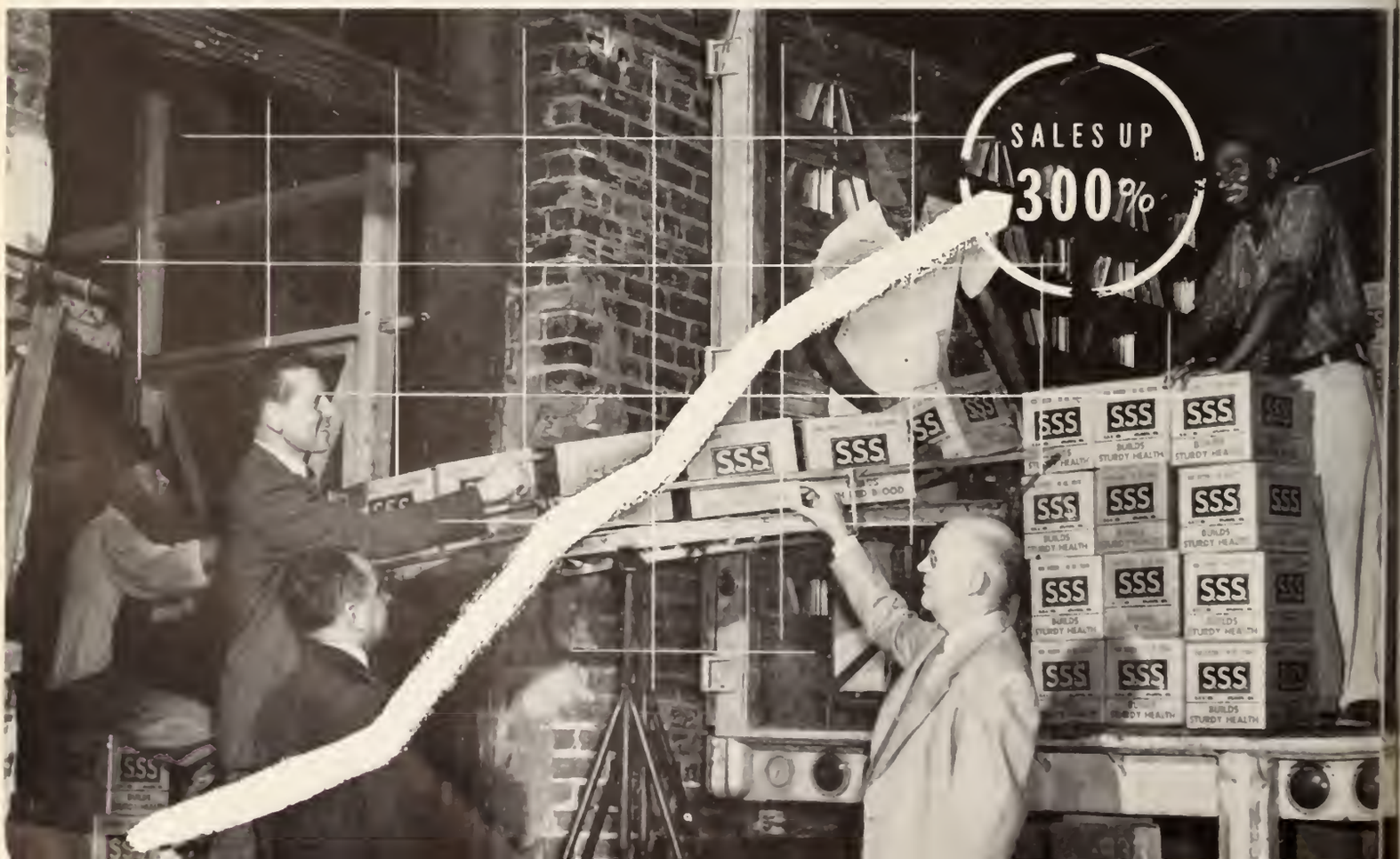
But a few short years ago, S.S.S. sales were far from healthy. In fact, they had been ailing all during the years following World War II and didn't seem to improve despite extensive new paper advertising—some of it in color. Finally, in 1950, the firm decided that it needed to reevaluate its entire advertising approach.

It wanted facts before it took any steps, so it called in A. C. Nielsen Co. to make a marketing study. Based on Nielsen findings, S.S.S. and its ad agency, then Henry J. Kaufman & Associates of Washington, D. C., concluded that spot radio might be a good additional medium.

Initial radio tests supported this conclusion, brought encouraging results. S.S.S. immediately started to expand its radio use, has continued to do so until today it is buying time on 305 stations from coast to coast.

The company now devotes 80% of its total budget to spot radio: the bulk

Radio is S.S.S. sales force: Tonic company has no sales staff as such; radio is not only expected to build consumer demand but to expand distribution as well. Theory has worked fine, sales are up 300% since radio use started in 1951. Company officials like (below, l. to r.) Olen Vernon, promotion mgr., Lamar Swift, executive v.p., Charles Parr, sec'y-treas., personally visit field, oversee operations





S.S.S. admen check sales, help druggists set up product displays. Olen Vernon, Agency President Marvin Day, Account Executive Tad Mower, push S.S.S. in Atlanta drug outlet

of the rest goes into newspapers. Its 1954 allocation for air advertising is over $700,000.

In September the firm plans to launch S.S.S. tablets (the tonic in tablet form), is now stocking wholesalers. The tablets will share advertising attention equally with the liquid tonic.

The S.S.S. Co.'s advertising serves a double function. The company relies on it not only to build consumer demand, but also to act as the firm's sales force. S.S.S. has no sales force in the usual sense of the word. One merchandising-promotion man (Olen Vernon) periodically contacts wholesalers and retailers. Company officials also frequently take trips into the field. But, says Lamar Swift, executive vice president, they spend more time checking results than writing orders. The firm has found orders take care of themselves once demand has been created. When wholesalers and distributors know an item is in high retail demand, they are happy to stock it, says Swift, because they know it will move well.

Today, nearly every drug jobber in the United States carries S.S.S., the firm told SPONSOR, and 90% of the tonic's sales are made through drug stores.

One major result of the radio advertising has been an increase in the number of non-drug outlets handling S.S.S.—such as grocery, variety, department stores, commissaries, filling stations: these account for the remaining 10% of sales. During 1953, nearly 300 new jobbers took on S.S.S.; most of these were grocery and specialty distributors, types of jobbers which had rarely stocked S.S.S. before. They are largely located in the Southeast and Southwest and serve the rural trade primarily.

S.S.S. is sold in all 48 states and several foreign countries. Its heaviest sales areas in the U.S. are in the South, Southwest, Middle West, Plains States and on the West Coast. The radio advertising is placed in rough proportions to anticipated as well as actual sales with the heaviest volume in the South. No air selling is done in northern New England.

Peak sales seasons for a liquid tonic are in the spring and the fall and previous to its use of radio the company would advertise only during those seasons. Soon after S.S.S. had started in radio, company executives asked themselves why people shouldn't buy it in the summer and winter as well, decided to test the idea by going on the air year-'round. Result: profitable sales 'round the calendar, though the spring and fall still represent the high points.

Previous to 1950, S.S.S. had placed all its advertising direct, was using chiefly newspapers, almanacs and farm magazines. When it decided to overhaul its approach, it felt the need for retaining an advertising agency. First, Henry J. Kaufman & Associates of Washington, D. C. gave counsel, aided the firm to get started in spot radio. Then in 1951, when Marvin E. Day, an executive v.p. at S.S.S., resigned to join the Tucker Wayne agency in Atlanta as an account executive, S.S.S. moved its account to that agency. Wayne represented the firm till last year when some of the principals of that agency formed a new one, Day, Harris, Mower & Weinstein. At the agency, Marvin Day remains S.S.S. account supervisor, Clarendon (Tad) Mower Jr. is account executive.

When the company decided that its advertising policies needed reevaluation in 1950, it called in the A. C. Nielsen Co. to get answers to these questions: Precisely where was the tonic being sold most and where was its best market potential? Also who were the "typical" tonic users—average age, race, sex.

A. C. Nielsen delved into these questions and after extensive testing determined just where S.S.S. sales were strong, which areas were weak, also compared S.S.S. sales with competition. The company states that one of the more surprising facts turned up by Nielsen was that a liquid tonic could be sold in practically every market of the U.S.

The research into the nature of ton-

(*Please turn to page* 120)

S.S.S. to launch tablets

After Labor Day, new S.S.S. tablets (the tonic formula in tablet form) will hit the market. As soon as the firm finds where the best tablet market exists, it may slant advertising accordingly. A spot check of retail druggists in New York City turned up the fact that in the outlets contacted, health additives in capsule form sell much better than the liquids (though the leading sellers come in both forms). If this is any indication, it would seem that S.S.S. tablets would find biggest demand in metropolitan areas. (Liquid S.S.S. sells best in rural areas of the South, Southwest.)

case history



Foote, Cone & Belding's media people (pictured above) are specialists, except Paul Gerhold (seated in center) who's an all-media man. Below Gerhold the department is divided into print and air media specialists, including (l. to r.) Timebuyer Pete Bardach, Spacebuyer Stan Paitson. Looking over Gerhold's shoulder is Art Pardoll, dir. broadcast media. Spacebuyer Bob Meyers sits far to the right

TIME BUYING

Part of a series

III. The media specialis

by Evelyn Konrad

TV fever had caught up with Bourjois Perfumes. The company was determined to get a top network show right before Christmas 1953.

There was just one problem: where to find a prestige property that wasn't sold out? The pressure was on at Foote, Cone & Belding, Bourjois' agency.

"This is the sort of thing that makes you wish you'd gone into stunt flying rather than advertising," Art Pardoll, F&CB's director of broadcast media, told SPONSOR.

Pardoll's procedure did resemble stunt flying. He didn't check tv availabilities because he knew there weren't any. Instead he picked the show he'd most like to buy—and worked from there. His choice: *Your Show of Shows*, NBC TV.

Pardoll approached two of the *Show of Shows* sponsors directly, Griffin Shoe Polish and S.O.S. He felt these clients had no special need for Christmas selling.

This reasoning paid off when Bourjois got two participations on *Your Show of Shows* just in time to stimulate Christmas gift buying.

Says Paul Gerhold, FC&B's v.p. in charge of media and research: "This is just one instance when knowing your way around in the business meant the difference between getting a job done or not. A real knowledge of a medium implies broad contacts and good understanding of several related phases of advertising beyond media themselves. We feel that no one man can develop such a degree of familiarity with all media. That's why our media department is organized to encourage specialization by medium."

At FC&B the buyer and buying supervisor is a specialist thoroughly familiar with all the details of his medium, be it print or air. He cultivates contacts within his field and keeps up with trends, even at the expense of gathering knowledge about other media. This is what might be called the traditional or specialized approach to buying time or space.

The specialist philosophy is at completely opposite poles from the new approach to media buying that's prac-

Chart shows how media specialists fit into FC&B media department

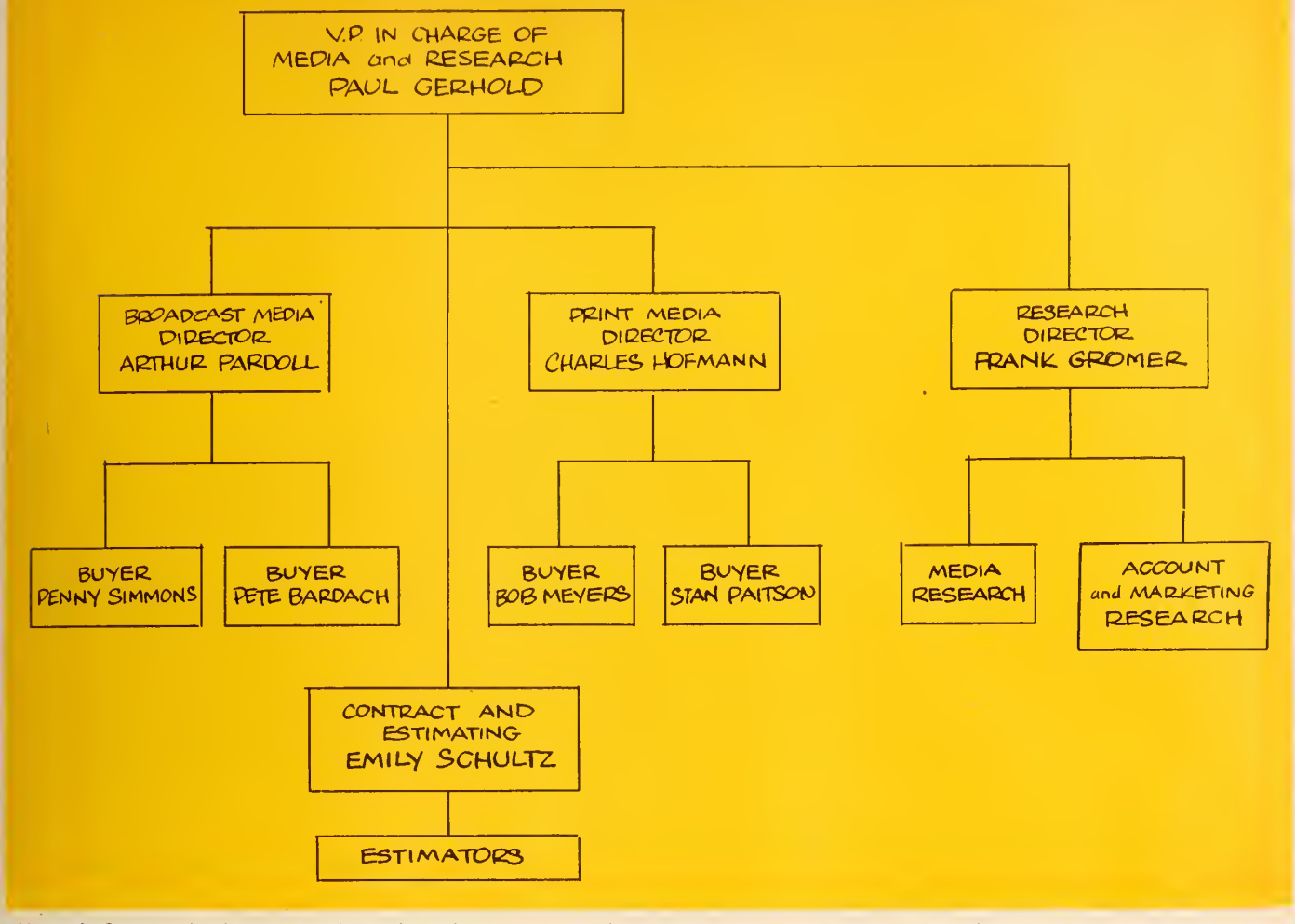


Chart of FC&B's media department, above, shows sharp departmentalization between print and air media buying, with specialization starting on the assistant buyer level through to the directors of print media and of broadcast media respectively. Head of the department, Gerhold, coordinates the specialized media information and shapes it into budget and media strategy recommendations pending board approval

FC&B

Buyer is expected to be expert in his medium to give agency advantage of top buys through personal contacts

ticed at Y&R, for example. The Y&R all-media buyer is versed in all media and is expected to concentrate on planning strategy rather than emphasizing personal contact within each medium.

This article is the third in a SPONSOR series describing three major approaches to media buying practiced among the top 20 agencies. Generally, agency media departments fall into three categories: semi-integrated, integrated and traditional. (See brief description of the three approaches on next page.)

At FC&B and at other major shops organized along traditional lines, media planning is done on the top level of the media department.

"Media planning comes close to overlapping with account work," Gerhold says. "In our view, it's asking too much of any one media buyer or any one individual to carry this over-all account responsibility. That's what a plans board is for. It represents management and makes it possible for management to get in on the ground floor of account decisions."

Gerhold, as head of research and media, sits on the plans board and represents the all-media point of view. He is basically the only all-media man. He's the one who coordinates the specialized knowledge fed to him by his media people and shapes it into over-all media strategy recommendations.

A large, blondish man, Gerhold came into media by way of research several months ago. In his calm, measured manner, he is quick to explain research thinking as "far more creative than people give it credit for being. It's not a mere fact gathering, but a probing and interpreting." His aim is to translate this analytic, yet creative approach into media thinking, which he feels is "often too cliché-ridden."

His media department has six specialists—three in print and three in air media. Together they buy for the one-fourth of FC&B's estimated $77 million total billings that originates from the agency's New York office. Another fourth is handled in FC&B's Los Angeles office, half in Chicago.

What is the function of the FC&B

(*Article continues on next page*)

timebuyer within the agency? Is he completely removed from executive responsibility?

"Not at all," says Gerhold. "We try to build his stature as an agency executive by making him an all-around advertising man. The way to do this, we feel, is to give him a maximum of contact with and knowledge about related fields of marketing, research, copy rather than spreading him thin over all media."

His knowledge about his medium and about specifics of costs and availabilities is used early in the strategy planning stage, even though he does not sit in on the early client-agency meetings.

THREE WAYS TO ORGANIZE AN AGENCY MEDIA DEPARTMENT

B&B: The group approach

Delegation of power is the principle around which B&B's media department is organized. Two years ago the agency's management felt that no one man could plan the media strategy for all the accounts in the shop. Since then three associate and three assistant media directors have been assigned to account groups.
Buying is done by groups of timebuyers and spacebuyers assigned to account groups. They are specialists in their own media, as are the assistants who work with them.
Media services includes a pool of estimators, contract people, media analysis and evaluation personnel upon whom the buyers can draw for help with their detail work. This is ths system that has found a large number of converts among top agencies recently.
(For details see SPONSOR 26 July 1954, page 36.)

Y&R: The all-media buyer

Integration is the keyword to Y&R's organization. Philosophy underlying it is that media strategy should stem from the man closest to a particular account—that is, its media buyer.
Function of Y&R's all-media buyer is primarily that of recommending a budget, breaking budget down among media and mapping out media strategy. He's also buying supervisor over his assistant. This assistant, like the buyer, is an all-media man who does the actual requesting and evaluating of availabilities unless a problem arises. Often he has as much rep contact as the buyer.
Bosses over 21 Y&R all-media buyers are five associate media directors who act as a high-level recourse to the media buyers. Above them is the media director and his executive assistant.
(For details see SPONSOR 9 August 1954, page 34.)

FC&B: The media specialist

Specialization is carried in this type of organization from the buying assistant through the buying supervisor. Every media man but the head of the department is trained in either print or air media, with stress upon related advertising knowledge rather than upon familiarity with all media.
Media recommendations are made at the top management level here, but are based upon the knowledge and information provided by the people within the media department. The buyer's worth is judged here not for his ability to map out strategy, but for his skill in finding good buys.
History of this system dates to the birth and growth of radio when agencies found that they needed a person to handle radio.
(*Details in the accompanying article.*)

Here's how Gerhold traces the development of an advertising strategy for a new client, as an example of the buyer's function within FC&B operation:

The first contact with a new account at FC&B as at any other agency is generally on a high management level. It is shortly after this initial contact that an account supervisor and an account contact man are appointed, and after meetings with the client there's a general orientation meeting.

"Most of our work for a client is the result of group activity and group thinking," Gerhold explained. "No one man is the sole decisive factor in formulating an over-all advertising approach."

At this general orientation meeting there's someone from every department in the agency: account people, copy, art, research and media. Sometimes Gerhold represents media alone. At other times he's flanked by Art Pardoll, director of broadcast media, and Charlie Hofmann, director of print media.

When the top media men are acquainted with the account, they begin to develop a *marketing plan.* In its finished form, this marketing plan may be a 200-page tome. Bound in a huge black hard-cover notebook, it contains every conceivably useful fact about the product and its history. These facts are assembled and interpreted by Gerhold's research department, and serve as a base upon which the other departments can build their strategy.

Some two to three months may have lapsed from the initial client-agency meeting to the time when these early selections of the marketing plan are available for the timebuyer. During this time the buyer may have had some meetings in which Pardoll briefed him on the background of the product. However, he has not yet been required to do any work beyond acquainting himself with the new account.

It is at this point that the timebuyer truly enters into the picture. The stage is set for him. A tentative budget has been determined by this time, projected from both the previous year's sales and market objectives for coming year. Now both timebuyers and spacebuyers do the spadework that will enable Gerhold and the plans board to make media recommendations.

The buyers begin to compile lists of

(*Please turn to page* 132)

Admen told SPONSOR they'd like to have

- *A periodic census of television sets*
- *An up-to-date county-by-county coverage study*
- *A quick way to estimate spot tv costs*
- *Standardization of television rate cards*
- *Dollar figures on expenditures by spot clients*
- *Impact studies on programs vs. announcements*
- *Audience data by sex, age, socio-economic status*
- *Effectiveness of spot tv and other media compared*

Above are some of things admen would like to have television promotion bureau do. Survey was made this spring when TvAB was forming. But points apply equally to TvB which has now emerged. (See SPONSOR, "What admen want from TvAB, 14 June 1954, page 31.)

TvB: new fact source for admen

New set of initials stands for Television Bureau of Advertising. It will soon be beaming promotion on all branches of tv at agencies, clients

Advertisers and agencies will be hearing from a new trade association by late fall. The Television Bureau of Advertising is tentatively scheduled to go into actual operation this October. Before Christmas has come it may be sending mailings to admen with television data and otherwise launching into its role as the industry's selling arm.

TvB will be received enthusiastically by admen. (See SPONSOR article pointing out need for a tv bureau based on interviews with admen, "Should there be a TV BAB." 3 November 1953 issue.) In surveys by SPONSOR during the months when TvB was under formation, it was apparent admen looked forward to creation of a tv promotion bureau as a source of buying tools.

The TvB which emerged early this month is the result of a merger between (1) the Television Advertising Bureau (TvAB) which had been planned as a bureau to sell spot and local tv only; and (2) the NARTB's planned tv bureau which had been designed to promote all branches of television.

TvB will seek to fulfill the objectives of both groups by departmentalizing its promotion activities. There will be separate sales departments for national spot, local and network. Each department will have its own manager who will report to a director of sales and sales promotion who will in turn report to a president. The organizational pattern might be termed a "federalized" structure in that each department will be free to sell hard for its own branch of the television medium.

Merger of TvAB and the NARTB's project came about in a Washington, D. C., meeting of 10 television industry executives representing both groups. The co-chairmen were Clair

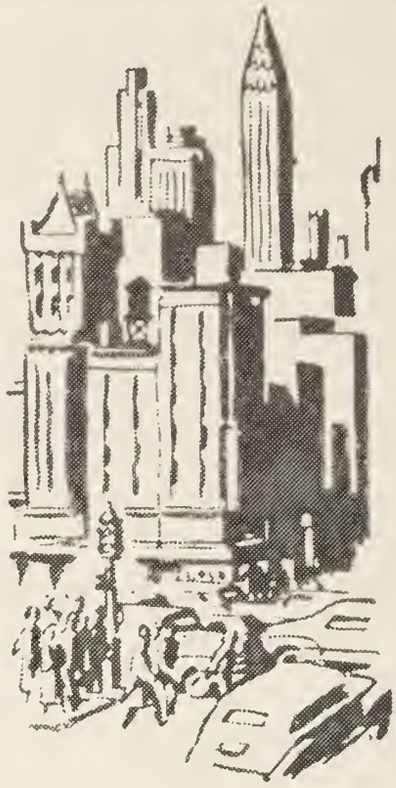
(*Please turn to page* 116)

THIS WE FIGHT FOR

We fight for the prompt establishment of a tv promotion research bureau comparable to radio's BAB or newspapers' Bureau of Advertising. (This statement was one of those listed in SPONSOR's platform of principles run in the 9 February 1953 issue. See also "'Should there be a TV BAB?" in the 30 November 1953 issue).

YOGURT MADE JUMP FROM BALKAN FARMLANDS TO NEW YORK CITY







First yogurt was produced when Balkan peasants left milk outside. Bacteria in air changed it into tart, custard-like food that seemed to provide pep and good health. In 1942 two European businessmen started making yogurt in New York. First year's ad budget was $10,000. This year's is $100,000—80% in air media

Radio-tv's mission: to make yogurt as American as hot dog

Sales jumped 30% after New York-area campaign stressing personalities

Dannon yogurt has not yet achieved parity with the hot dog and peanut as a staple of the American diet—but give the company a chance. Starting with a product which was originally known only to Balkan peasants, it has now reached the stage where it can seek broad, mass consumption in several American markets.

When Dannon decided 16 months ago that it was ready for the big push outside its Manhattan enclave to the entire metropolitan area and beyond, radio and tv were its media choices. The company dropped out of newspapers, where it had campaigned in small space for six years, and swung 80% of its budget into radio-tv. The result since has been a 30% increase in sales.

Dannon's choice of radio and tv is based on more than just circulation and impact statistics. Dannon and the Zlowe Agency feel radio-tv have the proper psychological atmosphere for creating the impression that yogurt is an American food. By associating the product with personalities who bespeak everyday American life, the company feels yogurt's transformation from a Balkan and European specialty item to an American staple will be accelerated.

case history

Currently the firm's air schedule includes:

Tex and Jinx participations; three weekly on radio, two weekly on tv (WNBC-AM-TV). (Tex & Jinx are on vacation from their tv show, but due back this week; radio show is on now.)

Carlton Fredericks participations; three weekly (WMGM).

The McCann's at Home participations; two weekly (WOR).

Dannon could have bought more announcements if it weren't so careful about the programs it uses. For the same money it might have bought somewhat greater radio and tv circulation. But cost-per-1,000 figures were not the determining factor.

Take the Tex & Jinx show as an example. Dannon looks upon Jinx as a virtual symbol of American womanhood. And Tex & Jinx work with chain grocery stores in NBC's "Chain Lightning" plan. Each week the couple salutes a chain; the chain, in turn, features special displays of products advertised on the Tex & Jinx program. As part of the deal Jinx writes personal letters to the chain store managers. In addition both WNBC and the Zlowe Co. write to the stores. The retail outlets thus are made very much aware of Dannon's advertising.

Dannon's point-of-purchase material ties in with its radio and tv advertising, too. Besides reminding customers of the advertising they have heard and viewed the p-o-p material is a subtle way of reminding the dealers of the company's advertising campaign.

The radio and tv commercials frequently are tied in with fresh fruit which has just arrived in the stores. The announcements suggest that housewives serve yogurt with berries or some other fruit. The p-o-p material in the stores repeats the suggestion as a reminder to shoppers.

Both Dannon and its agency are mum about advertising plans for this winter. But its a good bet that the firm will buy more radio and tv, perhaps more of the Tex & Jinx type of program and fewer food and nutrition shows.

Dannon Yogurt's appearance on virtually every grocery and super market shelf in New York within a dozen years amazes old-time food brokers and retailers.

Before Dannon Yogurt started up in New York very few people in the U.S. had heard of yogurt. It was common in Europe, however, particularly in the Balkan countries where peasants made yogurt themselves merely by letting a bottle of milk sit outside their door for a few days. A certain kind of bacteria in the air would settle on the milk and it would eventually be changed into a tart, custard-like substance.

Dannon's steps in establishing yogurt:

1. *Told European-born, travelers about Dannon yogurt at point-of-purchase in grocery stores in order to get product start with logical initial customers.*

2. *Used small-space newspaper campaign to build product in heart of New York for six years; tried variety of media.*

3. *Cut newspapers when ready for big push, put 80% of budget into radio-tv; is now seeking mass audience in whole metropolitan area.*

Doctors noted that the peasants who ate yogurt lived longer than those who didn't. This led to stories about yogurt as a health food. (Dannon doesn't make any spectacular health claims for its product. It's promoted as a good-tasting food. The fact that it's also healthy is an added plus, Dannon feels.)

Shortly after the turn of the century yogurt was being produced on a commercial basis in Europe. But it wasn't until 1942 that Daniel Carasso, son of the founder of the Danone Yogurt Co. in Paris (largest yogurt maker in the world), and Joe Metzger, a European industrialist, founded Dannon Milk Products Inc. in Long Island City, across the East River from Manhattan.

Metzger's first step (he's now president of Dannon) was to get an advertising agency. A friend of his recommended the Zlowe Co. Irwin Zlowe, agency president, saw potential in the company and agreed to take Dannon. Zlowe lost money on the account for several years, however.

The first year Zlowe talked Metzger into spending $10,000 in promotion—but not a dime went into media. Instead Zlowe spent the full amount on point-of-purchase promotion. Along with window signs, banners and other p-o-p material there was a heavy sampling program. The yogurt given away during the first year amounted to a substantial portion of total production.

Dannon tried out its p-o-p promotion in two classes of stores: Those in neighborhoods where there was a heavy

(*Please turn to page* 122)

Aim of tv commercials is to show 'average' people buying, eating Dannon yogurt. Expensive job for small client required screening dozens of actors, hiring Hollywood director. It paid off



TV DICTIONARY/HANDBOOK FOR SPONSORS

PART 2
D THROUGH F

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Here's your chance to get over-all look at television. New 1954 dictionary is designed to be read

With this issue SPONSOR again invites you to "read the dictionary." That's an uncommon suggestion but in this case the results will be rewarding. You'll find that Part 2 of the Tv Dictionary Handbook for Sponsors is easy to run through quickly. Of course the objective is not to memorize words á la students cramming for the Latin midterm but rather to fill in chinks of knowledge. This can pay off in smoother understanding of how television fits together.

The Dictionary Handbook is a SPONSOR exclusive. It's the third in a series of pioneer tv dictionaries to appear in these pages. Father of all three of the dictionaries is Herbert True, advertising assistant professor at the University of Notre Dame. True's method in preparing the Dictionary Handbook was to gather words where they are spoken —in tv studios, in agencies, in client offices and film studios. He had 37 consultants helping him to collect and check his words and data (their names in box at left).

True himself was an agency radio-tv executive before he joined the Notre Dame faculty. For more details on his background see Part 1 of the Dictionary Handbook which appeared last issue (9 August 1954, page 39). The complete Dictionary Handbook will appear in SPONSOR in several installments and will then be reprinted in book form for convenience as a reference.

• *Readers who wish to reserve copies of the Tv Dictionary Handbook for Sponsors can write to Sponsor Services Inc., 40 E. 49th St., New York 17, N. Y.*

D *(continued)*

DIRECTOR Individual responsible for all composition and action on a tv production, including supervision of the work of actors, cameramen. Because this also normally involves cooperation with script writers and editor, the director usually becomes the dominant creative mind in the production unit and the individual most responsible for the character and success of the completed tv presentation.

DISCREPANCIES Changes or aberrations from tv script, made in the studio and noted on the station log.

DISH PAN Tv slang for the large circular antenna in microwave relay.

DISSOLVE The overlapping fadeout of one picture and fade-in of another. Dissolve term used on scripts.

DISTANCE SHOT Commonly called a long shot. A subject actually or apparently at a great distance from the camera.

DISTORTION (1) Exaggeration or deliberate deviation from normal tv production procedure to secure unusual effect. (2) Any nonlinear change in the frequency, amplitude or phase of a pattern or picture caused by equipment incapabilities. (3) An incorrect sending of the shape of an object. Suggestion: The shorter the focal length of a lens the more distortion can be achieved.

DISTRIBUTOR One engaged in shipping and servicing of film; can be a syndicator, or an organization exclusively devoted to shipping, inspection and storing of film.

DOCUMENTARY (1) Type of nonfiction film or show utilizing material, either actual or reconstructed, drawn from real life. (2) Documentary material, films or shows usually take a definite side or view.

DOG An obsolete or mediocre musical number, or a hackneyed piece of writing or program. Poor actor or talent.



DOLLY A movable carriage usually mounted on four wheels. (See Fearless dolly, Sanner dolly.) It carries camera, or camera and camerman and can be wheeled about during the taking of a shot.

DOLLY IN To move in from distance for closeup by means of a camera mounted on dolly.

DOLLY OUT Reverse of dolly in.

DOLLY PUSHER Person pushing camera dolly while camerman is shooting picture.



DOLLY SHOT Shot taken while camera is in motion on a track or dolly.

DOLLY TRACK Mechanical device which may be attached to base of dolly or tripod to clear camera cable, or to facilitate movement over rough floors.

DOUBLE Talent performing more than one part. Doing variety of jobs on a single show.

DOUBLE EXPOSURE Where two scenes are superimposed on the same film negative. When more than two images are exposed on the same emulsion, as in some types of animation, the term multiple exposure is used.

DOUBLE SPOTTING Also triple spotting. Tv station practice of placing a second or third announcement or commercial immediately after the first.

DOUBLE SYSTEM KINESCOPE Film and sound recorded on separate film. (See Tv tape.)

DOUBLE SYSTEM SOUND The use of a camera for taking the picture and a separate recorder for making the sound track on another film.

DOWN-AND-UNDER Direction given to a musician or sound effects man playing solo to quiet down from his present playing level and to sneak under the lines of dialogue which follow.

DOWN IN THE MUD Music, speech or sound effect extremely low in volume.

DOWN STAGE (1) (2) (3) Direction to talent meaning move toward corresponding camera.

DOWSER Shutter on balop projector for blocking off one or the other slide in projection position.

DRAMATIC LICENSE An unnatural emphasis of a speech, sound, notion or situation for dramatic effect. Usually a fairly obvious liberty taken by writer or director.

DRAMATIC TIME The fictional time of a script. Although a script may last, in playing time, 50 minutes, the action in dramatic time may cover six months.

DRAPES Curtains used as set background or used on travelers to curtain off a set.

DRESS (1) A program rehearsed on camera, usually for the last time exactly as it is to be telecast. (2) Properties, set decorations and other definitive material added to a setting to provide character or interest. Finishing touches, pictures, ash trays.

DROOLING Padding a show with unimportant talk or skits in order to fill the allotted time.

DRY RUN Those rehearsals previous to camera rehearsals where business, lines, sets are perfected.

DUBBING Mixing several sound tracks and/or recordings on a single film, tape or disc.

DUNNING PROCESS A background process in which a positive of the required background scene toned in a certain color (e.g., yellow) is threaded in the camera between the lens and an unexposed negative. The artists, lit by monochromatic light of the same color as the background positive, perform before a plain backing lit by light of a complementary color.

DUPE or DUPE NEGATIVE (1) A duplicate negative film print made from an existing positive. (2) Negative of a film which is not the original negative; negative made from a positive print. A dupe negative is usually made to safeguard the original negative. The latter is stored for safekeeping. Release prints are then made from the dupes.

DUPING PRINT Special soft print (lavender or fine grain) made from an original negative so that a dupe negative can subsequently be made from it.

(Dictionary continues next page)

Dictionary/Handbook will include special data sections

A series of special sections is included in the Dictionary/Handbook. These special sections include: a set of tips for the best way to show various products on the air; a breakdown of the SAG scale; a description of wipes used in television; a section on special color terminology; a description of tv's sign language.

DUPLICATED AUDIENCE Audience which has been exposed to a given impression more than once.

DUTCHMAN Cloth strip, about three to six inches wide, pasted over the crack between two flats to hide the crack and to make the wall appear solid.

E

ECHO Term indicating quality reverberation for a particular line sound or musical effect.

ECHO CHAMBER A box, room or other device used to produce hollow sound.

EDITING Final arranging, shortening or eliminating of scenes in tv kine or film and synchronizing them with the sound track. "Editing" is often used interchangeably with "cutting" but a cutter is specifically one who does the manual part of the work.

EDITOR An individual who assembles, edits or titles a text.

EDGE FLARE (1) Unwanted lights at edge of picture. (2) May be countered by edge lighting which consists of a small lamp illuminating the edge of the mosaic. (3) Rim of illumination around the edge of the picture on the receiver tube.

EDGE FOGGING Light fogging on the edge of film, often caused by light leakage in a magazine or by openings in the film can line.

EDGE NUMBERS Identifying letters or numbers appearing at one-ft. intervals to make identification of frames and synchronization easier.

EFFECTS Techniques used in changing film scenes, by the use of special cards, plates on a film negative. Also called opticals.

"802" The New York local of the AFM.

EIGHTY-EIGHT Slang for piano; derived from the number of piano keys.

ELECTRA-ZOOM A type of Zoomar or variable focal length lens designed for studio use. (See Lenses.)

ELECTRON BEAM A stream of electrons focused in the shape of a beam by external electrostatic or magnetic fields. Also known as the cathode-ray beam.

ELECTRON GUN A system of metallic cylinders arranged in the narrow ends of both the camera and receiving tubes, in which is formed the electron beam which is ultimately used for scanning the image before the tv camera and for reproducing it in the tv receiver.

EMCEE—MC Master of ceremonies on a tv production.

EMULSION The light sensitive coating on a base of cellulose nitrate or acetate which together form film. A photographic emulsion is not a true emulsion, but a suspension of light-sensitive solids in a colloid, usually gelatin.

EPISODE Series of related scenes which are supposed to make up an event of importance in the story.

ESTABLISHING SHOT Long shot introduced at the beginning of a scene to establish the inter-relationship of details to be shown subsequently in nearer shots.

E. T. Abbreviation for electrical transcription. Usually 33-1/3 rpm's.

EXPLANATORY TITLE A title inserted during a program, between actions or scenes, explaining something not made clear in action. Usually poor taste and seldom used in television.



EXPOSURE Process of subjecting a photographic film to a given intensity of light to produce a latent image on the emulsion. Under the reciprocity law, exposure is determined by the product of time and intensity of illumination.

Overexposure Exposure greater than the optimum for a certain photographic emulsion, developing condition and range of object brightness.

Underexposure Exposure less than the optimum for a particular photographic emulsion, developing condition and range of object brightness.

EXPOSURE METER Device to determine the light change incident upon, or reflected from, a scene which is to be photographed; the instruments used are known as incident-light meters and reflected-light meters. Exposure meters are read by (a) exposing light sensitive paper until it has taken up a certain color; (b) rotating an optical wedge until a density is matched or a light extinguished (extinction-type meter); (c) noting the reading on a calibrated microammeter actuated by a photovoltaic cell. The third type of meter is the most common.

EXPOSITION Laying groundwork for a story by explaining what has preceded the events that will take place and has a bearing on these later events.

EXTERIOR SOUNDS Sounds, as from a train or car, heard from a position outside the object shown on camera.

EYE CAMERA A camera designed to record the movement of the eyes, used in relation to reading surfaces.

F

FAC or FAX Full studio facilities.

FADE TO BLACK Popular method of ending tv dramatic presentations where picture is gradually faded down until the screen is black. In tv done electronically; in motion pictures, optically.

FADE UP, FADE DOWN Refer to audio fades of mikes.

FADER or FOT Instrument used to lower or raise sound level.

FADES—TELEVISION:
In: The tv screen is dark and the picture gradually appears to full brightness.

Out: From full brightness a picture disappears gradually until the screen is dark.

Film: Fade ins and outs, dissolves or mixes are normally made optically in film laboratory on an "optical printer" and are usually called opticals. Trick shots are also mainly optically done. In films "mix" and "dissolve" are synonymous and denote a gradual transition from one scene to another, both scenes being visible in a superimposed state for a period during the middle of the transition.

FAKE or FAKING Arrangement of articles or material in an unnatural manner that when photographed passes as authentic. A legitimate artifice to make the unreal appear real.

FALSE CEILING Term used to describe devices such as partial ceilings, painting in perspective, dropping a chandelier into a picture, to achieve the effect that a room is enclosed from above, without affecting an actual covering which would prevent effective overhead light.

FANFARE A few bars of music usually employing trumpets to herald start of tv show, an entrance or special announcement.

FANTASY Imaginative tv presentation not restricted by realistic conventions. Usually one dealing with mythology or the supernatural.

FARCE Tv comedy designed strictly for laughs and not concerned with plausible characters or probabilities.

(*Please turn to page* 104)

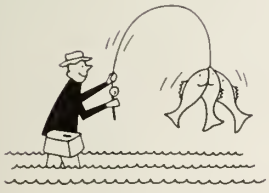
Bonus from Mt. Washington TV

$20,000 CUSTOM HINCKLEY "36"



Use America's only "3-state one-station TV network" and save — in just 35 weeks of a 10 per week 20 second spot campaign — the cost of a $20,000 Custom Hinckley "36".

Average time costs run 54% less than the combined cost of the three TV stations giving next best coverage.



THREE STATE CATCH

Mt. Washington's more-than-a-mile high TV station covers most of the three states of Maine, New Hampshire and Vermont. On the air in August.



EXTRA COVERAGE

Covers virtually all the families local TV stations do and reaches thousands of families they cannot reach. TV homes: 219,461 as of April 30 — RETMA.

CBS-ABC

Mt. Washington TV

WMTW

Channel 8

Represented nationally by

HARRINGTON, RIGHTER & PARSONS, Inc.

NOW ON FILM

the sweetest sa



GUY LOMBA

AND HIS ROYAL CANA

FEATURING THESE FAMOUS "LOMBARDO PERSONALI

THE LOMBARDO TRIO

THE LOMBARDO TWIN PIANOS



CARMEN LOMBARDO



LEBERT LOMBARDO



VICTOR LOMBARDO



KENNY GAR

Call, wire or write your nearest M.C.A.-TV office today!

NEW YORK: 598 Madison Avenue
BEVERLY HILLS: 9370 Santa Monica Blvd.
ATLANTA: 515 Glenn Building
BOSTON: 45 Newbury Street
CHICAGO: 430 North Michigan Avenue
CLEVELAND: 1172 Union Commerce Bldg.
CINCINNATI: 3790 Gardner Avenue
DALLAS: 2102 North Akard Street
DETROIT: 837 Book Tower
SAN FRANCISCO: 105 Montgomery Street
SEATTLE: 715 10th North
ROANOKE: 3110 Yardley Drive, NW
NEW ORLEANS: 42 Allard Blvd.
SALT LAKE CITY: 727 McClellan Street
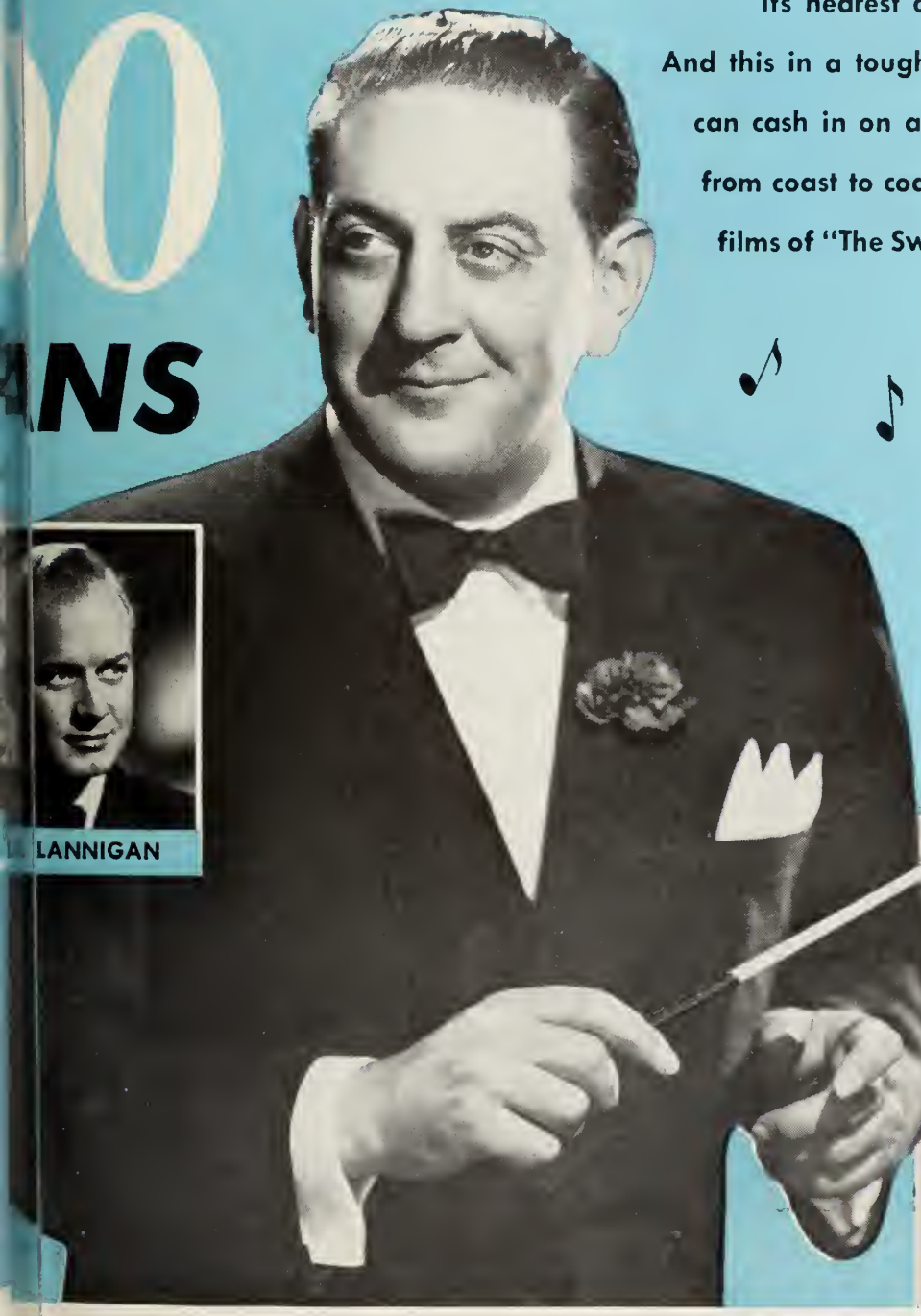
CANADA: 111 Richmond Street, Toronto, Ontario

...ker you can Sponsor

FIRST RUN
52 HALF-HOUR FILMS MADE EXPRESSLY FOR TV

A TOP TV ATTRACTION FOR LOCAL OR REGIONAL SPONSORSHIP!

On the air and in person, Guy Lombardo is America's Number 1 musical favorite. Sponsored live this past season by Lincoln Mercury, the Guy Lombardo Show outrated its nearest competitor by an average 39%.* And this in a tough 7-station market! Now, you too can cash in on a ready-made Lombardo following from coast to coast with 52 new first-run half hour films of "The Sweetest Music This Side of Heaven."



...NS

...LANNIGAN

EXTRA ADDED ATTRACTION!

America's Foremost Vocalists

Each week a glamorous name recording star will make a guest appearance on the Guy Lombardo Show giving your sponsorship an even greater sales impact.

*ARB, April, May, June 1954

MCA-TV Ltd

for a
WHALE
of a selling job

use
WTRF-TV
the
BIG tv station
in the Wheeling
market . . .

BIG IN POWER
operating with 316,000 watts, channel 7, the most powerful TV station in W. Va., Southwestern Penn. and Eastern Ohio.

BIG IN PROMOTION
WTRF-TV program schedules are published regularly in more than 55 newspapers, including 3 daily and 2 Sunday Pittsburgh papers. Consistent promotion for all clients has won for WTRF-TV top prizes for outstanding efforts.

BIG IN PUBLIC PREFERENCE
Latest Telepulse survey in 6 counties adjacent to Wheeling gives WTRF-TV 1st 25 most popular one-a-week shows and 1st 15 most popular multi-weekly shows—plus audience preference in every time category.

WTRF-TV
NBC Primary • ABC Supplementary
represented by Hollingbery
Robt. Ferguson • VP & Gen. Mgr.
Phone Wheeling 1177
Radio Affiliates WTRF & WTRF-FM

Newsmakers in advertising



John W. De Witt Jr. *of WSM, Nashville, is temporary chairman of the Quality Radio Group which meets in Chicago next week. Acting secretary-treasurer is William Wagner of WHO, Des Moines. Comprising the Group will be 36 of the nation's biggest, most powerful radio stations affiliated with existing networks. Beginning Labor Day the Group will air cooperatively produced "high quality" programing on tape available to national spot advertisers. Aim of Group: to resell nighttime radio (see* SPONSOR, *9 August 1954, page 1).*



Wells H. Barnett Jr., *sales development manager of the Blair Co. for the past eight years, was named assistant to the president of Blair last week. Barnett entered advertising in 1938 as copywriter for Weston-Barnett Inc., Chicago ad agency. In 1939 he joined WLS as sales service manager, leaving in 1943 to become communications officer in the Army Airways Communications System. He joined Blair in 1946. Tucker Scott, broadcast media buyer at BBDO for the past five years, has been named Blair's sales development mgr.*



Alex Osborn *(seated) and* ***Bruce Barton,*** *the only original partners still active in Batten, Barton, Durstine & Osborn, this month celebrate the 35th anniversary of their association. Son of a circuit-riding mountain preacher, Barton—who now is BBDO board chairman—was simultaneously editor of high school paper, reporter for weekly newspaper and owner of maple syrup business that netted $600 yearly. He worked in printshop during freshman year at Beria College, graduated in 1907 from Amherst with Phi Beta Kappa key, voted "man most likely to succeed." He was timekeeper for a railroad in Montana, then took a Chicago magazine job. In 1919 he joined Osborn and Roy S. Durstine to form Barton, Durstine & Osborn. In 1928 the agency merged with George Batten Co. From 1937 to 1941 Barton was U.S. Congressman (Republican), ran for Senate when Willkie sought Presidency in '40. He's author of several books. Osborn—BBDO vice chairman—was classmate of Alexander Woolcott at Hamilton College (Class of '09). He was newspaper reporter, statistician, publicist and worked with Buffalo ad agency. He met Barton while doing Liberty Loan publicity during World War I. Osborn, like Barton, is an author, has two books to his credit so far.*

sales action

KXLY-TV's Telemarket PLUS !

KXLY-TV's Parade of Products PLUS!

KXLY-TV's 2 BIG CO-OPERATIVE PLANS ARE UNPARALLELED FOR IMMEDIATE SALES GAINS OF PARTICIPATING PRODUCTS. .AND THEY ARE *Free* TO ADVERTISERS! ASK OUR REPRESENTATIVES FOR DETAILS.

Brownie Baking Co.

W. 225 INDIANA AVE. SPOKANE 13, WASHINGTON

July 15, 1954

Mr. Bob Moore
c/o KXLY-TV
Television Center Building
Spokane, Washington

Dear Mr. Moore:

The final breakdown of the Tele Market stores promotional showed some very fine results.

There were displays in 74 stores and, from these extra displays, 544 dozen cookies were actually sold. There was also an increase in the cookie sales from the regular cookie section. The consumers were very cookie minded as a result of the fine advertising received. To have a noticeable increase in the sales of other items was very unusual and did prove that over this special time, the entire cookie section received more attention from the consuming public.

We wish to thank you for this opportunity to participate in such a fine promotion.

Yours very truly,

BROWNIE BAKING COMPANY

Carl C. Pence

C. C. Pence

CCP:ch

BAKERS • OF • BROWNIE • COOKIES • AND • CRACKERS

GREATEST AUDIENCES

WIDEST COVERAGE

SPOKANE **KXLY-TV** WASHINGTON

RICHARD E. JONES
vice pres. & gen. mgr.

Rep.- AVERY-KNODEL
Moore & Lund: seattle, portland

Tv film shows recently made available for syndication

Programs issued since April 1954. Next chart will appear 20 September

Show name	Syndicator	Producer	Length	No. in series
ADVENTURE				
Passport te Danger	ABC TV	Hal Roach Jr.	30 min.	26[a]
Jungle Macabre	Radio & Tv Packages Inc.	Redio & Tv Packages Inc.	15 min.	52[7]
Mandrake the Magician	ABC TV	Atlantic Prod.	30 min.	26[8]
Jet Jackson, Flying Commando[4]	Screen Gems	Screen Gems	30 min.	26
Stories of the Century	Hollywood Tv Service	Studio City Tv Prod.	30 min.	26
CHILDREN'S				
Boy's Railroad Club	Association Films Inc.	Association Films Inc.	15 min.	6
Pleytime with Jerry Bartell	Sterling	Jerry Bartell	15 min.	13
Telecemics	Natl. Telefilm	Natl. Comics	30 min. 15 min.	52 166
The Amazing Tales of Hans Christian Andersen	Interstate Tv	Interstate Tv	30 min.	26
COMEDY				
Meet Corliss Archer[4]	Ziv	Ziv	30 min.	39
Meet the O'Briens	Official	Relend Reed	30 min.	39
The Little Rascals	Interstate	Hal Roach	20 min. 10 min.	100
DOCUMENTARY				
Impect	Natl. Telefilms	Herbert Bregstein	60 min.	26
Tenth of a Nation	Essex Films	American Newsreel	15 min.	26
Where Were You?	UTP	Bing Crosby	30 min.	26
DRAMA, MYSTERY				
All Star Theetre	Screen Gems Inc.	Screen Gems Inc.	30 min.	78
Celebrity Theatre	Screen Gems Inc.	Screen Gems Inc.	30 min.	78
Conrad Nagel Theatre	Guild Films Ce.	Andre Luotto Prod.	30 min.	26
Douglas Fairbanks Presents	Interstate Tv	Dougfair Prod.	30 min.	39
Fabian of Scotland Yard	Telefilm	Trinity Prod.	30 min.	39
Man Behind the Badge	MCA	Procktor	30 min.	39
Mayor of the Tewn[4]	UTP	Gross-Krasne	30 min.	29
Paris Precinct	MPTv	Etoile Prod.	30 min.	39
Sherlock Helmes	MPTv	Shelden Reynelds	30 min.	39
Tales of Tomorrow	TeeVee	G. Foley	30 min.	26
The Eddie Cantor Theetre	Ziv	Ziv	30 min.	39
The Ethel Barrymore Theatre	Interstete Tv	Interstate Tv	30 min.	13
The Falcon	NBC TV Film	Federal Telefilms	30 min.	39
The Heart of Juliet Jenes	MPTv	Charles Irving	30 min.	26
The Lone Welf	United Tv Programs	Gross-Krasne	30 min.	39
The Star and the Story[1]	Official	4-Star Prod.	30 min.	39
The Whistler[4]	CBS TV Film	Leslie Parsons	30 min.	39
Vitapix Feature Theatre	Vitapix	Princess Pictures	53 min. 65-80 min.	26
Waterfrent	United Tv Programs	Reland Reed	30 min.	26
EDUCATIONAL				
This is Charles Laughton	TeeVee	Gregory-Harris	15 min.	26
Walt's Workshop	Reid Ray	Reid Ray	30 min.	26
HILLBILLY				
Juniper Junction, U.S.A.	Essex Films	Fotevex	30 min.	26
Town & Country Time[3]	Official Films	Byron Prod.	30 min.	26
MUSIC				
Florian ZaBach Show[4]	Guild Films	Guild Films	30 min.	39
Frankie Laine Show[4]	Guild Films	Guild Films	30 min.	39
Horace Heidt Show[4]	Consolidated Tv	Geo. Begnall	30 min.	26
Nickelodeon Series	Geo. Begnall		15 min.	26
The Guy Lombarde Show	MCA	MCA	30 min.	52
This Is Your Music[2]	Jan Prod.	Barrett	30 min.	26
NEWS				
Adventures in the News	Sterling	Telenews	15 min	26
SPORTS				
Greatest Fights of the Century	Mannie Baum Enterprises	Allan Black	15 min.	52[9]
World's Greatest Fighters in Action	The Big Fights Inc.[10]	The Big Fights Inc.	15 min.	52
The Big Fight	The Big Fights Inc.[10]	The Big Fights Inc.	60 min.	52
Great Guys and Goats	United World	Zach Baym	3 min.	18
Jalopy Races from Hollywood	HarriScope	HarriScope	30 min.	26
Post Time, U.S.A.	Tel Ra	Tel Ra	15 min.	52
Sports Mirror	Geo. Bagnall	Wickham Films	15 min.	26
The Big Playback[5]	Screen Gems	Screen Gems Telenews	15 min.	26
This Week in Sports	INS	Hearst-Metrotene	15 min.	52
VARIETY				
Date with a Star[4]	Consolidated Tv	Geo. Bagnall	15 min.	26
Movie Museum	Sterling	Biegraph	15 min.	26
WOMEN'S				
Tv Kitchen	Kling Studios	Kling Studios	30 min.	26

[1]Sold to Rheingold in California, N. Y. C., New Haven and Binghemton. Other markets available for sale to local sponsors. [2]Sold to Pacific Telephone in California Washington and Oregon. Other markets available to local sponsors. [3]Available in color. [4]Available 1 September. [5]Ethyl Corp. has show in 55 markets. Best available for local sponsors. [6]The Wander Co., Chicago (Ovaltine) is sponsoring the show nationally under the title, "Captain Midnight." A separate series is available for local sponsorship in the markets not covered by Ovaltine. [7]39 in black & white, 13 in color. [8]Ready 15 Oct. 1954. [9]Another 52 in production. [10]Formerly known as Greatest Fights Inc.

SPONSOR invites all tv film syndicators to send information on new films.

(See film notes, page 54)



987 miles west of Madison Avenue,

on the Main Line, lies Iowa. Have you ever seen Iowa corn fields in late June? A New Englander, enjoying the experience for the first time, said they looked like green corduroy. We, with a television station to grind, prefer to think of them a short time later, when the green has turned into golden buying power. Iowa's corn yield, a billion dollars annually, is the highest of all states.

Have you ever heard the cry "sue-ee-e" bring ham-on-the-hoof to feeding troughs? In Iowa hog-calling is a fine art, and its practitioners hang their masterpieces in ever-growing bank accounts. Iowa leads the nation in the production of meat animals and in cash farm income from their sale.

Another sound that breaks the good clean air of Iowa is "here chick, chick, here chick." It means spending money to most Iowa farmwives. Poultry sums aren't chicken feed, either. The value of Iowa's poultry exceeds that of any other state.

But agricultural Iowa is slightly less than half of the story. Industrial Iowa contributes an annual value of manufactured products which exceeds the income ($2.3 billion last year) from farming.

Folks around these parts have been oriented to WMT radio for three decades and WMT-TV doesn't need a slide rule to measure station loyalty. The high regard which makes Eastern Iowans say "Turn to Channel 2" is beyond statistics.




Presidio Ave. California
& Market Streets



Now WBC means San Francisco, too

San Francisco's first television station, KPIX on Channel 5, has joined the group of radio and television stations operated by Westinghouse Broadcasting Company in key centers of the country.

KPIX is WBC's kind of station. It's the Number One station in San Francisco's one-million-set metropolitan area—as much a part of its daily life as the cable cars, hills, bays and bridges. As a WBC station, KPIX will continue the policies and programming that have placed it first with these people it serves and sells.

For more information about KPIX, now that it's part of the finest station group in the country, ask the National Representatives, the station sales staff, or call Eldon Campbell, WBC National Sales Manager. His number is PLaza 1-2700, New York.

KPIX channel 5 CBS

KPIX, San Francisco
WBZ-WBZA·WBZ-TV, Boston
KYW·WPTZ, Philadelphia
KDKA, Pittsburgh
WOWO, Fort Wayne
KEX, Portland

National Representatives: Free & Peters, Inc.
KPIX, San Francisco, represented by the Katz Agency, Inc.

WESTINGHOUSE BROADCASTING COMPANY, INC. W B C

Boot home a winner on KOA-TV



In Denver Television, your best bet is KOA-TV. Study the ARB dope sheet to see why!

In the June, 1954 ARB, KOA-TV placed first in quarter hour wins - Sunday thru Saturday, 6 p.m. to sign off - going away! KOA-TV topped the field by a full 19% more than the second place station.

QUARTER HOUR WINS

Monday thru Saturday - 6 p.m. to sign off

		Wins	Pct.
WIN	KOA-TV	81.5	47
Place	Station B	47.5	28
Show	Station C	26.0	15
Also ran	Station D	18.0	10

And KOA-TV's pure bred ACADEMY THEATRE, by far Denver Television's surest thing, is a typical example of KOA-TV's thoroughbred programming. ACADEMY THEATRE'S average quarter-hour rating of 17 really pays off on each 1-minute ticket. Savemore Drugs of Denver cashed in over $2000.00 in merchandise sales on ONE $79.50 ACADEMY THEATRE spot.

To boot home a winner in Denver, place your money on the nose of the West's best bet... KOA-TV.

Call Petry

KOA TV 4
NBC in DENVER

Film notes and trends

Tv films adapted for movies: The well-established trend of movies on tv seems to be operating in reverse these days. Enthusiastic audience response to leading film series on tv led producers to the obvious query: Why not base movies around tv characters?

Test case for this theory was *I Love Lucy. The Long Long Trailer*, movie starring Ricky and Lucy Ricardo, was released recently, scored sufficient box office success to encourage other movie adaptations of tv fare. Also recently released is a motion picture based on *Victory at Sea*. A movie version of the *Dragnet* series was the next step. And in the talking stage is a movie version of *Dangerous Assignment*.

▼ ▼ ▼

Overseas expansion: Symptomatic of the increasing interest in foreign markets on the part of tv film syndicators is the planned expansion abroad of Ziv Tv Programs.

Edward Stern, president of the International Division of Ziv Tv, recently announcde plans to open offices and agencies in Rome, Paris, Frankfurt and London. Ziv International was launched over two years ago when the company began research into international sales possibilities.

Says Stern, "Europe is fast developing a well-knit network of television stations that will ultimately extend from Scandinavia to the Mediterranean and from Great Britain to the Iron Curtain." Stern predicts, on the basis of Ziv's past experience in Latin America, that tv film series will "form the foundation of consistent television programing" in Europe.

▼ ▼ ▼

Film Basics repriuts: SPONSOR Services has reprinted the six-page Film Basics section which appeared in the 1954 *Fall Facts* issue, 12 July. Film Basics is packed with valuable data on the rapidly-growing tv film industry, including information on reruns, network and local film programing. Prices: 100 or more copies, 15c each; 25 or more copies, 20c each; single copy, 25c. You may order by writing to SPONSOR Services, 40 East 49th St., New York 17.

▼ ▼ ▼

How a station handles film: What happens to a can of film when it reaches a given station? Expert handling and preparation on the part of the station result in a smoother, more pleasing performance. Inefficient, negligent handling can mar the over-all effect or result in permanent damage to the film.

WNHC-TV, New Haven, recently reported a detailed description of the intricate processes involved between the time a reel of film is received and the time it is set for use on the projector. Admen may be surprised to learn of the variety of steps involved in preparation of a film for tv.

First, the film shipping and receiving department, after getting the film, catalogues and channels it to the preview and editing departments. If the film is not to be used immediately traffic labels it with the title and play date as well as its next destination, and how it is to be shipped.

Next it is sent to the preview department where it is first carefully washed to insure smooth running through the projector. The preview people run the entire film through and censor it for any scenes which might violate the tv code. The film is timed, and the editors are advised if it is too long or short for a certain show, or if it is too light, dark or distorted. The film is cued to notify production that the reel is 15 seconds from the finish. The editors and engineers are advised as to the audio and video content and quality.

Film editors splice video commercials to the filmed program, cutting or adding as needed according to the timing requirements. The film is then re-reeled and prepared for projection. After the film has been projected it is broken down into its original form, and then shipped on to its next destination. ★ ★ ★

Man in the Iron Mask . . . .



Welding skill is only one of many abilities needed in the versatile activities of West Virginia Steel Corporation, fabricators and distributors of metal products at Charleston, W. Va. Founded 20 years ago with only five employees, the company has developed swiftly into one of the city's major business enterprises.

. . 1954-style – and for quite a different reason! The mask of the welder is a common sight up and down the prosperous countryside of our busy Ohio River Valley. His is only one of the many skills in constant demand, at premium wages, by hundreds of plants – large and little – that thrive in this industrial nerve center of America.

It's a big area, as befits big productivity, big payrolls, and ever bigger potentials . . contained within the boundaries of 116 counties spread across five states. Here are made goods as small as a grommet, as immense as super bridge girders – sought eagerly (and paid for handsomely) by consumers around the world.

Small wonder that welders in iron masks . . experts at turret lathes . . deft workers on assembly lines . . men and women with high specialization they can bring to a diversity of jobs . . all have helped this bustling region amass a total buying power last year that just missed *four billion sales-available dollars.*

A lot of it went into retail buying during 1953; this year may see even more. But this year (as last year), WSAZ-TV is still the *only* single medium of communication that penetrates all 116 counties where these dollars are being spent. More than ever, as the favorite television station in the industrial heart of America, WSAZ-TV helps mold the buying habits of more than a million regular viewers. It can speak with equally mighty persuasion on your behalf – if *you* will only speak to The Katz Agency today.

WSAZ

OHIO
WEST VIRGINIA
KENTUCKY

T E L E V I S I O N

Huntington-Charleston, West Virginia

Channel 3 – 100,000 watts ERP

NBC BASIC NETWORK-affiliated ABC and Du Mont

Also affiliated with Radio Stations WSAZ, Huntington, and WGKV, Charleston

Lawrence H. Rogers, Vice President & General Manager, WSAZ, Inc.

Represented nationally by The Katz Agency

BATON ROUGE:
WATCH YOUR SALES
SOAR
in the SOUTH'S
fastest growing market!

POPULATION
1940 88,415
1953 197,000
the FIGURES

RETAIL SALES
1940 . $ 20,251,000
1953 ... $184,356,000*

RANKS 92nd IN EFFECTIVE BUYING INCOME
HIGHEST PER CAPITA INCOME IN LOUISIANA
WORLD'S MOST COMPLETE OIL CENTER
CHEMICAL CENTER OF THE SOUTH
DEEP WATER PORT
and FACTS

To see your sales reach their greatest heights in this rich petro-chemical market, select WAFB-TV, the *only* TV station in Baton Rouge, with programs from all 4 networks, and our own highly-rated local shows.

Tom E. Gibbens
Vice Pres. & Gen. Mgr.

Adam J. Young, Jr., Inc.
National Representative

*East Baton Rouge Parish, Survey of Buying Power, 1954

WAFB·TV
Channel 28
BATON ROUGE, LA.

AGENCY AD LIBS



(*Continued from page* 10)

car radios and portables at the beach"; we will overlook statements about the virtues of early morning and late nighttime buys as a contrast to the way things used to be.

Our approach to this new medium will be completely positive.

Here are some questions we will attempt to answer. What do we get for our advertising dollar today? What flexibilities does it provide us? How potent is the human voice?

We're going to get into what is the heart of any advertising medium—copy—and discuss the advantages of spoken advertising, the simplicity of it, the impact it has on even the most casual and inattentive listener (a nice dig at media which involve the pangs of readership and which require the riveted attention that video-in-motion does). We may even delve qualitatively into that most captive of all audiences—the car audience.

And here's the big stick we will wield. We're going to set this new medium apart from all others (rather than attempt to make it supplementary to and a stepchild of tv). We're going to lump the visual ad-media together for once and then look across the fence at the one advertising medium which tells its story to the ear—in locations when no other advertising can be given a minute of time to do its work—at times of the day when reading and viewing are impossible or require effort. But there must be scores of other valid and bright new approaches. That's why and where we and radio need you.

So—in answer to your query—is there any place for a young man in this scheme of things again I say "And how!" Maybe there isn't the glamour of tv nor will you be talking to, in general, the most hep people in the agency. Nor will you get as much time with the Mr. Bigs of the various concerns you deal with as you might if you were peddling the Gay Tomorrows of television. Nor are the golf tournaments as lavish (though CBS *did* have a snazzy radio boat ride recently).

Also, a dollar for radio is harder to pry loose, to be sure. But the future is as assured as is sunrise. For radio is a giant with tremendous audience appeal and a vivid salesman. It built a myriad of products in the past 30 years and is ready, willing, able to do the same in the next 30.

Regards,
ROBERT

You've Got to TALK THEIR LANGUAGE to SELL 'EM!



That's why America's top independents are doing such a good selling job for national advertisers everywhere. Independent radio stations *never stop* catering to local tastes, talking to their listeners in everyday, familiar terms that sell more because they are more understandable, more believable!

If you too want to achieve better impact for your selling message, contact any one of the top independent stations listed below. All are staffed with powerful local personalities who know their market, can put across your story.

These Top Independents Can SELL THEIR HOME MARKETS!

WCUE	— Akron, Ohio	**WMIL**	— Milwaukee, Wisconsin	**KREM**	— Spokane, Washington
WCOP	— Boston, Mass.	**WKDA**	— Nashville, Tennessee	**WTXL**	— Springfield, Mass.
WDOK	— Cleveland, Ohio	**WAVZ**	— New Haven, Conn.	**KSTN**	— Stockton, California
KMYR	— Denver, Colorado	**WTIX**	— New Orleans, La.	**KSTL**	— St. Louis, Missouri
KCBC	— Des Moines, Iowa	**KBYE**	— Oklahoma City, Okla.	**WOLF**	— Syracuse, New York
WIKY	— Evansville, Indiana	**KOWH**	— Omaha, Nebraska	**KFMJ**	— Tulsa, Oklahoma
KNUZ	— Houston, Texas	**KXL**	— Portland, Oregon	**KWBB**	— Wichita, Kansas
WXLW	— Indianapolis, Indiana	**KITE**	— San Antonio, Texas	**WNEB**	— Worcester, Mass.
WJXN	— Jackson, Mississippi	**KSON**	— San Diego, California	**CKXL**	— Calgary, Alberta, Canada
KLMS	— Lincoln, Nebraska	**KYA**	— San Francisco, California	**CKNW**	— Vancouver, B. C., Canada
WKYW	— Louisville, Kentucky	**KEAR**	— San Mateo, California	**CKY**	— Winnipeg, Manitoba, Canada
WMIN	— Minneapolis—St. Paul, Minn.	**KOL**	— Seattle, Washington		

They are all members of AIMS — Association of Independent Metropolitan Stations — each the outstanding *independent* station in a city.

Aim for BULL'S-EYE results...with the AIMS GROUP

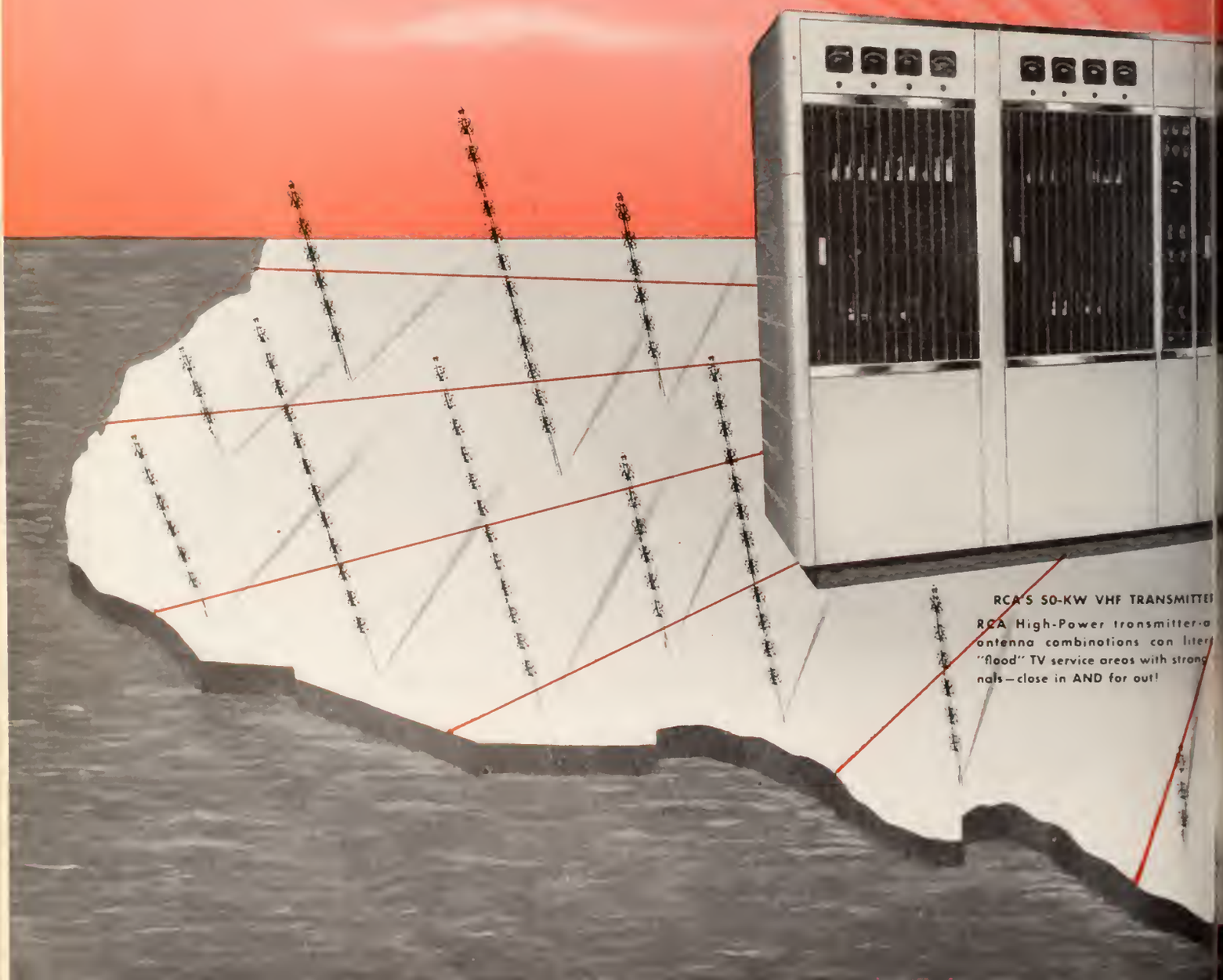
ASSOCIATION OF INDEPENDENT METROPOLITAN STATIONS • AIMS

NATION

MOST HIGH-POWER TV STATION

Over 100 RCA High-Power TV Transmitt
Equipments Already Delivered

Not by towns—not by cities—not by states—but across the en
country as a whole—most high-power TV stations are using R
equipment. Today, more than *70 are "on-air"* and operating at
maximum power permitted by the FCC. Almost every week n
Television stations are going to high power—*with RCA equipm*



RCA'S 50-KW VHF TRANSMITTE

RCA High-Power transmitter-a
antenna combinations can liter
"flood" TV service areas with strong
nals—close in AND for out!

ALLY...

ARE RCA-EQUIPPED!

Your investment in high-power equipment is going to be a major step. Make sure you make the RIGHT decision. Specify RCA—as most high-power stations are doing across the country, and deal with just ONE responsible equipment manufacturer. *It's important!*

For technical planning help on the system best suited for your specific requirements, call in the man who has already helped many of the high-power TV stations get started—YOUR RCA BROADCAST SALES REPRESENTATIVE. In Canada, write RCA Victor, Ltd., Montreal.



Why this sweeping acceptance across the nation?

"SATURATION" COVERAGE. RCA High-Power TV transmitters—operated in combination with RCA antennas—deliver high ERP at low operating cost.

SUPERIOR PERFORMANCE. RCA High-Power TV transmitters deliver superior picture quality—*have plenty of reserve power for color operation*. They are conservatively rated—operate with remarkable stability day in and day out.

ALL AIR-COOLED. ALL VHF High-Power TV transmitters currently being delivered are air-cooled—a feature that saves substantially on equipment installation and maintenance. RCA TV transmitters use conventional, inexpensive tubes that every station man is familiar with.

RCA SERVICE. RCA High-Power TV transmitters are backed by a nationally-famous broadcast engineering service organization—plus 'round-the-clock service on all replacement parts for RCA equipment.

COMPLETE MATCHED SYSTEMS. RCA supplies High-Power TV transmitters—and everything else needed by a high-power plant; antennas, towers, dummy loads, monitors, measurement equipment. *And note this fact:* RCA TV systems are matched throughout. No time wasted on critical adjustments of mismatched components. Peak performance is assured now and in the future.

RCA Pioneered and Developed Compatible Color Television

RCA®

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DIVISION **CAMDEN, N.J.**

CLOTHING

SPONSOR: Dress-Teria House AGENCY: Direct

CAPSULE CASE HISTORY: *The sponsor signed for six participations weekly on the Steve Allison show (11:05 p.m. to 2:00 a.m.). After two weeks A. M. Knopf (of the Dress-Teria House) wrote WPEN: "IT IS AMAZING! I would never have believed that a radio program in such a short period of time could do so much business. . . . On the strength of the additional business plus the tremendous publicity we have received, this letter will advise you that we will continue our contract . . . do not expect a cancellation at the end of 13 weeks. . . ." Cost: $133.00 weekly.*

WPEN, Philadelphia PROGRAM: Steve Allison Show

RADIO results

CONCRETE BLOCKS

SPONSOR: White Block Co. AGENCY: Direct

CAPSULE CASE HISTORY: *Harold White went into the cement block business seven years ago. Five years ago he started advertising. He used only one medium—radio. And he used only one radio station, KREM. Each year White put 2% of his total volume into the KREM advertising on a year-'round basis, even though the construction industry is a seasonal business. White happily reports that his advertising has paid off: at the end of the fourth consecutive year of advertising his annual sales volume has doubled.*

KREM, Spokane PROGRAM: Announcements

T—SHIRTS

SPONSOR: Leeds Shops AGENCY: Direct

CAPSULE CASE HISTORY: *Bob Udoff, manager of the Huntington Leeds Shop, put all his advertising eggs in one basket—and it paid off. Using participations (at a 13-time cost of $9.50 each) on the Stan & Sam show, Udoff said "I have had numerous and continued successes in merchandising particular items. One of the most successful promotions was the sale of 600 T-shirts in a two-day period, advertised only on the Stan & Sam show. . . . I am highly pleased with the whole venture. . . ."*

WSAZ, Huntington PROGRAM: Stan & Sam Show

DEPARTMENT STORE

SPONSOR: Simpsons-Sears Ltd. AGENCY: Direct

CAPSULE CASE HISTORY: *In May of this year Simpsons-Sears Ltd. opened its second Canadian store in Nanaimo, B. C. Since then the store has offered a "radio special" periodically on CHUB as a test of radio. Nine announcements—all in one day—are broadcast (total cost: $36.00) for each "radio special." No other advertising is used. To date the specials have included feather pillows, aluminum cannister sets, jockey shorts and drinking glasses. All have been completely sold out; the drinking glasses, for example, were sold out in 20 minutes—and 100 dozen were offered.*

CHUB, Nanaimo, B. C. PROGRAM: Announcements

HOUSE TRAILER

SPONSOR: Conolly Motor Service AGENCY: Direct

CAPSULE CASE HISTORY: *The Conolly Motor Service bought one announcement daily on WFOR, using the same time each day. Results were good and one day W. B. Conolly, owner of the firm, decided to advertise a house trailer—the first time he had used radio to advertise such an item. "Almost immediately," he says, "we began to get phone calls and personal visits from people who were prospects . . . we sold the trailer after only four announcements. . . ." The announcements cost $4.05 each on a 105-time schedule.*

WFOR, Hattiesburg, Miss. PROGRAM: Announcements

SAW SETS

SPONSOR: Pennsylvania Saw Sets (Penn Saw) AGENCY: Direct

CAPSULE CASE HISTORY: *The sponsor, selling a handle with four interchangeable saw blades, contracted for four weeks of participations on Sunrise Salute. Results were so good, however, that he renewed four times (on two week cycles). At the end of 12 weeks he had received 1,351 orders at $2.98 each. Thus, for an advertising expenditure of $1,440.00, he got $4,025.98 worth of business. The schedule ran from 1 February 1954 through 24 April 1954 between 6:00 and 6:45 a.m.*

WEEI, Boston PROGRAM: Sunrise Salute

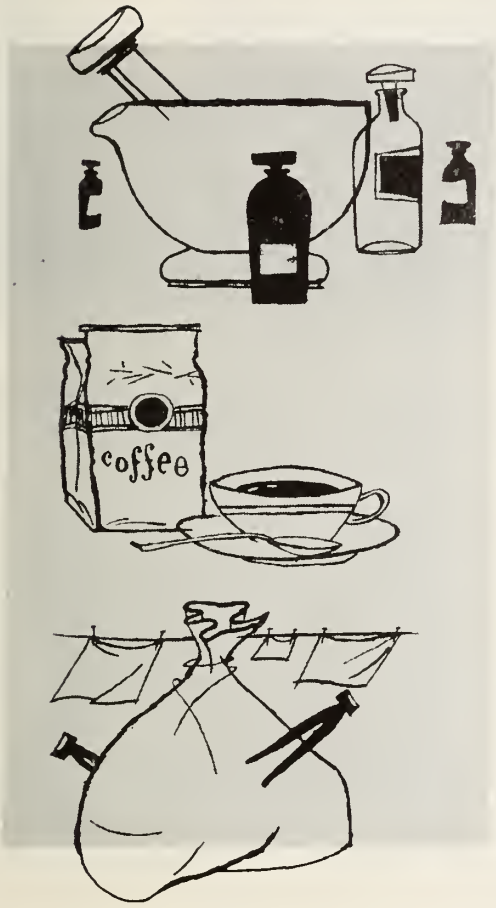
FURNITURE

SPONSOR: Wayside Furniture AGENCY: Direct

CAPSULE CASE HISTORY: *The Wayside Furniture Co. began its current radio advertising last December—at the same time that it dropped all its newspaper advertising. Using nine announcements weekly (at a cost of $75 weekly), John Hingle, manager, says he now "can point to facts in black and white which show that our sales have increased 30%. In fact, we'll go further and say that one out of every four customers is the direct result of our radio advertising on WKBN. . . ."*

WKBN, Youngstown, Ohio PROGRAM: Announcements

Station Uses AP News To Build *More* Revenue From *Present* Sponsors



WPLH, at Huntington, W. Va., was carrying a heavy load of "spots" but had room for additional sponsorships of its popular five-minute AP news programs.

General Manager F. J. Evans analyzed his list of sponsors. One of the heavy "spot" users was Lawrence Drug, which had been a sponsor with the station since WPLH went on the air in 1946. The "spots" had done a good job for the firm. Wouldn't one of the five-minute news programs do a better one? A WPLH account executive talked it over with the druggist, and he agreed.

Within a month Evans had shifted two more satisfied "spot" buyers to five-minute AP news. One was B&B Food Market, featuring its own brand of coffee. The other was Pilgrim Laundry. And in each case, the sponsor's satisfaction increased.

If your station is not yet using Associated Press service, your AP Field Representative can give you complete information. Or write—



In a multi-station community, Evans says, *"Make the most of what you already have. In our case, it paid off for the station and for our sponsors."*



Those who know famous brands . . . know the most famous brand in news is AP

TO SELL
JACKSONVILLE
(and the rich Northeast
Florida market . . .)
BUY



WJHP-TV
Channel 36

§ § §

53,374 UHF SETS-IN-USE

§ § §

ABC • NBC • DuMONT
Television Networks

§ § §

For rates, availabilities, and other information, call Jacksonville 98-9751 or New York MU 7-5047.

§ § §

WJHP-TV
JACKSONVILLE, FLORIDA
276,000 watts
on Channel 36

Represented nationally by John H. Perry Associates



Everett Hoyt (left) welcomes John Knox of Knox Gelatine to new agency offices

agency profile

Everett W. Hoyt

President
Charles W. Hoyt Co., New York

When Everett Hoyt, now president of Charles W. Hoyt Co., graduated from Yale in 1927, radio was the new and glamorous advertising medium. Hoyt therefore went into the radio department of his father's agency.

Among his first accounts was a small ginger ale company with two 15-minute musical programs a week on a split Eastern network.

"Our talent costs were about $200 or $300 a week," Hoyt told SPONSOR.

This expenditure paid for a piano duet and a tenor, but the client didn't like the tenor. During an audition from the client's booth (from which he couldn't see the tenors) Hoyt picked a fellow Yale man: Lanny Ross. Ross took the job for $25 a program and lost it two weeks later when the client got the original tenor back.

Today, as head of an agency billing at the rate of $8 million in 1954, Hoyt looks back nostalgically to the days when talent costs could be measured in three instead of five figures.

"Our radio and tv accounts generally spend between $200,000 and $1 million a year," Hoyt explained. "This means that network tv is pretty well out of our range at current prices. Those of our clients who are using tv are using it on a spot announcement basis. But more and more of them are determined to get into the medium."

As a result of this rush into tv by medium-sized advertisers, the proportion of Hoyt billings going into air media has risen sharply over the past three years: some 35% of over-all billings are in radio-tv today. This percentage figure includes among others Arnold Bread, Knox Gelatine, G. Washington coffee and Kirkman Division of Colgate-Palmolive Co.

Among the oldest agencies in the business under its original name, Charles W. Hoyt Co. was founded by Everett Hoyt's father in 1909. It was taken over by brothers Winthrop (now chairman of the board) and Everett (president) in 1928 when the two were 28 and 23 years old respectively.

When not supervising the agency, which has some 110 employees in a modernistic new Madison Avenue office, Hoyt spends his time in Cold Spring Harbor with his wife and three sons. ★ ★ ★



Flowers by Air

WNAX-570 recently offered its radio audience packets of garden seed. To date, 14,408 requests have been filled—at 5c apiece.

For a whole generation—32 years—WNAX-570 has been cultivating Big Aggie Land, one of the richest agricultural areas in the world: Minnesota, the Dakotas Nebraska and Iowa.

Our slogan: "Serving the Midwest Farmer."

Our audience: 2 million people annually spending $2½ billion in retail sales.

To plant your sales message in this market, see The Katz Agency.



WNAX-570

Yankton-Sioux City

CBS

Represented by The Katz Agency

WNAX-570, a Cowles Station, is under the same management as KVTV-Channel 9, Sioux City, the tv station reaching 32 farm-rich counties in Iowa, Nebr. and S. Dak. with 632,000 population, $746 million in '53 retail sales.


Somethin

to "Carroll" about!

Now... Minute Commercials—coast-to-coast—

in peak morning time for as low as $1,300 a message

Listeners this fall are going to have a lot to carol about when "Story Time," starring gifted actress Madeleine Carroll, will be presented 5 days a week from 10:35 to 11:00 AM over Mutual. the network for Radio-PLUS.

This is dramatic news for millions of housewives, but even more so for advertisers throughout the nation.

Why so dramatic? Simple: You see, the Madeleine Carroll show brings to *daytime* radio the successful, proven formula—top-flight dramatic shows plus low-cost flexible purchases—that has made Mutual's evening Multi-Message Plan the most popular, most widely sold participation plan in network radio.

And now here's a brief run-down on Mutual's new daytime Multi-Message Plan...

THE TIME: Monday through Friday, 10:35 to 11:00 AM. A time deliberately selected to reach millions of housewives and help them make up their minds while they're making up their marketing lists—*and timed when TV competition is at a minimum!*

THE PLACE: "Story Time" has been carefully placed in a solid commercial program block—preceded and followed by full-network commercials. It will be heard over the more than 500-station Mutual Network — over 300 located in markets that TV and other media sparsely penetrate.

THE GIRL: Madeleine Carroll...star of radio, television, films, and theatre...doubles as storyteller and leading actress in "Story Time." It's a listener-winning combination. Last year when Miss Carroll and her talented cast were presented in the evening, ratings jumped 20%.

THE OPPORTUNITY: Never before have national advertisers been offered morning participations on Mutual. Never before, on any network, have they been offered participations in a name-star dramatic vehicle...in a longer than fifteen-minute show...in *such early* morning time. Priced as low as $1,300 a participation, for time and talent, Mutual's morning Multi-Message Plan has been designed to duplicate the proven success of the evening participation formula.

Because we can only accommodate one product of a kind, you'd better hurry — if you want to "Carroll" with us!

MUTUAL Broadcasting System

THE RADIO NETWORK FOR ALL AMERICA — A SERVICE OF GENERAL TELERADIO, INC.



PHONE:
NEW YORK • LO 4-8000
CHICAGO • WH 4-5060
LOS ANGELES • HO 2-2131

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

Will Canadian radio have the same problems competing against television radio has had in the U.S.?

THE PICKED PANEL ANSWERS

RADIO UNMOVED BY TV

By Don Insley

Program Director, CKEY, Toronto



Television has come to Canada and found am radio unmoved. In Toronto, Canada's greatest market, am radio has had to live with strong television competition for the listener for five years from Buffalo and Rochester and for the past two years from the state owned station in Toronto itself.

We have no criticism of this wonderful new medium of communication—we've been trying for years to obtain a license ourselves—even though some advertisers have prodded their agencies into using tv as a new toy to the point of devoting former radio budgets, plus new money, to what is called "getting our feet wet."

However, the facts are plain. In Canada's greatest market, the two most powerful private am stations are doing as well, or better sponsor-wise, during nighttime hours as ever before. Daytime radio remains the same wonderful buy. During the past 12 months, CKEY showed a 10% increase in business over the previous years.

The future will undoubtedly call for a new look at nighttime programing, probably extending the trend to disk jockeys into the fresh territory of nighttime hours. We'll need harder selling by commercial departments, but both developments are beneficial, particularly to independent operations such as CKEY.

Outside the major markets, particularly away from the porous border, one must consider the peculiar Canadian broadcasting structure—dominated by the Canadian Broadcasting Corporation, whose creed prohibits the wholesale introduction of the top U.S. shows to Canada whether in radio or in television. The viewer does not have the "Freedom of Choice" available in the U.S.A. Ultimately, Canadian am expects the choice of radio or television by a sponsor, or the division of his budget between the two to narrow down to a question of cost-per-listener. On that basis, am radio in Canada expects to be the liveliest victim of tv an advertiser or a listener will want to hear.

U.S. EXPERIENCE HELPFUL

By Ken Marsden

CFRB, Toronto



In reply to the question, my answer is a definite *NO*.

Fortunately we in Canada have had the opportunity to watch closely the development of television in the United States, its problems and headaches, the mistakes that were made and the effective as well as ineffective methods used by radio to combat television competition.

Canada's comparatively small population stretches over an enormous area. It will be a long time before the majority of Canadians will have television at their fingertips. In effect, television will ease itself into the Canadian home, rather than like a mad bull in a china shop, upset the most basic principles of home life.

We in the Canadian radio industry have gained a lot of experience from the United States, experience which we can use and are using to show that radio is and will continue to be a great medium.

Of all the devices men have used to tell people what they have to sell, the most effective is still the microphone.

TV A STIMULANT

By Horace N. Stovin

Horace N. Stovin & Co., Toronto



Canadian advertisers, agencies and radio broadcasters can and are benefiting from U.S. experience in the development of the sister medium, tv. All, I believe, are grateful for the knowledge available through U.S. experience. Similar problems may present themselves, but the fact that U.S. radio has continued to prove its values in sales promotion marks a tempered course for Canadian advertisers. They have the opportunity of adding the new medium to their kit of sales tools rather than to commit the error of substitution, basing sound decision on U.S. experience and research (such as ARBI).

The facts available lend emphasis to the exceptional values the broadcasting medium has offered advertisers. The advent of the new medium has stimulated the development and refinement of techniques in the am field that enhance its selling productivity.

See Canadian section this issue page 75

HAD TIME TO ASSESS TV

By J. A. Hammond

Broadcasting Manager, Canadian Marconi Co., Montreal



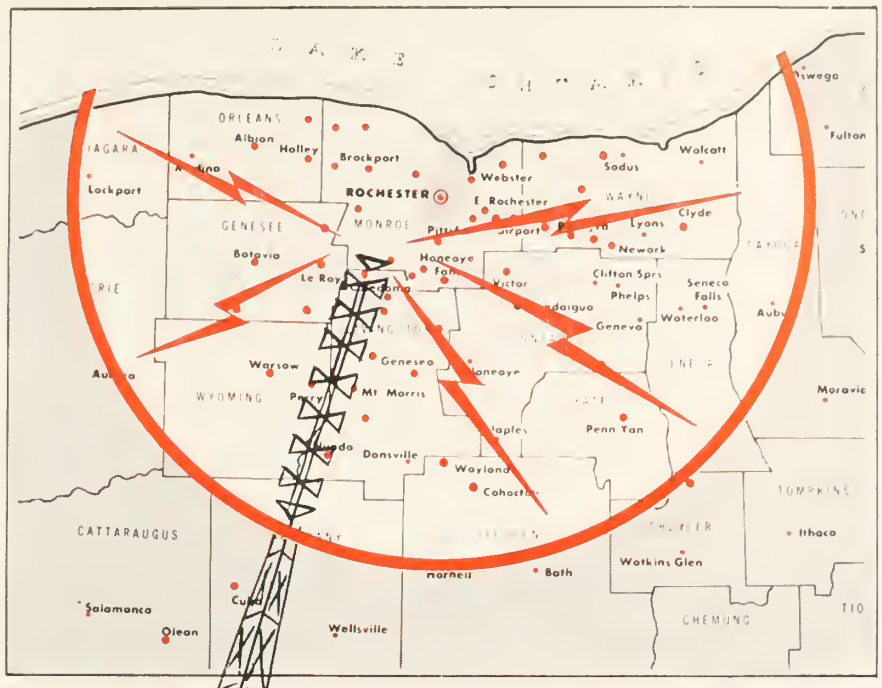
The answer is—no.

Though the fundamentals of the am-tv competition are the same in both countries, the situation in Canada contains elements which do not exist on the American scene. Canadian radio will have many of the same problems faced by American operators plus quite unique problems which radio in the U.S. has not had to face. But it is not all bad since the policy of our government has caused tv in Canada to take an entirely different form and in some respects this has made the lot of the radio operators much easier. Further, Canadian stations have had the benefit of watching the progress of tv in the U.S. before having to face it here. This is no mean advantage.

Generally speaking, there are fewer stations in each market in Canada competing for business than there are in the United States and this is an advantage. On the other hand, the rate structure in Canada is lower than in the U.S. and the "pie" to be cut up is, generally speaking, much smaller.

Television has grown but slowly in Canada and the CBC's policy of reserving major markets for its exclusive use has greatly slowed the rate of growth of the new medium. This monopoly has resulted in a shortage of time in major markets. Some advertisers may have found that they could not get major market stations and discovered that they could not economically buy the lesser markets due to the high cost of tv production. This has caused much confusion and no doubt will result in many last-minute switches in budget appropriations. Signs now indicate that money which had been earmarked for tv is now being cut up and spent in other media. Some of this money will come back to radio and optimists will assert that because of the size of tv budgets more money will wind up in radio than in the past. If billings continue to hold up at their present rate for the next few months—and

(*Please turn to page* 128)



NOW 125,000 WATTS!

TOWER POSITION.....HIGHER!
WATTAGE.....TRIPLED!
MARKET COVERAGE...SATURATION!
—and a big plus!!!!

Fantastic is the *word*—the word for the way viewers of the Rochester area have, during these first eight months, welcomed Channel 10 into their living rooms. It's the word, too, for the way local, national and network sponsors have gobbled up our time . . . that, of course, is what *top* programming does for a station!

Just look up the Rochester Spring "Hooper"* yourself—check rates—study our coverage map above—then consider this new Channel 10 up in power! . . . We'll *wager* you'll be asking us for availabilities!

* **DAYTIME ON CHANNEL 10.**—The strong CBS daytime shows plus our own smash local participating programs offer many 15 to 20 ratings, some adjacencies to ratings 21 up to 29—yet at our low, low class "C" rates.

CHANNEL 10 VHF

CBS BASIC • ABC AFFILIATE

OPERATED SHARE TIME BY
WHEC-TV • WVET-TV

ROCHESTER, N.Y.

EVERETT-McKINNEY, INC. • NATIONAL REPRESENTATIVES • THE BOLLING CO., INC.

mighty moving

experienc



7:30-7:45
Morgan Beatty and News of the World
Sponsor: Miles Laboratories Inc.



7:45-8:00 One Man's Family*



Moving to NBC; Premiere Oct. 5...
8:00-8:30 People Are Funny
Sponsor: The Gillette Co.; The Toni Co. Division & Mars Incorporated



8:30-9:00 Dragnet
Sponsor: Liggett & Myers Tobacco



Speaking of *moving* . . . the big surge, the big shift is to NBC radio . . . where
thers are moved to laugh, to cry, to buy. Programs and sponsors are switching. More and more
thers are switching. It's all part of the new excitement on NBC this Fall!

Take Tuesday night . . . a great new day for radio. Two long-famous shows, Lux Radio Theatre and
cle Are Funny, are moving to NBC and bringing their fans with them. Other programs have
e juxtaposed . . . to make Tuesday night one solid can't-leave-it-for-a-minute mass of entertainment.

Side by side, the seven programs below, *guarantee* audiences in the millions at a cost in
nies, for every Tuesday night advertiser. If you move fast, there are still one or two opportunities
ou to join this great NBC evening. We suggest that you call your NBC representative *now*.

lc wonder the big Tuesday night shift is to NBC Radio

a service of Radio Corporation of America



Moving to NBC: Premiere Sept. 14
9:00-10:00 Lux Radio Theatre
Sponsor: Lever Bros. Company



10:00-10:15 Fiber McGee & Molly**



10:15-10:30 The Great Gildersleeve



*Sponsored on other nights by The Gillette Co.; The Toni Co. Division, and Radio Corporation of America.
**Sponsored Tuesdays and other nights by Prudential Insurance Co. of America, Radio Corporation of America, Lewis-Howe Company, Carter Products Inc., Liggett & Myers Tobacco Co. Inc.

round-up

WTAG finds public service programs can pay off in sales

Public service programing needn't be an artistic success but a financial failure. WTAG, Worcester, has found that a public service show can prove to be a useful vehicle for sponsors.

Louis Fontaine, independent radio producer, and WTAG cooperated in producing and broadcasting *Main Street, Europe*. The show was tape-recorded in 14 European countries, features 500 interviews with European housewives, workers, farmers, businessmen, churchmen, economists and government officials.

Each half-hour program (the show is aired Sunday afternoons) is sold for $300. This includes a two- or three-minute "commercial" in which Fontaine interviews a representative of the sponsoring company. Frequently the businessman being interviewed can contrast conditions in socialistic nations of Europe—as revealed in the interviews—with those in capitalistic United States. One show, for instance, featured chats with Paris bus riders who complain of a 400% fare increase since 1945. Contrasted with this were interviews on Worcester busses; fares in the American city have gone up 50% since 1945.

Fontaine spent seven months taking his Jeepster and two battery-operated tape recorders on a 30,000-mile swing across Europe. The investment in time and energy has paid off, with the show's gross to date totaling $10,000. Besides money, the program also has



Fontaine interviews Paris bus riders for program

brought WTAG and Fontaine a national Christopher Award and the Armed Forces Radio Service will broadcast the series this fall to American servicemen around the world.

★ ★ ★

Tv movies too old? Wait'll you see Sterling's 'new' show

Instead of playing down the age of Hollywood movies to be used on tv, here's a case where old age will be promoted.

Sterling Television Co., which owns television rights to the Biograph and Edison film libraries, has taken the old silent movies and made them into a documentary type of program. Each program contains a "short" (which runs from one to three minutes) and a "feature" (an old one-reeler which runs about 10 minutes).

Among the ancient films is *The Great Train Robbery*, the first motion picture to have a plot and tell a story; *The Eagles Nest*, first film produced by D. W. Griffith; *Quaint Spots in Cairo, Egypt*, first travelogue; *Public & Private Care of Infants*, first documentary. Stars of the films include Francis X. Bushman, Mary Pickford, Mack Sennett, Mabel Normand, the Gish sisters. O. Henry was the first "name" writer.

The old movie makers weren't as concerned with detail apparently as producers of today. A movie about the Old West shows a stockade being stormed. It looks very realistic—except for a storm sewer plainly visible on one side of the screen. ★ ★ ★

Oklahoma City retailers told about color television

It won't be long until the price of color tv sets comes down. That's the opinion of P. A. Sugg, manager of WKY-TV, Oklahoma City, Okla. The station, which planned for color far in advance, is completely equipped for color tv. Sugg tells why there'll be cheaper sets soon: There are so many principles involved in color tv that the field of improvements is wider than in other appliances based on only a few fundamental principles. "Add to this the economic fact that every person who now owns a black and white set will want a color set," says Sugg, "and you have a ready-made situation for a swiftly moving pattern of an improved product for less money."

Sugg's analysis of the color suitation, in question-and-answer form, is contained in a 14-page booklet being sent to Oklahoma City retailers. Titled *Hue and You*, the booklet (printed in colors, of course) points out to retailers that "there is no single factor which has more influence on human affairs than color. There is color in all things we term 'beautiful' . . ." the booklet states. "It is our belief that all other forms of communication have been 'substitutes' for reality. Color television will enjoy the complete approval of both viewers and advertisers, for, at long last, here is a medium that can really 'take you there,' to enjoy the 'color,' the 'sight,' the 'sound' and the 'motion' of the whole world of entertainment and information. . . ." ★ ★ ★

Briefly . . .

The first color network television program to be seen in Kentucky was *The Marriage*, telecast over WAVE-TV, Louisville. The show was telecast 29 July.

* * *

Some television stations are starting to resemble "continuous performance" movie theatres. A case in point: WFBG-TV, Altoona, which programs the late movie each night as the first movie in its schedule the following afternoon. One viewer, commenting on the situation, said he gets sleepy halfway through the nighttime movie so he tunes in the next afternoon to find out how the picture ends.

The Liberace Radio Show was released a month ahead of schedule "in response to urgent requests from sponsors and stations." Edward Grossman, director of Guild Films Radio Div., said. He said the first Liberace radio program was broadcast over WTOP, Washington, 9 August, and was sponsored by the Oldsmobile Dealers of Greater Washington.

* * *

The picture below shows Miss WFLA, Tampa, who is doing her best to point out to agencies and sponsors that "wherever you go, there's radio." In private life Miss WFLA is Joan Whitley, who won the title in a recent beauty and talent contest conducted by



the station. Miss Whitley and the runner-up in the contest, Nenita Tolon, won all-expense paid trips to Miami Beach and Havana.

* * *

Goldswan Productions Inc., as part of its over-all expansion, last week moved into the New York offices formerly occupied by D. P. Brother & Co. The offices have been redecorated in an antique decor. The appointment of Miss Frances O'Brien as public relations director and account executive was part of the expansion program.

(*Please turn to page* 140)



Sandwich your spots among the TOP 20 PULSE-rated programs on WBNS, and join the satisfied sponsors who savor flavorful profits from loyal WBNS listeners. The "pièce de résistance" is a market of more Central Ohio listeners than all other local stations combined!

CBS for CENTRAL OHIO

WBNS radio

COLUMBUS, OHIO

ASK JOHN BLAIR

FUN-KISSED!

TOUCHE

Z-I-N-G!

ZIV-TV's

FUNNY, SUNNY FAMILY SITUATION COMEDY

"MEET CORLISS ARCHER"

LAVISHLY STAGED!

SPARKLING SCRIPTS!

SKILLFULLY DIRECTED!

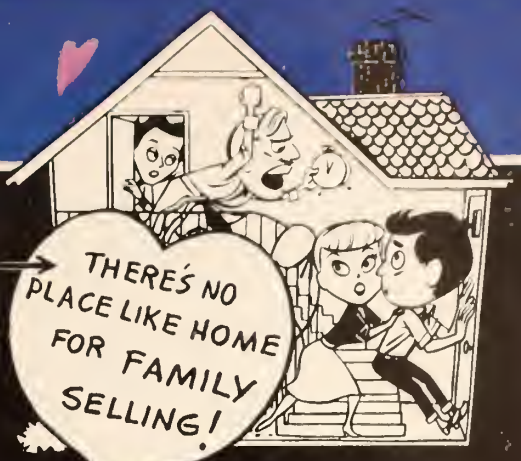
STARRING PERT ANN BAKER IN THE HILARIOUS HOME LIFE OF America's favorite family!

BASED ON CHARACTERS CREATED BY F. HUGH HERBERT

FRESH AS A WINK... TWINKLING WITH LAUGH AFTER LAUGH! EVERY HALF-HOUR PROGRAM A COMPLETE STORY!

THE MAGIC OF YOUTH!





DEAR MR. ADVERTISER, MILLIONS HAVE APPLAUDED US ON STAGE, RADIO, IN BOOKS AND MAGAZINES. NOW, WE'RE READY TO SELL FOR YOU IN TV's MIGHTIEST SELLING FORCE, FAMILY SITUATION COMEDY. WHEN FAMILIES SEE THEMSELVES AS THE ARCHERS, YOU'VE GOT THEM BY THE EMOTIONS. BETTER WRITE, WIRE OR PHONE TODAY. LOVE *Corliss*

NOW READY IN ZIV-COLOR BRILLIANT, COMPATIBLE

★ BOBBY ELLIS as DEXTER
★ MARY BRIAN as MRS. ARCHER
★ JOHN ELDREDGE as MR. ARCHER



ZIV TV

ZIV TELEVISION PROGRAMS, INC.
1529 MADISON ROAD, CINCINNATI, OHIO
NEW YORK HOLLYWOOD

CANADA is boom country . . .
want a share?

Just speak up.

The Canadian is listening for you at his radio. He's listening in Alberta, where the oil's coming up richer and thicker than ever. In Saskatchewan, where uranium, oil and bumper crops are swelling the coffers. In Labrador, on top a new wealth of iron ore. In Quebec and Ontario, where heavy industry keeps getting heavier and light industry expands by leaps and bounds.

The Canadian is listening in every city, town and village. . . to a voice he already knows and trusts, the voice of his local radio station. The wife is listening—the youngsters, too. Millions upon millions of Canadians, with more money than ever to spend . . . and wanting to know what to spend it on.

Speak up. You'll be heard in 95% of all the homes in Canada . . . in the language familiar to each home, English or French. You'll be heard in the best of company—the big network shows *plus* the friendly entertainment, news and services that only local radio can provide for its community. Local radio in Canada is welcome, intimate, persuasive. It's *everywhere*, in a country where only 38% of the population lives in cities of 30,000 or over. It combines penetration, effectiveness and economy as no other advertising medium in Canada can. That's hard fact.

Purchasing power is booming. Canadians spent 10½ billion dollars in 1951, just in the retail stores . . . almost 11½ billion dollars in 1952 . . . and well over 12 billion dollars in 1953. And Canada buys more U.S. goods than any other country other than your own. With cash—the stuff that's straining every billfold in the country.

Want a share? Canada is waiting by the radio. Just speak up.

*

TV?

Increasingly, Canada is waiting by the TV set, too . . . by the end of 1954, at least 17 independent TV stations will be prepared to carry your messages to enthusiastic, new TV-viewers.

You already know the kind of impact TV has on fresh, receptive communities. And you know the rich value Canada can be to you as a market. Draw your conclusions. Map your media strategy. But remember this: your greatest opportunity in Canada is *NOW!*

CANADIAN ASSOCIATION OF RADIO AND TELEVISION BROADCASTERS

108 Sparks St., Ottawa

373 Church St.
Toronto, Ontario

SPONSOR 4th Annual Canadian Section

Advertiser's guide to . . .

Canadian radio and television: 1954

Highlights of radio-tv picture

Canadian radio reached a new high in saturation and number of homes this year. While the effect of tv has been slight, radio stations, armed with the experience of brother broadcasters in the U.S., are preparing already to put their best foot forward. Television will have its first big fall in 1954. Advertisers in both air media are selling to a population that is more prosperous than ever before.

Project Editor: Alfred J. Jaffe

1 **Canadian market: how it's grown since last year and how it differs from U. S.** page 76

2 **Canadian radio: bigger than ever and readying itself for tv competition** page 78

3 **Canadian tv: the latest information on status of stations and set growth** page 80

4 **Round-up: a potpourri of stories on how am outlets program, sell, promote** page 82

5 **Every commercial radio station in Canada listed with reps, rates, et cetera** page 84



1 Canadia to the U.S.

The Dominion likes U.S. produ different enough to require

RAW MATERIALS: *Canada's riches of iron ore, aluminum, oil and water power are sparking its continued economic ascendency*

When the last legal barrier to the St. Lawrence Seaway was removed by the U.S. Supreme Court in June, Canadians literally danced in the streets. (And Canadian radio, incidentally, had a lot to do with getting the crowds out.)

This jubilant reaction illustrates two outstanding, if somewhat contradictory, characteristics about Canada and the Canadian market today. Let's take a summary look at them:

1. Canadians look more and more to the U.S. as partners and friends. They welcome U.S. participation in the Seaway. They welcome U.S. participation in developing the vast Ungava iron ore deposits on the bleak Quebec-Labrador frontier. (The first shipments of Ungava ore moved by water on 1 August.) They welcome, in short, U.S. capital and initiative.

But more than that they consume U.S. products, enjoy U.S. entertainment, often copy U.S. manners. This is continuing to attract U.S. firms to the Dominion. The latest to join the parade north is General Mills, which has just set up a Canadian operation, is already busy advertising, will spend at least half of its ad budget in radio and tv.

2. On the other hand Canadians are looking to themselves with a new awareness of their vitality and progress. They were prepared to develop the Seaway themselves if the U.S. didn't decide to come along. After 30 years of U.S. hemming and hawing it was the firm decision of the Dominion to go it alone if necessary that helped spark U.S. Congressional approval of the Seaway.

If Canadians welcome U.S. investments, they also do a bit of investing themselves. It is not widely known that Canadian investment in the U.S. is greater, per capita, than U.S. investment in Canada. Canadian investment in the U.S. now totals $1,250 million or $83.33 per Canadian. U.S. investment in Canada totals $8,000 million or $50 per person in the U.S.

Similarly Canadians, who are great admirers of U.S. advertising methods, are being depended on more and more to take on advertising and advertising servicing chores of U.S. subsidiaries and sister firms in the Dominion. Early advertising by U.S. firms in Canada was almost a carbon-copy of U.S. themes and techniques. While basic appeals in advertising copy and programing are the same the world over, effective advertising requires an intimate knowledge of markets and people. As much as Canadians take over U.S. ways of doing things there are enough differences between the two peoples to require experts to do a good selling job.

Canada is not only attracting new firms from the U.S. but subsidiaries already there are expanding operations. Westinghouse has completed a new plant. Both Ford and Chrysler are embarked on expansion of their manufacturing operations.

The fact is that Canada is continuing to boom. This is not only true in the field of raw materials (water power, oil, aluminum and iron ore) but is obvious in the things an observer can see. A visitor to Canada cannot help but be struck by the evidences of material wealth—new homes, new office buildings, new shopping centers. This boom is evident despite a mild recession—centered in the "home industries"—and a few soft spots in agricultural areas.

Let's run over quickly a few basic figures on the Canadian market:

Population at the beginning of the year hit more than 15 million, an increase of more than 400,000 since the

arket: cousin

ut not a twin

ajys U.S. entertainment, but is

iescene experts for effective selling



PRODUCTION: *Canada's increasing standard of living provides a market for growing list of home industries*

year before. This may not sound large beside the U.S. but the Canadian population is increasing at more than twice the rate of its southern neighbor.

This increasing population is better off than ever before. The average basic weekly wage (not including farming or fishing) was nearly 6% higher in 1953 than the year before. The actual figures are $53.86 (Canadian) in 1952 and $57.03 last year. This reflects real income. The price index during the last month of last year was at exactly the same level as 12 months previous. As a matter of fact, the price level during 1953 was lower most of the time compared with the year before.

Retail sales last year were nearly 4% above the year before, or, roughly $12 billion (Canadian) in 1953 compared with $11.5 in 1952. The rate of increase was smaller than 1952 over 1951. Increases were registered in all categories except general stores, men's clothing stores, restaurants and fuel dealers. The largest increases were among (1) auto dealers, (2) lumber and building material dealers and (3) appliance and radio-tv set dealers.

Canadian prosperity is reflected in

(*Please turn to page* 86)

Canada's population and radio set counts by provinces ('54 vs. '52)

	Population	Households	Per Cent Radio
BRITISH COLUMBIA	1954—1,252,000	393,000	96.7
	1952—1,181,000	371,000	94.4
ALBERTA	1954—1,023,000	283,000	93.6
	1952— 965,000	267,000	94.4
SASKATCHEWAN	1954— 871,000	241,000	96.7
	1952— 807,000	238,000	95.0
MANITOBA	1954— 820,000	226,000	95.1
	1952— 766,000	214,000	92.5
ONTARIO	1954—4,977,000	1,378,000	97.1
	1952—4,647,000	1,282,000	95.2
QUEBEC	1954—4,342,000	958,000	97.4
	1952—4,102,000	905,000	96.0
NEW BRUNSWICK	1954— 542,000	129,000	95.3
	1952— 512,000	122,000	91.8
PRINCE EDWARD ISLAND	1954— 108,000	24,000	91.7
	1954— 100,000	22,000	90.9
NOVA SCOTIA	1954 - 671,000	172,000	97.1
	1952— 636,000	163,000	90.8
NEWFOUNDLAND	1954— 390,000	82,000	87.8
	1952— 365,000	76,000	80.3
CANADA (total)	**1954—15,018,000**	**3,886,000**	**96.4**
	1952—14,081,000	**3,660,000**	**94.4**

SOURCE: Bureau of Broadcast Measurement, '52 and '54 booklets.

2 Radio is ready for tv battle

Video effect is slight so far as radio home saturation reaches new high

Q. What changes have taken place in Canadian radio?

A. Canadian radio is bigger. The Bureau of Broadcast Measurement, an all-industry group supported by broadcasters, agencies and advertisers, disclosed that at the beginning of this year there were 3,748,000 radio homes in Canada. This compares with 3,454,000 two years previously. The percent of homes with radio has also gone up. The 1954 figure is 96.4, compared with 94.4 two years previously. There are 10 more stations on the air than there were last year at this time. The total is now 167 commercial stations, including privately- and publicly-owned outlets.

Q. Are these increases in radio homes evenly distributed?

A. No. As might be expected, those Canadian provinces with the heaviest saturation of radio sets show the smallest increase. All of the Dominion's 10 provinces (not including the Yukon and Northwest Territory) showed an increase in the number of radio homes, though Alberta had a slight decrease in relative saturation, dropping from 94.4 to 93.6%. The greatest increases in radio saturation were registered in Newfoundland, which went from 80.3 to 87.8% and Nova Scotia, which showed the most impressive gain, rising from 90.8 to 97.1%. Only radio-loving French Quebec has a higher percentage of radio sets.

Q. How much money is spent on Canadian radio?

A. According to the Canadian Association of Radio and Television Broadcasters, about $11.6 million was spent in national selective (spot) radio in 1953 and about $9 million in network radio. Local radio expenditures are difficult to come by, but Charles Fenton, CARTB's new sales director, estimates figure approaches $20 million.

According to Elliott-Haynes, Canada's most widely used radio-tv audience measurement service, 1953 ad expenditures in print media were as follows: (1) In 86 newspapers, $34,333,379, (2) in six weekend papers, $9,357,194, (3) in 14 magazines, $14,888,236 and (4) in 13 farm papers, $5,950,955. It would appear from these estimates that radio in Canada leads all other media with its total spot, network and local billings of about $40,000,000 (this total derives from the three figures in paragraph above).

Q. What effect has tv had on radio listening?

A. Up to now, not too much. This fall will be the first during which there will be a substantial number of tv stations on the air. There were three Ca-

(*Please turn to page* 89)

Canadians love sports. Pat Connolly, sports director of CJCH, Halifax, broadcasts a 6:00 p.m. sports strip for the Gillette Co.



Riddle contest programs are still riding high north of border. Woman receives $2,600 prize in "Trea$ure Che$t" program, CHUB, Nanaimo



To Canadian network programs 1954 *(compared with how these shows did in '53 and '52)*

DAYTIME ENGLISH TOTAL RADIO HOMES REACHED

	1954 000 homes	1954 % homes	1953 000 homes	1953 % homes	1952 000 homes	1952 % homes
AL' (5 times per week)						
A PERKINS	730	27	720	27	840	33
GT TO HAPPINESS	699	26	631	23	685	27
EFER YOUNG'S FAMILY	689	26	672	25	748	30
HAPPY GANG	569	21	594	22	662	26
) OF LIFE	622	23	624	23	607	24
SISTER†	...	...	...	...	752	30
F CAN BE BEAUTIFUL†	612	23	614	23	691	28
CA-WEEK						
EIHBOURLY NEWS	394	15	254	9	324	13
S OVER HOLLYWOOD	320	12	309	11	115	5
E OPOLITAN OPERA	153	6	107	4	81	3
DY DOODY	81	3	230	9	...	...

in Top 5 in previous years

DAYTIME FRENCH TOTAL RADIO HOMES REACHED

	1954 000 homes	1954 % homes	1953 000 homes	1953 % homes	1952 000 homes	1952 % homes
DAILY (5 times per week)						
JE VOIS AI TANT AIME	449	65	409	59	*	*
FRANCINE LOUVAIN	436	63	390	56	341	54
JEUNESSE DOREE	425	61	385	55	392	62
RUE PRINCIPAL	387	56	349	50	360	57
VIES DE FEMMES	383	55	319	46	*	*
TANTE LUCIE†	292	42	292	42	316	50
GRAND SOEUR†	...	...	...	...	356	56
ONCE A WEEK						
OPERA DU METROPOLITAN	58	8	52	7	37	6

*Not broadcast in 1952

†Were in Top 5 in previous years

NIGHTTIME ENGLISH TOTAL RADIO HOMES REACHED

	1954 000 homes	1954 % homes	1953 000 homes	1953 % homes	1952 000 homes	1952 % homes
CA WEEK						
D	1,074	40	1,057	39	1,189	47
MISS BROOKS	822	30	842	31	901	36
N ANDY	798	30	750	28	811	32
RET GILDERSLEEVE	554	21	576	21	513	20
E THE WEALTH	493	18	498	18	486	19
R BERGEN†	...	...	743	28	807	32
H HOCKEY†	408	15	604	22	743	30
F THEATRE†	476	18	513	19	...	...
(5 times per week)						
B. NEWS 10 O'CLOCK	262	10	297	11	392	16
B. NEWS ROUND-UP	160	6	172	6	173	7
B. NEWS 6 O'CLOCK	109	4	149	6	...	...
Y VAUGHAN	120	4	139	5	...	...
E OF THE ARMY	83	3	108	4	113	4

in Top 5 in previous years

NIGHTTIME FRENCH TOTAL RADIO HOMES REACHED

	1954 000 homes	1954 % homes	1953 000 homes	1953 % homes	1952 000 homes	1952 % homes
ONCE-A-WEEK						
THEATRE FORD	150	22	120	17	112	18
TANTEZ VOTRE CHANCE	143	21	136	20	62	10
LA MINE D'OR	133	19	144	21	182	29
N.H.L. HOCKEY	111	16	198	28	244	39
LE CURE DE VILLAGE	110	16	164	24	54	9
RADIO CARABIN†	...	...	298	43	217	34
CEUX QU'ON AIME†	50	7	164	24	179	28
DAILY (5 times per week)						
UN HOMME ET SON PECHE	555	80	527	76	420	66
CHAPELET	424	61	385	55	261	41
LE SURVENANT	350	50	82	12	...	...
LA FAMILLE PLOUFFE	240	35	135	19	...	...
METROPOLE	264	38	294	42	322	51
RADIO JOURNAL (CBC NEWS)†	178	26	161	23	207	33
YVAN L'INTREPIDE†	70	10	86	12	182	29

†Were in Top 5 in previous years

tis above are those of International Surveys, which uses diary method. ri covered is first week of April for the three years. The English ratings are based on all Canadian homes; the French ratings are based on Quebec homes only. Note popularity of nighttime strips among the French

Station's ingenuity pays off in publicity attending presentation of park to city. (See CKCW, Moncton, in the station round-up story.)



U. S. syndicated shows are popular in Canada. Eno-Scott & Bowne buys Ziv's "I Was a Communist" on CJVI, Victoria, gets display



3 Canadian tv: its limited commercial time is sold out

Dominion video prepares for first big year with 75% coverage by early part of '55. Advertisers chafe under government controls

Q. What's the status of Canadian tv?

A. At the present time there are 13 stations on the air, six of them government-owned and seven private. Another 14 stations have been approved by the CBC and are under construction. One of these is a CBC station and the rest are private. Practically every one of those stations not yet on the air will be by the end of the year.

Approval for a 28th sation is currently up in the air. The CBC set aside a private application for a tv station in St. John's, Newfoundland, and recommended to the government that it construct a station there as soon as possible. If this recommendation does not meet with government approval, the CBC said, the private operator should be given a go-ahead signal.

Latest information on status of Canadian tv stations

City	Call Letters	Ch. No.	Interconnected	Power (KW) Visual	Aural	Nighttime rates ½ hr.	1 min.	Date on air	U.S. Reps*	Can. Reps*
STATIONS ON AIR										
Hamilton, Ont.	CHCH-TV	11	yes	42.9 V	25.75A	$240[a]	$90[a]	7 June '54	AY	A-C
Kitchener, Ont.	CKCO-TV	13	yes	16 V	8.45A	$180	$60	1 Mar. '54	WT	JAH
London, Ont.	CFPL-TV	10	yes	117 V	59.6 A	$180	$60	28 Nov. '53	WT	A-C
Ottawa, Ont.	CBOT	4	yes	15 V	7.5 A	$150	$50	2 June '53	CBC	CBC
Montreal, Que.	CBFT	2	yes	15 V	7.5 A	$318	$106	6 Sept. '52	CBC	CBC
Montreal, Que.	CBMT	6	yes	21.5 V	10.75A	$300	$100	10 Jan. '54	CBC	CBC
Quebec City, Que.	CFCM-TV	4	yes	1.27V	.635A	$120	$45	17 July '54	WT	JAH
Regina, Sask.	CKCK-TV	2	no	19.5 V	10 A	$96	$32	1 Aug. '54	WT	A-C
St. John, N. B.	CHSJ-TV	4	no	27.8 V	13.9 A	$100	$35	23 Mar. '54		A-C
Sudbury, Ont.	CKSO-TV	5	no	2.02V	1.2 A	$90	$30	17 Oct. '53	WT	A-C
Toronto, Ont.	CBLT	9	yes	26.5 V	13.25A	$480	$240	8 Sept. '52	CBC	CBC
Vancouver, B. C.	CBUT	2	no	2.5 V	1.25A	$162	$54	16 Dec. '53	CBC	CBC
Winnipeg, Man.	CBWT	4	no	56 V	28 A	$120	$40	31 May '54	CBC	CBC
STATIONS UNDER CONSTRUCTION										
Brandon, Man.	CKX-TV	5		19.3 V	9.65A			Fall, '54		
Calgary, Alta.	CHCT-TV	2		100 V	50 A			Nov. '54	WT	A-C
Edmonton, Alta.	CFRN-TV	3		27.4 V	13.7A			Oct. '54		RR
Halifax, N. S.	CBHT	3		100 V	50 A			Dec. '54	CBC	CBC
Kingston, Ont.	CKWS-TV	11		257 V	154 A	$120	$40	Oct. '54	WT	A-C
Moncton, N. B.	CKCW-TV	2		5 V	3 A			1 Dec. '54		
Peterborough, Ont.	CHEX-TV	12		260 V	156 A			Jan. '55	WT	A-C
Port Arthur, Ont.	CFPA-TV	2		5.1 V	2.55A	$90	$30	Sept. '54	WT	A-C
Rimouski, Que.	CjBR-TV	3	yes	60.6 V	34.55A	$150	$30	Oct. '54	AY	HS
Saskatoon, Sask.	CFQC-TV	8		100 V	60 A	$96	$32	1 Oct. '54	AY	RR
Sault Ste. Marie, Que.	CJIC-TV	2		5.16V	2.58A			Fall, '54		
Sherbrooke, Que.	CHLT-TV	7		17.3 V	8.8 A					
Sydney, N. S.	CSCB-TV	4		99.5 V	59.7 A	$120	$40	Sept. '54	WT	A-C
Windsor, Ont.	CKLW-TV	9	yes	325 V	180 A	$270	$90	1 Sept. '54	AY	A-C

*Eff. [illegible] Explanation of symbols: A is Adam Young Inc., WT is Weed TV, A-C is All-Canada Radio Facilities, HS is Horace Stoneham, RR is Radio Representatives, Ltd., JAH is Joseph A. Hardy.
Further information [illegible] page 82

Q. **What is government policy on the establishment of tv stations?**

A. The present government policy, as carried out by the Department of Transport, which allocates channels and grants licenses, and the CBC, which regulates all stations and network programing, is to provide for one tv station in each market. The only exception is Montreal, which has an English and a French station. The large markets—Halifax, Montreal, Ottawa, Toronto, Winnipeg and Vancouver—are CBC monopolies now.

In setting up this policy it was the government's feeling that this was the best way to get as many stations as possible on the air in the shortest time possible. The government's argument was that if there was no such policy everybody would rush to get into the biggest markets with the result that the big markets would have too many stations and the small ones not enough. A CBC spokesman told SPONSOR it was only a matter of time until this monopoly policy will be withdrawn and the big markets opened to private broadcasters.

The broadcasting industry, while fearing the inclination of the government is to keep the big markets to itself and restrict the development of tv, takes the attitude that, no matter what the government says about its intentions, it will be forced sooner or later to let the private broadcasters in the



Like other private Canadian tv stations, CFPL-TV writes commercials for sponsors and agencies to whom tv production is new and unfamiliar



While Canadian tv costs-per-1,000 are still high, shows like the French "La Famille Plouffe," with ratings in 80s, are good buys

big markets. Some of them are afraid it will be later rather than sooner.

Q. How many Canadian homes have tv sets?

A. As of 1 July, tv home estimates ranged from 750,000 to 800,000. There are expected to be over one million tv homes by the end of the year. By the early part of next year about 75% of Canadian homes will be within the range of one or more Canadian tv stations.

Q. Where are the present tv homes located?

A. About three-quarters of the tv sets are located in Ontario province plus the Montreal area. More than one-third of the households in Ontario have tv sets. According to International Surveys, 45% of the families in both the Toronto and Montreal areas owned tv in May and April, respectively. The Montreal figure was broken down as follows: French tv ownership (the French are about 70% of the population of the Montreal area): 48%: English ownership, 41% saturation.

Here are Elliott-Haynes and CBC estimates for the number of homes within the reach of 11 of the 13 tv stations now on the air (only the CBC-owned CBWT, Winnipeg, and the privately-owned CKCK-TV, Regina, are omitted). The figures, as of 1 July, include duplication of bi-lingual homes in Montreal and station overlap:

London, CFPL-TV	*over*	*65,000 sets*
Kitchener, CKCO-TV	"	*95,000* "
Sudbury, CKSO-TV	"	*7,500* "
St. John, N. B., CHSJ-TV	"	*6,000* "
Quebec City, CFCM-TV	"	*2,000* "
Hamilton, CHCH-TV	"	*275,000* "
Toronto, CBLT-TV	"	*300,000* "
Montreal, CBMT (English)	"	*185,000* "
Montreal, CBFT (French)	"	*120,000* "
Ottawa, CBOT	"	*50,000* "
Vancouver, CBUT	"	*39,000* "

Q. How fast has tv set growth been?

A. The set growth situation is complicated by the fact that Canadian border areas had substantial numbers of tv sets tuned into U.S. stations before Canadian stations were in operation. CKLW-TV, Windsor, for example, will start commercial broadcasting on 1 September with a 75% saturation in its area.

At the beginning of 1951 with no Canadian tv there were about 40,000 sets in the Niagara and Windsor areas. By the end of that year, still with no Canadian tv and with sets costing about $600 the figure had jumped to nearly double. At the end of 1952 with two CBC stations on the air the Canadian set total was about 225,000 and by the end of last year with six stations on the air it had reached nearly 600,000.

In virgin tv territory Canadian experience has been close to that in the U.S., where a rough rule of thumb has been to figure on 20% tv set saturation six months after the first station in the market goes on the air. For example, CKSO, Sudbury, started last October with 1,000 sets in its area. By April there were more than 7,083, or over 25% saturation.

Laddie Dennis sells for Westinghouse in video ad "Canadianized" by S. W. Caldwell, Ltd.



Q. What are tv sets-in-use figures like?

A. Here are some evening viewing figures for the Toronto and Montreal areas, the two most important tv areas in Canada. Toronto includes Hamilton and the Niagara peninsula and the figures include viewing of programs from Buffalo.

Toronto: Sets-in-use for March through June, according to Elliott-Haynes were 66.4, 66.2, 59.1 and 59.0. This is an average for every day in the week and from 5:30 to 10:00 p.m. (Elliott-Haynes stops at 10:00 p.m. because it is a telephone coincidental survey.)

International Surveys, which uses a diary panel, compared tv sets-in-use in May 1953 and 1954 for SPONSOR. The figures for 1953 during the five weekday hours from 6:00 to 11:00 p.m. were 23, 38, 56, 57, 45. For this year, the figures are 27, 50, 70, 69, 50 showing an increase for every hour.

Montreal (English): The Elliott-

(*Please turn to page 96*)

4 Radio stations round-up: how th

Radio sparks Seaway parade

CKSF, Cornwall, Ont.: A celebration, including dancing in the streets and a parade, was, with CKSF's help, organized in Cornwall following the announcement that a U.S. Supreme Court decision had cleared away the last legal obstacle to development of the St. Lawrence Seaway and its electric power facilities. The court's action came on 7 June. The same day Canadian Transport Minister Lionel Chevrier announced that talks with the U.S. on joint construction would begin soon. At 4:30 that afternoon Mayor Anton Horovitz asked CKSF, the only station in Cornwall, to broadcast news of a celebration and street dance to begin at 8:00 p.m. Between 4:40 and 7:50 p.m. the station broadcast 10 announcements and station manager Fred H. Pemberton said that more than 15,000 persons turned out.



Lux display is set up in department store by CKWX, Vancouver, to publicize Lever show

Radio directs home-seekers

CKWX, Vancouver, B. C.: A few months ago CKWX presented a new sales promotion plan to real estate firms—the CKWX Display Home package. This is weekend advertising with spot announcements which specifically direct listeners to drive over right away to see the "CKWX Display Home." Special arrows direct the motorist and a large sign in front of the house also helps identify it. Results, says Ken Hughes, promotion manager for the station, have been fantastically good. "One weekend," he says, "saw over 6,000 people come to inspect the house—creating a traffic jam that had to be unsnarled by police."



CJAD's observance of Father's Day (see story below) gave children of station men chance to pass judgment on the equipment

New wrinkle in station promotion

CJAD, Montreal, Que.: Male station personnel observed Father's Day by having their wives pinch-hit for them. Where the men were bachelors, wives of other station men took time on the bachelors' own shows to try and convert them to a more natural way of life; such as, for example, Mary Tapp, wife of station manager James A. Tapp, who worked on Norman Kihl, m.c. of the 7:00-9:00 a.m. *Musical Clock* program. As hoped, the occasion received publicity in the local press but word of the turn-about even reached *Time* magazine in the U.S. The American periodical couldn't make the deadline with the story but promised to look in in 1955.

Station solves "Casino" riddle

CKAC, Montreal, Que.: The Casino-type show, in which the radio audience mails in answers to a riddle or question of some kind accompanied by proof-of-purchase, is one of the most popular types of programing in Canada. One of the problems, however, is that the mail pull suffers from peaks and valleys. This is because additional clues are added as time goes on and the jack-pot builds up. The tendency, therefore, is for mail (and, presumably, purchases of the sponsors' products) to be light when the riddle or question is first propounded and heavy toward the end. CKAC, whose *Le Casino de la Chanson* started the craze toward this type of show, believes it has solved the problem by giving a prize every day. Starting 10 May the audience was asked to send in names and telephone numbers with proof-of-purchase. Three names are picked for each of the 10 advertisers on the show. Then one of the 30 is called. The person called can try for any amount of money up to $3000. Of course, the higher the amount, the harder the question. If the question is answered correctly the other 29 names each receive 10% of the amount of the prize. After the new format was put on, listeners were asked whether they liked it better than the old one. They did.

Park is given as prize to town

CKCW, Moncton, N. B.: *Javex Jill*, a morning strip, has been the selling vehicle for Javex, a liquid bleach, in Moncton since March, 1952. The program features Javex Jill (Joan Nelson) and Bill (Bill Murray), who conduct an informal show. Recently, someone sent in a poem about Javex. This started a trend and the station decided to make a contest. So many entries came in that it was decided to declare a town as a winner, rather than an individual. Amherst, Nova Scotia, which sent in more entries than any other town, was named winner. The prize—a park. It is, the station says, the smallest park in the world, is called Javex Jill Park and is in Amherst.



Robin Hood flour bicycle contest on CKDA, Victoria, is explained to passing shopper

Sponsor's appeal to kiddies

CKDA, Victoria, B.C.: Kersey's Peanut Butter, young and growing firm, traced its sales to young listeners through advertising on CKDA. In a recent 60-day period the firm spent $116.25 on morning announcements on the *Dave Hill Show*. A free ride in the firm's Cessna airplane was offered

l, program, promote

Here are individual stories of am's sales power, ingenuity

any boy or girl presenting 25 Kersey labels. Reported Morris Kersey: "The actual cash return on the advertising money spent amounts to a few dollars over $1500 and all the returns are by no means in."

Bing Crosby plus marshmallows

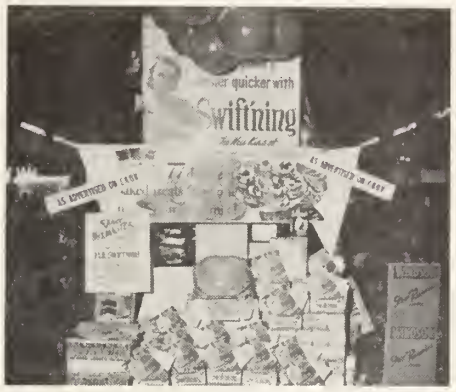
CFRA, Ottawa, Ont.: McCormick's, Ltd., a leading Canadian candy and biscuit manufacturer, sponsors the CBS Radio *Bing Crosby Show* transcribed in a number of Canadian markets. The firm, in introducing its toasted marshmallows to Ottawa, decided to use the show as the backbone of the scheme. With the aid of the station, a display was set up in a supermarket and a recorded tape was fed to a system with a specially-recorded *Bing Crosby Show* built from disks owned by CFRA's Gord Atkinson. This tape included plugs for the product. From Friday noon to Saturday night the store sold 496 packages.



McCormick's marshmallows were passed out in CFRA Bing Crosby promotion (story above)

$24,500 in car sales in two days

CHWK, Chilliwack, B.C.: Harding Motors, local Mercury-Monarch dealer (the Monarch is similar to the Mercury), spent $37 on CHWK and the same amount in newspapers in a special two-day campaign pushing new and used cars. The radio announcements used attention-getting sound effects. Salesmen were instructed to query customers to find out which medium brought them into showroom. The firm sold $24,500 in cars during the two days. Radio was credited with initiating more than 75% of the sales.



Display of Swift's Swift'ning in supermarket was entered in contest run by CKOV, Kelowna, for the best counter and window displays

B.C. early-morning audience

CKOV, Kelowna, B.C.: One of the station's salesmen puts on a daily five-minute interview with men and women connected with agriculture during the *Early Bird Show*. The show's m.c. claimed the salesman didn't have more than 10 listeners to his five-minute segment, starting at 7:05 a.m. The salesman made one 30-second announcement in which he said: "I've been told no one is up to listen to my show. I'll give a 20-cent package of seeds to each of the first 50 people who write me." Within 24 hours he had received 447 letters.

Stresses community service

CKLW, Windsor, Ont.: One of the two private stations in Canada that operate on 50,000 watts, CKLW has been always active in public service work. During the first 11 months of 1953, the station broadcast a total of 3,731 public service announcements, or about 80 per week. In addition the station aired a total of 207½ hours of public service programing during this same period. CKLW has supported the Windsor Symphony Orchestra since its inception. Every CKLW executive served or headed a committee planning Windsor's Centennial celebration this year. Being a border station (it is right across the river from Detroit), CKLW has recognized the importance of, it says, "serving two communities throughout the past 20 years by establishing a policy of dual public service." It balances lineup for dual appeal.

"Life" sold via radio

CKRC, Winnipeg, Man.: *Life* magazine's strategy of letting local radio announcers sell the periodical in their own words (see "*Life* scores on spot radio with ad-lib strategy," SPONSOR, 9 March 1953, p. 32) was used on CKRC. The periodical used 14 announcements per week and it was decided to have the same announcer do all the commercials rather than using the announcer who happened to be on duty during the periods chosen. Picked for *Life's* commercial chore was George Dawes, who wrote his own copy. The theme, "This is George Dawes, your friend for *Life*," was used throughout the promotion. Commercials plugged stories that were of interest to Manitobans. The follow-up included letters to all dealers in the CKRC area and point-of-sale displays. Dick Schouten, western Canadian sales promotion manager for *Life*, said the CKRC area had one of the lowest cost-per-copy-increase figures in both the U.S. and Canada.

June bride furniture promotion

CJAV, Port Alberni, B.C.: Mc & Mc Department Store, sought to sell June brides complete bedroom, dining room and kitchen sets at reduced prices. CJAV produced dramatized spot announcements on tape. The announcements cost Mc & Mc $26.50, which was 75% of the store's advertising for the promotion. The store sold more than $2500 worth of the furniture advertised in the tv announcements.

(*Please turn to page* 100)



To promote its canned meats, Burns & Co. set up this display and tied in with its segment of "Name the Famous" on CJAV, Port Alberni

Here are Canada's 167 commercial radio stations (10 more th

(See bottom of page for explonotion of in

City	Call Letters	Net	Frequency (KC's)	Powert (Watts)	Nighttime Rates ½ hr	Nighttime Rates 1 min	U.S. Reps	Can. Reps
ALBERTA								
Colgory	CFAC	TC-S	960	5,000 DA-N	$66	$17	W&C	A-C
Colgary	CFCN	DOM-8	1,060	10,000 DA-N	$66	$16 80	[12]	RR
Colgary	CKXL		1,140	1,000 DA-N	$54	$13.50	F&C	HS
Edmonton	C8X	TC-B	1,010	50,000 DA	$75	$30[f]	CBC	CBC
Edmonton	CFRN	DOM-B	1,260	5,000	$66	$17	[12]	RR
Edmonton	CHED		1,080	1,000 DA-N	$54	$12	F&C	HS
Edmonton	CHFA	FR-S	680	5,000 DA	$36	$8	JHM	OR
Edmonton	CJCA	TC-S	930	5,000 DA-N	$72	$22	W&C	A-C
Grande Prairie	CFGP	TC-S	1,050	1,000	$30	$7	W&C	A-C
Lethbridge	CJOC	TC-B	1,220	5,000 DA-N	$36	$10	W&C	A-C
Medicine Hat	CHAT	DOM-S	1,270	1,000 DA	$24	$6	W&C	A-C
Red Deer	CKRD	DOM-S	850	1,000	$30	$8	CSR	RR
BRITISH COLUMBIA								
Chilliwack	CHWK	DOM-8	1,270	1,000 DA	$24	$5	W&C	A-C
Dawson Creek	CJDC	TC-S	1,350	1,000	$28	$5	DC	RR
Komloops	CFJC	TC-8	910	1,000	$24	$6	W&C	A-C
Kelowna	CKOV	TC-B	630	1,000	$30	$8	W&C	A-C
Nonoimo	CHUB		1,570	1,000 DA	$30	$8	DC	[1]
Nelson	CKLN	TC-S	1,240	250	$21	$5	CSR	HS
New Westminster	CKNW		1,320	5,000 DA-N	$81	$22.50	F&C	NBS
Penticton	CKOK	DOM-S	800	1,000 D 500 N	$30	$7.50	DC	PM
Port Alberni	CJAV		1,240	250	$24	$5	DC	[3]
Prince George	CKPG	TC-S	550	250	$24	$5	W&C	A-C
Prince Rupert	CFPR	TC-S	1,240	250	$18	$3.50	CBC	HS
Troil	CJAT	TC-B	610	1,000	$36	$8	W&C	A-C
Voncouver	CBU	TC-B	690	10,000 DA	$84	$33.60[f]	CBC	CBC
Voncouver	CJOR	DOM-8	600	5,000 DA	$95	$23	CSR	HS
Vancouver	CKMO		1,410	1,000	$45	$9.50	DC	OR
Voncouver	CKWX		980	5,000 DA	$90	$25	W&C	A-C
Vernon	CJIB	DOM-S	940	1,000	$30	$7.50	DC	RR
Victorio	CJVI	DOM-B	900	1,000 DA	$36	$8	W&C	A-C
Victoria	CKDA		1,340	5,000	$45	$10	F&C	[2]
MANITOBA								
Brandon	CKX	DOM-B	1,150	1,000	$36	$8.50	CSR	RR
Douphin	CKDM		1,230	250	$22.50	$3.65	CSR	RR
Flin Flon	CFAR	TC-S	590	1,000	$24	$4.50	CSR	HS
St. Bonifoce	CKSB	FR-S	1,250	1,000 DA	$36	$7	JHM	OR
Winnipeg	CBW	TC-B	990	50,000	$96	$38.40[f]	CBC	CBC
Winnipeg	CJOB		1,340	250	$54	$14	CSR	RR
Winnipeg	CKRC	DOM-B	630	5,000 DA-N	$72	$22	W&C	A-C
Winnipeg	CKY		580	5,000 DA	$60	$18	DC	HS
NEW BRUNSWICK								
Compbellton	CKNB	DOM-B	950	1,000 DA	$33	$7	W&C	JAH
Edmundston	CJEM	FR-S	570	1,000 DA	$24	$5	CSR	HS
Fredericton	CFNB	TC-B	550	5,000 DA-N	$48	$10	W&C	A-C
Moncton	C8AF	FR-B	1,300	5,000	$24	$9.60[f]	CBC	CBC
Moncton	CKCW	DOM-B	1,220	10,000 DA-N	$48	$9	CSR	HS
Newcastle	CKMR		1,340	250	$24	$5		OR
Sockville	CBA	TC-B	1,070	50,000	$90	$36[f]	C8C	CBC
Soint John	CFBC	DOM-B	930	5,000 DA	$45	$9.50	W&C	[4]
Soint John	CHSJ	TC-B	1,150	5,000 DA-N	$45	$9.50	CSR	HS
NEWFOUNDLAND								
Corner Brook	CBY	TC-S	790	1,000	$81.60[a]	$32.64[a][f]	C8C	CBC
Gonder	CBG	TC-S	1,450	250	$81.60[a]	$32.64[a][f]	CBC	CBC
Grond Falls	CBT	TC-S	1,350	1,000	$81.60[a]	$32.64[a][f]	CBC	CBC
St. John's	CBN	TC-S	640	10,000	$81.60[a]	$32.64[a][f]	CBC	CBC
St. John's	CJON		930	5,000 DA	$48	$10	W&C	A-C
St. John's	VOCM		590	1,000	$30	$5	CSR	HS

City	Call Letters	Net	Frequency (KC's)	Powert (Watts)	Nighttime Rates ½ hr	Nighttime Rates 1 min	U.S. Re	
NOVA SCOTIA								
Antigonish	CJFX	DOM-B	580	5,000 DA	$48	$9		C
Bridgewater	CK8W	TC-S	1,000	1,000 DA-N	$27	$5		
Halifax	C8H	TC-B	1,330	100	$24	$9.60[f]		C
Holifox	CHNS	DOM-B	960	5,000 DA-N	$48	$10		W
Holifax	CJCH		920	5,000 DA	$42	$10		C
Kentville	CKEN[b]		1,490	250	$24	$4		
Sydney	CBI	TC-B	1,570	1,000	$24	$9.60[f]		C
Sydney	CJCB	DOM-B	1,270	5,000 D 1,000 N	$48	$11		W
Truro	CKCL		1,400	250	$24	$5		
Windsor	CFAB[b]		1,450	250	$24	$4		
Yormouth	CJLS	DOM-8	1,340	250	$21	$4		W
ONTARIO								
Borrie	CKBB		1,230	250	$27	$5.50		C
Belleville	CJ8Q	DOM-S	1,230	250	$33	$7		C
Brompton	CFJB		1,090	250	$36	$5		
Brontford	CKPC	DOM-S	1,380	1,000 DA-N	$36	$10		
Brockville	CFJR	DOM-B	1,450	250	$24	$4.50		C
Chathom	CFCO	DOM-8	630	1,000 DA	$30	$5.50		
Cornwoll	CKSF	DOM-S	1,230	250	$36	$7.50		J
Fort Frances	CKFI	DOM-S	800	1,000 D 500 N	$36	$5		
Fort Williom	CKPR	TC-B	580	1,000	$44	$8		C
Guelph	CJOY		1,450	250	$24	$5		
Homilton	CHML	DOM-S	900	5,000 DA-N	$75	$18		C
Hamilton	CJSH-FM[e]		102.9[e]	9,200	$24	$4.50		
Hamilton	CKOC	TC-S	1,150	5,000 DA	$60	$12.50		W
Kenoro	CJRL	DOM-B	1,220	1,000	$24	$4.50		
Kingston	CKLC	DOM-S	1,380	1,000	$48	$10		F
Kingston	CKWS	TC-B	960	5,000 DA	$60	$13		W
Kirklond Lake	CJKL	TC-B	560	5,000 DA-N	$48	$8.50		W
Kitchener	CFCA-FM[e]		1,060[e]	3,000	$15	$1.25		
Kitchener	CKCR	DOM-S	1,490	250	$36	$7		C
London	CFPL	DOM-B	980	5,000 DA	$60	$15		W
Niagara Falls	CHVC		1,600	5,000 D 1,000 DA-N	$30	$8		
North Bay	CFCH	TC-B	600	1,000 DA	$36	$7		W
Orillia	CFOR	DOM-S	1,570	5,000 D	$36	$6		
Oshawa	CKLB		1,240	250	$30	$5.50		JH
Ottowa	CBO	TC-B	910	1,000	$54	$21.60[f]		C
Ottowo	CKOY	DOM-B	1,310	5,000 D 1,000 DA-N	$54	$12.50		
Ottowa	CFRA		560	5,000 DA	$52.50	$12		W
Owen Sound	CFOS	DOM-S	1,470	1,000 DA-N	$36	$8		C
Pembroke	CHOV	DOM-B	1,350	1,000 DA	$30	$7.50		C
Peterborough	CHEX	DOM-B	1,430	1,000 DA	$42	$8.50		W
Port Arthur	CFPA	DOM-B	1,230	250	$36	$7		W
Sornio	CHOK	TC-S	1,070	5,000 D 1,000 DA-N	$48	$10		
St. Cothorines	CKTB	DOM-S	620	1,000 DA	$36	$8		JH
St. Thomas	CHLO	TC-S	680	1,000 DA	$42	$9.50		
Sault Ste. Marie	CJIC	TC-8	1,490	250	$36	$7.50		JH
Stratford	CJCS	DOM-S	1,240	250	$27	$6		W
Sudbury	CHNO	DOM-S & FRS	900	1,000 DA	$42	$9		C
Sudbury	CKSO	TC-B	790	5,000 DA-N	$54	$12		W
Timmins	CFCL	FR-S	580	1,000 DA	$36	$8		JH
Timmins	CKGB	TC-B	680	5,000 DA-N	$48	$8.50		W
Toronto	CBL	TC-B	740	50,000	$204	$81.60[f]		C
Toronto	CFR8	CBS	1,010	50,000 DA	$200	$40		C
Toronto	CHUM		1,050	1,000 D	$60	$12		JH
Toronto	CJBC	DOM-B	860	50,000	$150	$60[f]		
Toronto	CKEY		580	5,000 DA-D 1,000 DA-N	$120	$35		
Toronto	CKFH		1,400	250 DA	$67.50	$18		
Windsor	C8E	TC-B	1,550	10,000 DA	$60	$24[f]		C
Windsor	CKLW	DOM-S	800	50,000 DA	$105	$18		C

NETWORKS
TC-8—
TC-S—
Dom-B—
Dom-S—
FR-B—
FR-S—French Supplementary
D—
N—
DA—

[a] Five minutes
rate for CBY, CBC, CBT, and CBN
[b] KEN's sales to of CFAB, rate's for both stations
commercial fm s frequency in metacycles
rate for CHUD CKLC CKRN and CKVD
Fo ire initials for names of Canadian reps of stations
more than one ren ee footnotes at right for full names
re BR H&A SGT, BR BR NBS H&A, NB
BR H&A BR RR H A-C NBS SGT, H&A
H&A BR H&A H&A H B SGT JAH R H&O

U.S. REPRESENTATIVES
CBC—Canadian Broa
DC—Dona Cooke
F&C—Forjoe & C
JHM—J. H. M
HGO—Harlan O
W&C—Weed

...st year) along with their rates, reps, power and frequency

...s' to represent networks and representatives)

City	Call Letters	Net	Frequency (KC's)	Power† (Watts)	Nighttime Rates ½ hr	Nighttime Rates 1 min	U.S. Reps	Can. Reps
...ngham	CKNX	DOM-5	920	1,000 DA-N	$36	$10	CSR	JLA
...dstack	CKOX		1,340	250	$24	$5		OR
PRINCE EDWARD ISLAND								
...harlotte-...wn	CFCY	DOM-B	630	5,000 DA-N	$51	$10	W&C	A-C
...Summerside	CJRW		1,240	250	$24	$5		RR
QUEBEC								
...lia	CFGT		1,270	1,000	$36	$7.50	C5R	OR
...ns	CHAD[d]	FR-5	1,340	250	$66	$13	W&C	OR
...Choutimi	CJMT		1,450	250	$32	$8		OR
...houtimi	CBJ	FR-B	1,580	10,000 DA	$36	$14.40¶	CBC	CBC
...by	CHEF		1,450	250	$28	$6	DC	R&T
...lu	CKCH	FR-S	970	1,000 DA	$68	$14	JHM	OR
...ontiere	CKRS		590	1,000	$33	$8	CSR	JAH
...arre	CKLS[d]	FRS	1,240	250	$66	$13	W&C	OR
...Acme	CKBL	FR-5	1,250	5,000 DA	$40	$10	CSR	JAH
...Melmagny	CKBM		1,490	250	$26	$8		11
...Montreal	CBF	FR-B	690	50,000	$180	$72¶	CBC	CBC
...Montreal	CBM	TC-B	940	50,000	$120	$48¶	CBC	CBC
...Montreal	CFCF	DOM-B	600	5,000 DA	$120	$28	W&C	A-C
...Montreal	CHLP		1,410	1,000 DA	$75	$18	JHM	9
...Montreal	CJAD	CB5	800	10,000 DA	$120	$28	CSR	RTS
...Montreal	CJMS		1,280	5,000	$95	$22	F&C	RTS
...Montreal	CKAC	CBS	730	10,000 D 5,000 N	$150	$33	CSR	OR
...New Carlisle	CHNC	FR-B	610	5,000 DA	$45	$10	C5R	JAH
...Quebec	CBV	FR-B	980	1,000	$54	$21.60¶	CBC	CBC
...Quebec	CHRC		800	5,000 DA	$66	$16	C5R	JAH
...Quebec	CJQC	TC-5	1,340	250	$24	$6	CSR	R&T
...Quebec	CKCV	DOM-5	1,280	1,000 DA-N	$54	$11	W&C	OR
...Rimouski	CJBR	FR-5	900	5,000 DA-N	$48	$12	CSR	HS
...Rivière-du-...Loup	CJFP	FR-5	1,400	250	$27	$7	C5R	OR
...Rouyn	CHRL		910	1,000	$33	$8		R&T
...Sorel	CKRN[d]	FR-5	1,400	250	$66	$13	W&C	OR
...Ste Anne de ...la Paca-...dière	CHGB	FR-S	1,350	1,000 D 250 N	$27	$7	JHM	OR
...St. Georges de Beauce	CKRB		1,400	250	$26	$6		OR
...Témiscamingue	CKSM		1,220	1,000 DA	$36	$8.50		JAH
...Thetford Mines	CHLT	FR-S	900	1,000 DA-N	$55	$11	C5R	JAH
...Thetford Mines	CKTS	DOM-B	1,240	250	$28	$6	CSR	RTS
...Three Rivers	CJSO		1,320	1,000 DA-N	$40	$10	DC	R&T
...Thetford Mines	CKLD	FR-S	1,230	250	$36	$8	CSR	JAH
...Trois Rivières	CHLN		550	5,000 DA	$50	$10.50	C5R	OR
...Trois Rivières	CKTR		1,350	1,000	$48	$10	DC	R&T
...Val d'Or	CKVD[d]	FR-S	1,230	250	$66	$13	W&C	OR
...Verdun	CKVL		980	1,000 DA	$135	$28	DC	R&T
...Victoriaville	CFDA		1,380	1,000 DA-N	$27	$6		R&T
...Ville Marie	CKVM	FR-5	710	1,000 DA-N	$30	$6	CSR	JAH
SASKATCHEWAN								
...Gravelbourg	CFRG		1,230	250	$24	$5		OR
...Moose Jaw	CHAB	DOM-B	800	5,000 DA	$48	$12	W&C	HS
...North Battleford	CJNB		1,460	1,000	$30	$6		HS
...Prince Albert	CKBI	DOM-B	900	5,000 DA	$42	$10	W&C	A-C
...Regina	CKCK	TC-S	620	5,000 DA-N	$54	$13.50	W&C	A-C
...Regina	CKRM	DOM-B	980	5,000 DA-N	$54	$13.50	CSR	RR
...Saskatoon	CFQC	DOM-B	600	5,000 DA-N	$60	$16	12	RR
...Saskatoon	CKOM		1,420	5,000	$48	$10	W&C	HS
...Saskatoon	CFNS		1,170	1,000	$27	$5.50		OR
...Wapous	CBK	TC-B	540	50,000	$132	$52.80¶	CBC	CBC
...Yorkton	CJGX	DOM-B	940	1,000	$33	$7	CSR	10

CANADIAN REPRESENTATIVES

...LA—James L. Alexander
...-C—All-Canada Radio Facilities
...R—Broadcast Representatives
...BC—Canadian Broadcasting Corp.
...AH—Jos. A. Hardy
...&A—John N. Hunt & Assoc.
...BS—Inland Broadcasting Serv.
...M—Paul Mulvihill
NBS—National Broadcast Sales
OR—Omer Renaud & Co.
RR—Radio Representatives
RTS—Radio Time Sales
R&T—Radio & Television Sales
S&T—Stephens & Towndrow
HS—Horace N. Stovin & Co.

CANADIAN STATION REPRESENTATIVES

JAMES L. ALEXANDER
TORONTO: 100 Adelaide St. W. — J. L. Alexander
MONTREAL: Drummond Bldg. — Frank Edwards

ALL-CANADA RADIO FACILITIES
TORONTO: Victory Bldg. — G. F. Herbert
MONTREAL: Dominion Square Bldg. — Burt Hall
WINNIPEG: Galt Building — M. V. Chesnut
CALGARY: Taylor, Pearson & Carson Bldg. — H. R. Carson
VANCOUVER: 198 W. Hastings St. — J. E. Baldwin

BROADCAST REPRESENTATIVES
WINNIPEG: Lindsay Bldg. — A. J. Messner

CANADIAN BROADCASTING CORP.
TORONTO: 354 Jarvis St. — Walter Powell
MONTREAL: Radio Canada Bldg. — Maurice Valiquette

JOS. A. HARDY
MONTREAL: 1015 Dominion Square Bldg. — B. Wells
TORONTO: 67 Yonge St. — Bruce Butler

JOHN N. HUNT & ASSOCIATES
VANCOUVER: 198 W. Hastings St. — J. N. Hunt

INLAND BROADCASTING SERVICE
WINNIPEG: 171 McDermott Ave.

PAUL MULVIHILL
TORONTO: 21 King St. East (Room 300) — Paul Mulvihill
MONTREAL: 1434 St. Catherine St. — M. MacIvor

NATIONAL BROADCAST SALES
MONTREAL: 222 Simcoe St. — R. A. Leslie
TORONTO: Medical Arts Bldg. — Ed Kavanagh

OMER RENAUD & CO.
MONTREAL: 1411 Stanley St. — Omer Renaud
TORONTO: Bank of Nova Scotia Bldg. — Ken Davis

RADIO REPRESENTATIVES
TORONTO: 4 Albert St.
MONTREAL: Dominion Square Bldg. — Wilf Dippie
WINNIPEG: Lindsay Bldg. — A. J. Messner
VANCOUVER: 198 W. Hastings St. — J. N. Hunt

RADIO TIME SALES (ONT.)
TORONTO: 147 University Ave. — Norm Brown

RADIO TIME SALES (QUEBEC)
MONTREAL: 1231 St. Catherine St. West — Ralph Judge

RADIO & TELEVISION SALES
TORONTO: 10 Adelaide St. East — A. A. McDermott
MONTREAL: Windsor Hotel — Andy Wilson

STEPHENS & TOWNDROW
TORONTO: 35 King St. West — Bill Stephens, Ernie Towndrow

HORACE N. STOVIN & CO.
TORONTO: Victory Bldg. — H. N. Stovin, George W. Hellman
MONTREAL: Keefer Bldg. — T. C. Maguire
WINNIPEG: Childs Bldg. — T. Tudor
VANCOUVER: 615 Pender St. — Jim Stovin

U.S. STATION REPRESENTATIVES

DONALD COOKE
NEW YORK: 331 Madison Ave. — Donald Cooke
CHICAGO: 228 North La Salle St. — Fred Jones
BEVERLY HILLS: 111 North La Cienega Blvd. — Lee O'Connell
SAN FRANCISCO: 233 Sansome St. — William Avres
DETROIT: 1323 Penobscot Bldg. — Chas. J. Sheppard

FORJOE & CO.
NEW YORK: 580 Fifth Ave. — Joseph Bloom
SAN FRANCISCO: 593 Market Street — Zonabelle Samson
CHICAGO: Tribune Tower, 435 N. Michigan Ave. — Thomas Cinquina
DALLAS: 9718 Tralee Drive — Hal Falter
LOS ANGELES: 1127 Wilshire Blvd. — Lawrence Krasner

JOSEPH HERSHEY McGILLVRA
NEW YORK: 366 Madison Ave. — J. H. McGillvra
CHICAGO: 185 North Wabash Ave. — Judd Sparling
LOS ANGELES: 638 S. Van Ness Ave. — Fred E. Crawford Jr.
SAN FRANCISCO: 300 Montgomery St. — Al Tewksbury

HARLAN G. OAKES & ASSOCIATES
NEW YORK: 17 East 42nd St. — Arthur Gordon
LOS ANGELES: 672 South Lafayette Park Place — Harlan Oakes
SAN FRANCISCO: 5 Third St. — Burton Beggs
CHICAGO: Pure Oil Bldg. — Paul Elsberry
MINNEAPOLIS: 2647 Bryant Ave. North — J. Frank Johns

WEED & CO.
NEW YORK: 579 Fifth Ave. — Joseph J. Weed, Peter A. McGurk
CHICAGO: 203 North Wabash Ave. — Cornelius C. Weed
DETROIT: Book Bldg. — Bernard Pearse
HOLLYWOOD: 6331 Hollywood Blvd. — Lincoln P. Simonds
SAN FRANCISCO: 625 Market St. — Don Staley
BOSTON: Statler Bldg. — Robert R. Reardon
ATLANTA: Glenn Bldg. — George Swearingen Jr.

CANADIAN STATION REPS, LTD. (was Adam J. Young)
NEW YORK: 477 Madison Ave. — Adam J. Young Jr., Thomas F. Malone
CHICAGO: 55 East Washington St. — William J. Reilly
LOS ANGELES: 6331 Hollywood Blvd. — William L. Wallace
ST. LOUIS: 7 North Seventh St. — Jack Hetherington

CKDA

BRITISH COLUMBIA

More Power . . .

. . . More Promotion

Yes, more plus services for our advertisers!

. . .

Top West Coast promotion man, PHIL BALDWIN, has joined CKDA's growing staff of experts serving you.

NOW .....

5000 WATTS

DIAL 1280

Choose Your Own YARDSTICK!

CHWK

Chilliwack

"BEST BUY"

in Non-Metropolitan British Columbia*

1. Largest 6-7 BBM (16,270 homes Daytime)
2. 83.5% of Listeners (Average of full program week) Next best station 3.9%
3. Lowest Cost per Thousand.

Ask Weed & Co. or All-Canada for CHWK's "Blue Book."

CHWK

"Voice of the Fraser Valley"
Chilliwack, B.C.

*Excluding Greater Vancouver and Victoria.

CANADIAN MARKET

(Continued from page 77)

the constantly increasing sales of autos. An estimated 360,000 cars were sold last year, compared with 292,000 in 1952 and 275,000 in 1951. The increase in sales by lumber and building material dealers seems to indicate a do-it-yourself trend similar to the States. At least one U.S. observer traveling through Canadian suburbs could have sworn he was back in his native heath what with all the outdoor patios and barbeque pits he saw being built. As in the U.S., Canadians are moving to the suburbs.

Figures in the June 1954 issue of the Canadian *Radio-Tv and Appliance Trade Builder* show increased sales in 10 categories and a decrease in one. The decrease was in mechanical ironers, which don't seem to have caught on in Canada, there being only a 4% saturation. The only appliance listed that was less popular was the waffle iron. Less than 1% of the homes in Canada have one.

Radio set sales (including autos) totaled 803,421 units in 1953 compared to 672,919 the year before. These sales were made in the face of Canada's rapidly growing television population. Canadian auto radio sales are a much smaller proportion of total radio sales than in the U.S., where about 38% of all radios sold are in cars. Of the 803,421 Canadian radios sold last year 182,561 were in cars.

Despite the healthy clip of appliance sales there is large market for non-replacement appliances in Canada. About two-thirds of Canadian homes do not have modern type ranges. Nearly one-third do not have refrigerators. Nearly 40% do not have vacuum cleaners.

A look at what's happened to the Canadian market this year shows more money being spent and more money being saved than last year. The increases are moderate and since there has been a parallel increase in population there is probably little, if any, net gain per capita.

For the first quarter of this year total personal expenditures on consumer goods and services came to $3,590 million (Canadian). The first quarter figure for 1953 was $3,478. Total personal savings—always a challenge to the advertiser—were up substantially. During 1954's first quarter the figure was $209 million. The corresponding figure in 1953 was $99 million.

To understand any "market," one must understand its component parts. This is especially true of Canada. The Canadian market breaks down very nicely in two ways, geographically and culturally.

Geographically, Canada can be divided into four or five parts.

At the extreme east are the Maritimes and Newfoundland. Population, about 1,700,000. Its inhabitants fish, mine coal, chop down trees for lumber and paper, do some manufacturing and farming. Besides Newfoundland, this section of Canada consists of Nova Scotia, New Brunswick and the small Prince Edward Island.

Quebec and Ontario are sometimes lumped together under the general heading of Central Canada and sometimes looked at separately. There is good reason to do the latter since Quebec is predominantly French-speaking. Together or apart they are the most important provinces of Canada in terms of population, manufacturing, retail sales, etc. More than 60% of Canada's population live here.

Just as the maritimes can be compared to the New England states and Central Canada to the East Central or Middle Atlantic states (if you want to forget the French), Canada's prairie provinces are like the U.S. midwest. The broad Canadian prairie grows wheat, wheat and more wheat. The landscape is being changed, however, by oil strikes in Alberta, one of the most important developments in Canadian economic history. Population, around 2,700,000.

British Columbia is rugged, like the U.S. northwest. It is the fastest growing section of Canada. It's got fish, lumber, lots of water power. There's also some mining and farming. Population, about 1,250,000.

The Canadian market can also be divided into English-speaking and French-speaking. This is probably a more important way of breaking down the Canadian market than the geographical method.

There are more than four million Canadians whose mother tongue is French. They are as interested in U.S. products as the next fellow but you have to know how to appeal to them. Listen to what the government-owned Canadian Broadcasting Corporation

Canada's Cream of the Crop from Coast to Coast

Canadian stations represented by Donald Cooke, Inc.

"AUGUST 1, 1954"

PROVINCES	MARKET	STATION	AFFILIATION	POWER	FREQUENCY
British Columbia	*Dawson Creek*	**CJDC**	*Trans-Canada*	**1,000**	**1350 kc**
	Nanaimo	**CHUB**	*Independent*	**1,000**	**1570 kc**
	Penticton	**CKOK**	*Independent*	**1,000**	**800 kc**
	Port Alberni	**CJAV**	*Independent*	**250**	**1240 kc**
	Vancouver	**CKMO**	*Independent*	**1,000**	**1410 kc**
	Vernon	**CJIB**	*Dominion Net*	**1,000**	**940 kc**
Manitoba	*Winnipeg*	**CKY**	*Independent*	**5,000**	**580 kc**
Nova Scotia	*Bridgewater*	**CKBW**	*Independent*	**1,000**	**1000 kc**
Ontario	*Brampton*	**CFJD**	*Independent*	**250**	**1090 kc**
	Fort Frances	**CKFI**	*Dominion Net*	**1,000**	**800 kc**
	Guelph	**CJOY**	*Independent*	**250**	**1450 kc**
	Kenora	**CJRL**	*Dominion Net*	**1,000**	**1220 kc**
	Niagara Falls	**CHVC**	*Independent*	**5,000**	**1600 kc**
	Ottawa	**CKOY**	*Dominion Net*	**5,000**	**1310 kc**
	Sarnia Port Huron	**CHOK**	*Trans-Canada*	**5,000**	**1070 kc**
	Toronto	**CKEY**	*Independent*	**5,000**	**580 kc**
Quebec	*Montreal*	**CKVL**	*Independent*	**1,000**	**980 kc**
	Sorel	**CJSO**	*Independent*	**1,000**	**1320 kc**
	Three Rivers	**CKTR**	*Independent*	**1,000**	
Quebec French Radio Group	*Granby*	**CHEF**	*Independent*	**250**	**1450 kc**
	Quebec	**CKCV**	*Independent*	**1,000**	**1280 kc**
	Sherbrooke	**CHLT**	*Independent*	**1,000**	**900 kc**
	Sorel	**CJSO**	*Independent*	**1,000**	**1320 kc**
	Three Rivers	**CKTR**	*Independent*	**1,000**	
	Verdun	**CKVL**	*Independent*	**1,000**	**980 kc**

Represented by

Donald Cooke, Inc.

NEW YORK • CHICAGO • LOS ANGELES • DETROIT • SAN FRANCISCO

says about the subject:

"There are a few things to remember if one is setting out to appeal to the French-Canadian market. The French-Canadian has his own culture, therefore his own tastes, which do not necessarily coincide with other people's tastes. The first time an attempt was made on the radio to advertise to French listeners, commercials were mere translations, or, at best, adaptations of English commercials.

"There was hardly any response and it dawned on the advertisers that though their plugs were technically being delivered in French, they still weren't really speaking the language of the French people.

"Nowadays it is French Canadians who think up French commercials—right from scratch—and the response is what it should be.

"According to the commercial division of the CBC's Quebec region, the commercial success of a sponsored program depends mainly on the quality of the program itself and the tasteful presentation of the product, rather than the frequency of plugs. The French-Canadian is merely repelled by the all-too-common practice of chopping up fine drama, or a variety show, with commercial announcements that are as irrelevant as they are dista-teful.

"Sponsors of French-Canadian shows, keenly aware of this, and anxious to put on good shows anyway, often refuse to use the whole of the commercial time that is offered them: if they are told they must limit their commercials to three minutes, it is not unusual for them to say that three minutes is too much and all they need is two."

Taking due regard of the anti-commercial prejudices often found among CBC personnel, one will find agreement among agencies and advertisers with the general tenor of the remarks above.

Wilf Charland, vice president and radio-tv director of McKim Advertising, Ltd., Montreal, told SPONSOR: "The French are different. They are more conservative than the English-speaking. They resist hard-sell. French commercials must be toned down in comparison with English commercials. But if you hit the French right, they will respond quickly. And it works the opposite way, too."

The English-speaking population, too, resists hard-sell, though not to the same extent as the French. To simplify a very complicated subject, you can roughly describe the English-speaking Canadian as treading the middle ground between British and U.S. influences.

Spence Caldwell, head of S. W. Caldwell, Ltd., one of the largest program packagers and producers of commercials in Canada, says:

"Too many New Yorkers feel that if it is not done in New York, it can't be good. There are a surprising amount of silly ideas about Canada. Except for the big, smart agencies, there is still a tendency to think of Canada as a combination of snow, huskies, eskimos, the maple leaf, beavers and the Mounted Police.

"Crossing an international boundary brings a host of problems. Duty on programs and commercials is a complicated subject and an advertiser can overpay if he doesn't know what he's doing. An advertiser with a certain color package may come into Canada and not realize that his color is already associated with a Canadian product. Prices often have to be different in Canada. Chiclets sell for six cents in Canada, not five as in the U.S. A producer of appliances must be familiar with electrical system. While some areas are changing over to 60-cycle current, most of Canada is run on 25-cycle current.

"It should be obvious, but it sometimes isn't, that you have to come to Canadians to learn about Canada."

So far as air advertising in the Canadian market goes, here's what Donald Cooke, U.S. rep for more than two dozen Dominion stations, says: "There is no advertising medium in this country that can compare in effectiveness and economy with Canadian radio. Radio sets-in-use have actually increased during the past five years in the face of competition by television. The advertiser must remember as well that sets-in-use in Canadian radio is much higher in any given city than in comparable cities in this country.

"I would suggest to American advertisers that they be sure to gear their commercials to Canadians rather than to subsidize his American commercial feeling that it will "sell" Canadians. This is just not true. The Canadian will just not accept the hard-sell of our type of commercial." ★ ★ ★

Rich, untapped market of **KAMLOOPS** awaits you!

Why Buy **Kamloops, B. C.?**

1 It's headquarters for the new $100,000,000 pipeline.

2 A new $10,000,000 oil refinery is being built. This alone will double Kamloops' population within a few years.

3 Kamloops is rich with other industries—cattle, lumber, railroads, agriculture, government seat, tourists.

How can you reach and sell this thriving, untapped market? Buy CFJC! 96.7% of the homes have radio. CFJC DOMINATES with 94.9% of the audience.

910KC * CFJC * 1000 watts

Kamloops, B. C.

WANT TO SELL CANADA?

One radio station covers 40% of Canada's retail sales

CFRB

TORONTO

50,000 WATTS, 1010 K.C.

CFRB covers over 1/5 the homes in Canada, covers the market area that accounts for 40% of the retail sales. That makes CFRB your No. 1 buy in Canada's No. 1 market.

REPRESENTATIVES

United States: Adam J. Young Jr., Incorporated
Canada: All-Canada Radio Facilities, Limited

CANADIAN RADIO

(Continued from page 78)

nadian tv stations on at this time last year, though, of course, border Canadians have been viewing U.S. television for some years now.

A broad study of the effect of tv on radio listening in Canada was undertaken at the end of the last year by Elliott-Haynes. E-H uses the telephone coincidental technique for both radio and tv. The firm studied its November evening audience trends in the Toronto-Hamilton-Niagara area (which is contiguous with Buffalo) from 1941 through 1953.

Here's what was discovered.

For the pre-tv years from 1941 through 1946 radio sets-in-use averaged 35.6%, while for the following six years (1947 through 1952) the figure was 36.9. Last year the figure was 31.6. Thus sets-in-use during November 1953 was four percentage points below the 1941-'46 average and five percentage points below the 1947-'52 average.

This is what was happening.

Before 1953, of every 100 homes 21% of the families were away, 43% were at home and not listening and 36% were at home and listening. During November 1953 the pattern shaped up as follows: 14% away from home, 27% at home and not listening or viewing, 32% at home listening to the radio and 27% at home viewing tv. (The tv figure is a percent of total homes in the area, not just tv homes.)

What does this mean?

Television is building its own audience, the research firm points out. It has recruited its audience as follows: 26% of the tv viewers are recruited from those formerly away from home, 59% of the tv audience comes from those formerly at home but not listening and only 15% come from former radio listeners.

But—

There are more radio homes now. In 1940 there were about 400,000 radio homes in the area measured. In November 1953 the figure was 620,000, an increase of 55%.

The radio audience is actually larger. The 1941-'52 sets-in-use average of 36.3 represents an average evening audience of 187,000. The 1953 sets-in-use index of 31.6 represents an average evening audience of 196,000—which is 4.7% higher.

this is...

IMPACT

in a RICH CANADIAN PRIMARY MARKET

COVERAGE AREA

Population	Class A	Class A & B	Class A, B, & C
Families	300,000	450,000	637,000
No. of Sets (June 1st, 1954)	80,641	162,414	252,611
Retail Sales	28,000	37,700	65,000
	$268,005,000	$499,290,000	$810,949,000

90%

OF SET OWNERS Watch *

CFPL-TV

Effective radiated power — 117,000 watts.

For full details, rates and facilities, contact Weed & Company in U.S.A. and All-Canada Television in Canada.

*From surveys by:

1. Teleratings, Elliott-Haynes Limited, May 30th—June 5th, 1954.
2. Carrier Boy Survey—May, 1954.



*Almost all the audience
All the time!



SELLING and SERVING this 60 MILLION DOLLAR market in South Eastern BRITISH COLUMBIA

*DAYTIME 96.3% OF AUDIENCE
NIGHTTIME 89.9% OF AUDIENCE

MONTREAL
LISTENS MOST
TO
CJAD
NOW
10,000 WATTS

★ FIRST with the news
★ FIRST with sports results
★ FIRST with English speaking Listeners in Canada's greatest metropolis

a CBS affiliate

Representatives:
Canada
Radio Time Sales Ltd.
U.S.A.
Adam J. Young Jr., Inc.

cjad
dial 800

The conclusion by the Elliott-Haynes people that tv is building its own audience is borne out to a certain extent by later figures in a study done by International Surveys. This firm uses a diary panel technique. The figures below compare evening weekday radio and tv audiences in the Toronto and Montreal areas during the first week of May 1953 as against the same week this year.

First, Toronto: During the hours from 6:00 to 11:00 p.m. radio's share of the total radio-tv audience last year ranged from 46 to 72%. This year the figures are 26 to 56%. During every hour, there was an increase in tv's share of the audience in 1954.

However, a look at total radio listening gives a somewhat different picture. From 6:00 to 8:00 there is no change in the percent of radio homes listening and actually a slight increase in the total *number* of homes listening. (The reason there are more homes listening is that the population is larger.)

During the following three hours the decline in radio listening ranges from two to six percentage points. The largest decrease in the radio audience came from 9:00 to 10:00 p.m. when sets-in-use averaged 20% for the five weekdays in 1954 as against 26% in 1953.

In Montreal, where French audience habits predominate, the impact of tv has been greater. The French, apparently, have carried over their love for radio to tv. For May 1953 radio's share of audience in the five hours following 6:00 p.m. is as follows: 98, 93, 82, 76, and 56%. This year the corresponding figures are 95, 63, 44, 37 and 24%.

The actual radio listening homes in Montreal (where 45% of the households have tv sets) during the same five weekday evening hours are as follows:

	During 1953:	*During* 1954:
6:00 p.m.	141,000	185,000
7:00 p.m.	180,000	147,000
8:00 p.m.	154,000	106,000
9:00 p.m.	124,000	59,000
10:00 p.m.	46,000	32,000

It must be borne in mind that the areas measured are the most heavily saturated tv areas in Canada. At present about 20% of the homes in Canada have tv.

Furthermore, these figures cover only evening. Let's take a look at daytime tv. While Canadian tv is confined to the post-5:00 p.m. period, daytime tv from Buffalo gets into Toronto. Though tv's share of audience has increased during every hour of the afternoon in Toronto, total radio listening has actually increased during half of the afternoon. The radio listening habit is apparently strongly ingrained.

Q. What impact has tv had on the radio industry?

A. The impact of tv on the radio industry has been greater than audience figures warrant. There are two reasons for this. In the first place Canadian radio broadcasters have been forewarned and prepared for their upcoming battle with tv from watching the U.S. experience. As a result it is not likely they will be afflicted by that temporary loss of nerve that was so evident in U.S. radio a few years back. In other words Canadian radio is buckling down to the job of competing with tv in many cases before video can do much damage.

In the second place cancellation of U.S. radio network shows which are also piped into Canada has naturally had an effect on the programing and sales picture in Canada. Though their cancellation is premature or unnecessary so far as Canada is concerned U.S. sponsors will not retain them for Canadian audiences alone. The reason is an economic one. Canadian subsidiaries normally get a free ride on U.S. radio network shows piped into Canada so far as programing costs are concerned. They pay only time costs. They could not afford to pay U.S. program costs, which are reasonable for a market of 160 million persons but not reasonable for a market of 15 million.

As an example of how Canadian radio is following the fortunes of U.S. radio, a representative of Horace N. Stovin & Co., one of the important Canadian station reps, visited New York early this year. He spoke to T. F. (Tom) Flanagan, managing director of the Station Representatives Association, George S. Dietrich, eastern manager of NBC Spot Sales, and Norman R. Glenn, publisher of SPONSOR.

Here's what he told the Stovin stations on returning to Canada:

"To sum up the substance of what we learned in New York: Radio, particularly spot radio, is coming back strongly, not so much in spite of tv

competition but because of tv competition." The report noted the heavy demand for daytime periods but called attention to the fact that advertisers are becoming more careful in their radio buying. "To meet this challenge," the report went on. "smart am operators are . . . laying more stress on the local program and activity on behalf of the community. They are displaying *showmanship.* Sales promotion programs are becoming more organized and more effective."

Q. What are Canadian stations doing to prepare for serious tv competition in Canada?

A. Tom Darling, general manager of CHML, Hamilton, Ont., has been bucking tv from Buffalo for four years, yet 1953 was the station's biggest year so far as business is concerned. He told SPONSOR: "You can't fight tv by saving money. We are spending more money on research, programing and promotion. Our program answer to tv is block programing at night. On Monday we emphasize foreign-language programing (Hamilton, a steel city, has substantial numbers of Italians, Hungarians, Polish and Ukranians), Tuesday night is talk night, Wednesday we have a boy-and-girl music format—and so forth." (For further answers to the question above see SPONSOR asks, page —.)

Allan Hammond, manager of CFCF, Montreal, Que., an all-English station, said: "Tv is making radio men go back to work. There is no evidence that Canadian stations are showing any fear. One advantage we have in Canada is that there is less station competition. There are a large number of one-station radio markets. CFCF is devoting more time, money and personnel to newsgathering. We scooped the world with the first official statement from the Foreign Minister of Guatemala after the invasion. Our news editor, Sam Solomon, spoke to him by phone. We scooped the press recently when Montreal police picked up one of the quintuplets, Emilie, who became lost in the city and from that story we found out that another quintuplet, Marie, had left the convent."

CFCF is not alone in its emphasis on news, which is a prime ingredient of Canadian radio programing. CJON, St. John's, Newfoundland, for example, has a larger news staff than the two daily papers in St. John's. The

CALDWELL

OF

CANADA

Distributors

S. W. CALDWELL LTD.

447 JARVIS ST., TORONTO, CANADA

NOW

A MORE POWERFUL SELLING VOICE IN B.C.'S SECOND MARKET

VICTORIA

British Columbia

165,900 people

ready to be sold

more than —

$121,885,400

worth of merchandise

(1953 Estimate Retail Sales)

CJVI

Still 900 kc.

NOW 5000 WATTS

Consistently Moving Merchandise for 300 Local Firms

All Canada • Weed & Co.

station has six local reporters plus 18 stringers in every main center, provides news every hour, 18 hours daily.

As a rule the continuity and news departments of large-market stations are well-staffed.

Q. Is there a special reason for the emphasis on news on Canadian radio?

A. The high percentage of small towns in Canada—nearly half (47.8%) of all Canadian radio homes are located on farms or in cities of 10,000 and under—means local news coverage by daily newspapers is sparse. For example, Jack Pilling, managing director of CHWK, Chilliwack, B. C., says: "Non-metropolitan radio in B. C. is an exclusive proposotion. No non-metropolitan market has more than one station. Few of these areas have daily newspapers, most of them being served by weeklies. Consequently radio is the only daily medium."

Pete McGurk, who heads up Weed's Canadian station rep operation in the U.S., points out: "Estimates show that newspapers reach between 33 and 50% of the households. The newspapers are daily and weekly. The plateau of newspaper coverage drops sharply just outside the city limits for the reason that railroad train schedules are limited and transportation over the highways require quite a bit of time. It is estimated that the average newspaper penetration is about 15 or 20 miles outside the city."

CHAB, Moose Jaw, Sask., reports that the number of radio homes which listen to it six to seven days a week (BBM figures) is greater than the total circulation of all daily newspapers in the province.

CJAT, Trail, B. C., shows these figures: Its daytime circulation averages more than 10,000 homes. Its nighttime circulation averages more than 8,000 homes. The daily newspaper sells about 5,500 copies. Combined weekly newspaper circulation in the area is about 4,500 copies.

The tradition of news coverage in Canadian radio has been dramatized by the work of CHED, Edmonton, Alta., which came on the air early this year. A few weeks after the station's opening, CHED newsmen covered a spectacular fire with their new portable tape equipment, interviewed firemen at the height of the blaze. As the station describes it: "When the last flame had been subdued, the staff returned to the station, picked up new tapes and dashed off to Legal where a gas well was burning and blowing wild."

Q. Is there much out-of-home listening to Canadian radio?

A. As in the U.S. there is no measurement offered which will show how many sets or how many people are tuned in to a specific program out-of-home. However, Elliott-Haynes measures auto listening and listening in public places locally by station twice a year.

The auto listening figures use cars on the road as a listening base. Drivers in 12 key markets are questioned as they draw up to a curb, pull into a parking lot or gas station. Only daytime hours are covered and drivers are asked about their radio listening during the preceding half hour.

Here is the average sets-in-use figure of cars on the road by market during the 8:00 a.m. to 6:00 p.m. period in April 1954. Note the wide range:

Halifax	51.5
St. John	41.1
Montreal (English)	47.5
Montreal (French)	50.9
Ottawa	57.3
Toronto	38.8
Hamilton	31.5
Winnipeg	35.9
Regina	43.9
Calgary	26.0
Edmonton	46.6
Vancouver	49.6

Of course these figures aren't projectable unless the number of radio-equipped cars on the road during various hours of the day is known. E-H tried to find an accurate way of measuring traffic so that the percent of cars on the road to the total number of cars could be figured out and the actual number of people listening estimated. However, the firm's researchers felt there were too many variables involved and dropped the attempt.

The E-H measurement of listening in public places in the same 12 markets covers four kinds of establishments: soda bars, restaurants, barbers and hairdressers. Here's what the January 1954 report shows:

The percent of shops with radios ranges from 33.9 in Vancouver to 72.7 in French Montreal. The all-day average (9:00 a.m. to 6:00 p.m.) sets-in-use ranges from 49.0 in French Montreal to 71.5 in Winnipeg.

Q. How many auto radios are there in Canada?

A. In September 1953, according to All-Canada Radio Facilities, one of the top station reps in Canada, there were 1,899,000 automobiles registered in Canada. Of these, 715,000 were radio-equipped.

This is considerably less than the percentage in the U.S. However, the number of auto radios in Canada is increasing substantially. More than half of all autos sold since 1946 have radios. In 1952 there were 104,035 auto radios sold. In 1953 the figure was 182,561. During the first four months of this year 41,078 auto radios were sold.

An important factor in auto listening is the U.S. tourist. All-Canada Radio Facilities' figures on the U.S. auto tourist subject while not recent are probably applicable today. Here's what they show:

In 1951 the number of U.S. auto tourists reached a peak during July and August. No other months come close to those two summer months in the number of U.S. auto tourists. In July the number was 505,000 cars; in August the figure was 525,000. Furthermore, of the $258 million spent by U.S. tourists in Canada in 1951, $151,600,000 was spent by those traveling by auto.

Canadian stations are seeking to attract U.S. auto listeners. CHML, Hamilton, Ont., has a 3½-hour program every Sunday night called *On the Road;* it is a potpourri of music, news and chatter resembling the many U.S. shows of this type. During this program the usual local and Canadian-slanted news format is dispensed with in favor of news of interest to U.S. travelers. CHML found out that the bulk of U.S. travelers in Hamilton come from Ohio, Pennsylvania and New York so that, in addition to international news, stories from those three states get important play. The program also presents news of traffic conditions on the outskirts of Hamilton and on the roads to Niagara Falls and Toronto.

Q. What are the figures on multi-set radio homes in Canada?

A. According to official government figures as of September 1953, 2,633,000 Canadian homes had one radio, 687,000 had two and 191,000 had three or more. That means that 25% of the

THE MOST POWERFUL PRINCIPAL CITY TV COVERAGE IN THE MARKET!

IN THE DETROIT AREA.

CKLW-TV CHANNEL 9 325,000 WATTS

In the Detroit Area, CKLW-TV with its 325,000 watt power penetrates a population grand total area of 5,416,375 in which 82.7% of all families own TV sets. Of these 1,305,520 TV families 88.2% are covered by CKLW-TV channel 9, or a grand total coverage of 1,151,554 TV families.

CKLW-TV

Guardian Bldg. • Detroit

Adam J. Young, Jr., Inc. National Rep. ★ J. E. Campeau President

IN
BRITISH COLUMBIA'S
FIRST
MARKET
CHUB Nanaimo Offers

1. Lowest Rates
2. Excellent ALL-DAY Vancouver Area Ratings
3. Personality Programming
4. Top Air Salesmen
5. Average of 100,000 letters per month on "TREA$URE CHE$T"—50% from the Vancouver Area

PLUS 10% DISCOUNT
FOR JOINT CAMPAIGNS OVER
CHUB and CJAV

THEY'RE NOT TRYING US
— THEY'RE BUYING US!

CJAV Port Alberni Offers

1. DOMINANT listenership in Vancouver Island's Industrial Heart
2. Rich Mainland Powell River audience—with CJAV as "Home" station
3. More than 80% local business firms as fellow advertisers

PLUS 10% DISCOUNT
FOR JOINT CAMPAIGNS OVER
CJAV and CHUB

See: Stephens & Towndrow
Toronto & Montreal
Donald Cooke Inc.—U. S.
John Hunt—Vancouver

radio homes had two or more radios. It is safe to assume that by this time more than one million Canadian homes have two or more radios. In addition there are a handsome number of portables. Between 1946 and about the end of February 1954 about 245,000 portables were sold.

Q. Is Canadian radio reasonable in cost?

A. As in the U.S., Canadian radio is considered the cheapest way of reaching the mass consumer with the exception of billboards. One of the reasons Canadian radio is so cheap is that U.S. subsidiaries can use U.S. network shows piped into Canada and pay only time and line charges. However, P&G of Canada, a big user of U.S. network shows, is increasing its use of spot radio (or selective radio, as it is called in Canada) because it has found it comparable in cost-per-1,000 to network radio. One of the economies seldom pointed out about network radio in Canada, incidentally, is the bonus audience provided by the government's low-power relay transmitters for areas of bad service. There is no charge for this.

Q. Have there been any changes in government regulations affecting radio?

A. Nothing important has happened this year but the effect of two regulations changed last year by the CBC are just beginning to be felt.

One of the changes permitted the sale of announcements at night, or, to be technical, no longer prohibited them. (In Canada a 15-second announcement is called a "flash" and a one-minute announcement is called a "spot," though the term "spot" is often used to refer to any kind of announcement.)

One reason for the change was the impending shadow of tv competition. The CBC realized that stations would eventually require smaller and cheaper time periods for sale. Besides, the CBC had been selling announcements at night on tv, and private station operators complained that the distinction between radio and tv on this score was illogical and unfair. Previously stations had been allowed to sell to sponsors only complete programs at night and all day Sunday, although some of the shows were short enough to be the equivalent of the program time a sponsor would get if he bought only one announcement.

The sale of nighttime announcements has been going briskly and many stations are doing better than they otherwise would if the prohibition hadn't been dropped. There is a growing use of saturation announcement buying in Canada. Syndicated program sales are also showing an upbeat trend at night. Stations are using them as participation vehicles, especially since the cancellation of some nighttime network shows have left financial gaps in their schedules.

The other important change in regulations last year also had to do with announcements. The CBC prohibits more than four announcements during any 15-minute period and limits the total length of these announcements to three minutes. A station may, with CBC consent, exceed these limits with special announcement programs providing there is a proportionate reduction in paid announcements during other periods.

At first some stations thought this meant they could sell more announcements during prime time and reduce announcements during marginal periods when there wasn't much demand for time, anyway. However, as it turned out, the special announcement programs were meant to refer to the sale of birth and death notices by stations in areas where there is no newspaper coverage.

CBC is now checking stations to see whether they are remaining within the prescribed commercial limits. It has discovered quite a number of stations going over the limits. However, a CBC spokesman told SPONSOR that most of the violations are mild. The CBC has no intention of adopting a get-tough policy. "You can catch more flies with honey," the CBC spokesman told SPONSOR. He made clear, though, that the stations would have to find some way of keeping within the regulations.

Some stations are reducing the length of their announcements and keeping all their advertisers. Others are rotating their advertisers on participation shows so that the sponsors are spread out over the entire length of the show rather than clustered around one supposedly good period.

Q. How do government regulations affect the advertiser?

A. The government, through the

CBC, exercises wide controls over radio (as well as tv). Canada has a half-public, half-private broadcasting industry, somewhere in between the British and the U.S. practice. In addition to owning 20 of the 167 commercial am stations (and eight of the 10 50 kws) the CBC controls all network programing on the three national radio networks.

The three networks are Trans-Canada, Dominion (both English) and the French network. Most of the CBC stations—15 of them to be exact—are on the 40-odd station Trans-Canada skein, four are on the French network and one is on Dominion. The latter, CJBC, Toronto, is a 50 kw and is used as a point of origination for most Dominion programs as well as a device to enforce CBC network program control on the all-but-one private stations on the web.

Government policy, as interpreted by CBC, is to provide Canadians with a broad variety of programs to satisfy minority as well as majority taste. (Under such conditions, Canadian publicly-owned radio cannot be self-supporting and Canadians are taxed to support CBC radio programing.) This limits the number of programs an advertiser interested in reaching large numbers of people would want to sponsor.

It is also CBC poliey to encourage Canadian talent. An advertiser ready to sponsor a Canadian show has a better chance of getting network time than one who wants to sponsor a U.S. show. This also tends to limit advertisers.

Canadian regulations on food and drug commercials are much stiffer than the U.S. Food and drug commercials in Canada must be cleared in advance whereas government policy in the U.S. is to cheek after the fact. In addition to regulations directed against misleading advertising, CBC has definite ideas about what constitutes good taste. It will not permit advertising of such products as depilatories, laxatives or deodorants on the networks or on its stations. However, after clearance of commereials such products are allowed to be advertised on private stations.

Despite these policies and regulations U.S. advertisers are an important segment of Canadian air advertising and actually dominate the commercial network picture.

Q. How much commercial programing is there on Canadian radio?

A. CBC gave these figures for key stations on each of its networks during a sample week in March:

CBF, Montreal (French): Of the 102 broadcast hours, 32 hours and 20 minutes were sold commercially, of which 50 minutes was loeal commercial time.

CBM, Montreal (Trans-Canada): Of the 103 broadcast hours, 19 hours were sold commercially, of which none was local commercial time.

CJBC, Montreal (Dominion): Of the 101¼ broadcast hours, 26 hours and 20 minutes were sold commercially. half network and half loeal. It should be pointed out that the Dominion network does not program during the day.

As an added note on the CBM picture, CBC reported that during a sample week in January 1954 8% of the programs carried were U.S. shows.

On a network basis the amount of commercial time averages about 20%.

Q. What is the public attitude toward government ownership of broadcasting in Canada?

A. As part of a regular survey of public opinion on various matters, Elliott-Haynes questions Canadians on their attitudes toward public ownership of various industries. Here are the public's 1953 answers on ownership of the broadcasting industry:

- Prefer private ownership, 69.1%. This compares with 61.2% in 1952.
- Prefer government ownership, 13.8%. This compares with 17.2% in 1952.
- Prefer part-public and part-private (such as now), 11.9%. This compares with 14.4% in 1952.
- Don't know, 5.2%. The 1952 figure was 7.2%.

There has been a fairly steady increase in the number of Canadians who prefer private ownership of the broadcasting industry since the war. During the war, however, the preference for public ownership was high and for private ownership low. Right after the war, Elliott-Haynes figures showed a high percent of don't knows.

Q. What's the trend in syndicated program sales?

A. There is a definite trend toward the sale of announcements. While some

A VAST CANADIAN AUDIENCE OF OVER ONE MILLION TUNES NIGHTLY TO KGA'S

CANADIAN HOUR

Oil rich Canadians are Spokane's biggest source of bonus business (1/8th of retail trade: Chbr. Commerce 1953)
KGA's 50,000 watt signal is the only advertising medium that fully serves this rich market.



KGA is the only 50,000 watt signal between Minneapolis and the Pacific coast.

KGA

50,000 WATTS ABC

ESTABLISHED 1926
Spokane, Washington

stations, such as CJON, St. John's, Newfoundland (which recently bought 70 packaged shows from All-Canada Radio Facilities, largest distributor of packaged shows in the Dominion), report it's no great problem to interest advertisers in sponsoring their own shows, most of the recent purchases by advertisers, especially in tv areas, appear to be announcements. Many of the shows distributed by All-Canada, which handles Ziv in Canada, and S. W. Caldwell, which now distributes 370 am Programs, are set up for announcement sales.

Stations are buying half-hour and full-hour packages and programing them as strips. The hour shows often have room for 12 announcements. There is also a trend toward using packages for block programing.

The radio package business is completely dominated by U. S.-produced shows. While Canadians have come up with some excellent, professionally-produced transcribed shows, the economic cards are stacked against a profitable Canadian radio program industry. It's the old story of U. S. producers and a big market in the U.S.

By anybody's yardstick...

MORE PEOPLE LISTEN TO

CKRC

THAN TO ANY OTHER MANITOBA STATION

Yes, sir, no matter who measures it, day or night, year in, year out, CKRC dominates the Manitoba scene. And again this year, we're in there with the most powerful schedule, of big-time programs in the area —network, national and local. We'd like to have you with us.

CKRC 5000 WATTS
WINNIPEG 630 KILOCYCLES

Representatives: All-Canada Radio Facilities in U. S. A.—Weed & Co.

CANADIAN TV

(Continued from page 81)

Haynes sets-in-use figures for March through June were 77.7, 74.0, 69.4, 68.6. This is an average for every day in the week and from 7:00 to 10.00 p.m.

Montreal (French): Figures covering the same time and periods as those above were 76.4, 70.0, 68.2, 65.2.

Montreal: International Surveys' sets-in-use for five weekday evening hours (6:00 to 11:00) during May 1953 and 1954 and including both French and English tv homes were: In 1953—3, 14, 40, 53, 48. In 1954—18, 50, 80, 72, 61, showing an increase for every hour.

It should be understood that there was more Canadian programing in May 1954 than during the same month in 1953.

Q. Are U.S. tv shows popular in Canada?

A. They sure are. A look at ratings in four important market areas (Toronto, Montreal, Vancouver and London) during May and June shows practically all the top-rated shows in Canada are U.S.-produced. The Canadians' taste runs pretty close to that of U.S. audiences, too.

Q. How does viewing of Canadian tv stations compare with that of U.S. stations in Canada?

A. As Canadian tv expands and more programing is seen on Canadian tv stations, Canadians are becoming more loyal to their stations where there is competition from the U.S. At the beginning of 1953, Elliott-Haynes Teleratings showed CBLT, Toronto, with about 20% of the tv audience in competition with WBEN-TV, Buffalo. By the end of last year the figure had risen to nearly 39%. During the first months of this year CBLT continued to hold on to about 35% of the audience.

The magnet of U.S. television is still strong, however. In June of this year of the top 10 shows seen in the Toronto-Hamilton-Niagara area, nine were viewed via WBEN-TV.

Q. What is the CBC attitude toward U.S. programing?

A. CBC says: "From the outset it has been the aim of CBC television to present a large proportion of good

Canadian production, while bringing into Canada some of the best programs from the United States and other countries as well." In plain words, CBC would like to have as much Canadian-produced programing with Canadian talent as possible. In the opinion of private broadcasters, CBC is now in the position of having to swallow more programing from the U.S. than it really wants to.

Although the consensus among advertising people is that CBC policy toward U.S. is more lenient than it started out to be, there is still plenty of dissatisfaction with CBC programing policy. One of the reasons Colgate, P&G and Lever, Canadian radio's biggest advertisers, are not in tv yet, is because they don't like CBC program policy.

According to a CBC spokesman, if there is any impression that CBC started out with a tough attitude toward U.S. programing, the reason is this:

"When Canadian tv first opened up, agencies rushed to CBC, urged the CBC to fill up the schedule with the vast amount of U.S. programing available. Since we started out with our own programing from scratch it would have been very easy to do that. However, if U.S. programing was brought in in quantity it would have been difficult to push it off the schedule and if we left it on the schedule there wouldn't be any available time for Canadian programing and talent and the kind of programing for minority tastes that we are required by government policy to produce.

"If there is more U.S. programing being brought in now, the reason is probably that there is more tv time available."

Much dissatisfaction seems to be aimed at CBC's apparent priority for programing on the network and CBC-owned stations. The priority is this: Canadian live programing gets first crack at a time period, then Canadian film, then U.S. live, then U.S. film. It doesn't always work as mechanically as that but it obviously makes the U.S. program syndicator low man on the totem pole.

Canadian distributors of U.S. syndicated film are hopeful, however, of getting more business in the future. One distributor said the percent of U.S. live and film shows on Canadian tv may be at a new high this fall. As more private stations come on the air video advertisers will find themselves having an easier time spotting film shows. It will be easier to get U.S. film shows on private stations than on CBC stations.

CBC may be easing up in its film policy. Stuart McKay, general manager of the All-Canada radio and tv setup, said that it had screened a number of Ziv shows (which it distributes) for the CBC and the government agency had found them "not unacceptable." CBC is definitely interested in bringing in the top U.S. tv network shows, and *Dragnet* (sponsored by S. C. Johnson and Elna) appears set for Canadian tv in the fall.

Q. Are advertisers interested in Canadian tv?

A. Despite the implications of the foregoing paragraphs, advertisers are flocking to get on Canadian tv. CBC tv was practically sold out in July for the coming fall season. Stuart McKay told SPONSOR last month: "A year ago there were less than 10 clients on Canadian tv, now there are about 100. Of course, there are more stations on now but there is definite eagerness



BEST

NON-METROPOLITAN

BUY

IN

B. C.

All day averages
sets-in-use 44.1%

95% of listeners

41.9 program rating

CKOK

PENTICTON, B. C.

Maurice Finnerty
Managing Director

Roy Chapman
Station Manager

Representatives
Don Cooke, USA
Paul Mulvihill, Canada

among many advertisers to get in tv."

A lot of tv money that had been floating around and couldn't find a port in tv has already returned to radio. The word "returned" is not accidental since some of the money earmarked for tv was taken from radio.

Here's some idea of what's going on at private stations:

In Hamilton, CHCH-TV, though caught in crossfire of tv signals from Toronto and Buffalo and though it has been on the air only since 7 June, reported in July it had more business booked for the fall than any other private station. Hamilton is located in the center of the most heavily-saturated tv area in Canada. CHCH-TV breaks down its business on the books as follows: 60% national and 40% local. In addition it has about 60 accounts in outlying areas. The station feels its signal gets better mileage than other signals of comparable strength because of the high-gain home antenna installations originally put up in Canada to catch Buffalo.

Q. What's the size of the interconnected network?

A. By the end of the year, the interconnected tv Canadian network will extend from Quebec City in the east to Windsor (across the river from Detroit) in the west. About 11 or 12 stations will be linked. CBC has asked for quotations for the cost of microwave relay links to the West Coast and to the Maritimes. There are no target dates set for building of these new links. As a matter of fact, the government as yet has not appropriated the money. The CBC told SPONSOR that one of the things to be settled is to what extent advertisers will share the cost of a transcontinental interconnected network which, because of Canada's vast distances (and smaller population) will cost more per-1,000 tv homes than it does in the U.S.

Charges for the present, relatively compact interconnected network run to $225 per half hour for a hookup of eight stations. To bring in a live show from the U.S. via the Buffalo-Toronto link is another $72. A hookup consisting of only Montreal and Toronto cost $96. Discounts run up to 10%.

CBC provides a kine service to its non-connected affiliates, both public



more national advertisers use CKWX Vancouver than any other station in British Columbia

first in Canada's third market

CKWX radio

REPS:
Weed & Company
All-Canada Radio Facilities Limited

5408

and private. A coast-to-coast Canadian tv hookup can be put together on special occasions. The British Empire and Commonwealth Games, held in Vancouver during the first week of August, were telecast from CBUT, Vancouver, transmitted by closed circuit across the U.S. from Seattle to Buffalo, where the signal reentered Canada. Special facilities were constructed to link Vancouver to Seattle.

Q. What about uhf?

A. As long as it is government policy to have only one station per market, there is no need to allocate uhf channels. When tv is really opened up in Canada, and no one knows exactly when that will be, it is possible that uhf stations will be licensed.

Q. What about color?

A. Canada is watching and waiting to see what will happen in the U.S. There is not likely to be any color tv in Canada until the problem of an economical and large enough tv tube for home sets is solved and the present technical logjam broken. While Canada has not officially okayed any color signal specifications, there seems every likelihood it will go along with the U.S. NTSC specifications.

Q. What are tv costs like?

A. For most shows the tv cost-per-1,000 is higher than the U.S. average. One of the reasons the Big Three soap firms are keeping away from tv is the cost. Howard Whiting, manager of broadcast advertising and production for P&G of Canada, told SPONSOR that while tv is becoming more attractive in terms of cost the price is still not justifiable, especially the cost of talent in terms of tv homes reached. Wilf Charland, vice president and radio-tv director of McKim Advertising, said, in a rough estimate, that average tv costs-per-1,000 may go as high as three times the U.S. average. This does not apply to a number of high-rated shows, he said, pointing to the popular French tv situation comedy, *La Famille Plouffe*, which gets ratings in the 80s.

Q. What are U.S. films selling for in Canada?

A. As in the U.S. prices for film are not always easy to pin down. Estimates are that they are averaging about 100% of the card rate, which is pretty close to the U.S. figure. (Roger W. Clipp, general manager of WFIL-AM-TV, Philadelphia, recently said the average film cost in the U.S. is 86.2% of the time costs.) As in the U.S. there is a great spread in prices.

It is reported that S. C. Johnson and Elna are bringing in *Dragnet* to Canada at 125% of the card rate in a two-year deal. The show is considered first run in Canada although it has been seen from Buffalo. Avco of Canada almost made a deal with Desilu Productions, through its agency, E. W. Reynolds, to bring in *I Love Lucy*. Desilu was asking $500,000 for a three-year deal involving 117 films. This figure comes to about 200% of the card rate for about 20 stations, which is the number the agency expects to be on the air by next Christmas.

The interesting part of this story is that the deal fell through, not because of the asking price, which is pretty high for Canada, but because of some internal Avco matter. If the deal had been consummated, Avco would probably have paid less than $500,000—perhaps $400,000 or $450,000.

Taking the 200% of the card rate figure, it would mean that the program cost of *I Love Lucy* on Toronto, for example would be $900. Assuming it got a rating of 60, or the equivalent of

CKCW Moncton, N.B.

"Twenty years in Community Service"

CKCW-TV Moncton, N.B.

Only centrally located tv in the four Maritime Provinces

On the air by December 1



Moncton Broadcasting, Ltd.

F. A. Lynds, President & Managing Director

200,000 homes, the program cost-per-1,000 homes would be $4.50 and total time and talent almost $7.

Q. What should the advertiser know about bringing syndicated film into Canada?

A. Once you start crossing international boundaries, you've got problems. You can always figure the guy on the other side looks at things a little different than you do, not to mention the matter of customs. If you don't know anything about Canada and Canadian customs make sure you get an expert to handle the matter.

Spence Caldwell, head of S. W. Caldwell, Ltd., whose business is mostly devoted to importing and distributing tv and radio programing, gives a few tips:

It is usually better to ship the tv film show without commercials. The value for purposes of levying duty, according to Canadian customs, is the fair market value as sold in the U.S. but not less than 8c a foot nor less than the importers' purchase price. Normally the film is valued at print cost since no true or outright sale is involved. The result is that customs automatically raises the value to 8c a foot. A half-hour film will cost about $30, including all charges.

Canadian customs are exacting in their requirements and it is better to put too much information on a customs invoice than too little and have the goods delayed.

Since food and drug commercials have to be approved by the Department of National Health and Welfare, advertisers naturally do not want to pay duty on them and then have them rejected. If film commercials are shipped in labeled "FOR REVIEW PURPOSES ONLY" the duty is less. A commercial of 100 feet of film so labeled would cost $1.65 at the border.

Q. Are there any problems in producing tv commercials?

A. Except for a few hep agencies and commercial producers, there has not been too much experience with producing live commercials in Canada. Says Bob Reinhardt of CFPL-TV, London:

"In most cases we are writing the spots because very few agencies have writers who know anything about tv production—and this is a must. Most spots being turned out today are too wordy. The picture isn't telling the story. Writers seem to feel that the entire 60 seconds must be filled with words."

There is a brisk business in "Canadianizing" U.S. film commercials. This is often a matter of keeping most of the video portion and changing the audio portion. All-Canada Television and S. W. Caldwell are active in this field. ★★★

CANADIAN ROUND-UP

(Continued from page 83)

Early-morning habits

CJAT, Trail, B.C.: The station made a survey of rising habits in its area, pinpointing about 4,000 workers or 80% of the day shift workers at the Consolidated Mining and Smelting Co. plants at Trail and Warfield. They begin work at 8:00 a.m. In a study of five towns in the area, CJAT found out that the number rising at 5:00 a.m. were much larger than the number rising at 6:00, even where workers were only a mile or two from their plant. As a result, CJAT moved back its sign-on to 5:00 from 6:00 a.m. starting last January.



Why sell CANADA with Radio?

It's simple—*no other medium covers Canada like radio.* In fact, 96.6% of all Canadian homes are radio homes. That's why, to sell Canada, you *must* use radio.

And that's also why, more and more advertisers are selling Canadians through the versatile services of All-Canada than ever before. Because north of the border, All-Canada Radio Facilities offer advertisers a selective choice of stations, times and adjacencies in 28 key Canadian markets.

To sell Canada you *must* use radio. To sell Canada *effectively* you must use All-Canada Radio Facilities.

CHWK—Chilliwack
CFJC—Kamloops
CKOV—Kelowna
CKPG—Prince George
CJAT—Trail
CKWX—Vancouver

CJVI—Victoria
CFAC—Calgary
CJCA—Edmonton
CFGP—Grande Prairie
CJOC—Lethbridge
CHAT—Medicine Hat

CKBI—Prince Albert
CKCK—Regina
CKRC—Winnipeg
CJSH-F M—Hamilton
CKOC—Hamilton
CJCS—Stratford

CKSO—Sudbury
CFRB—Toronto
CFPL—London
CKLW—Windsor
CFCF—Montreal
CFCY—Charlottetown

CFNB—Fredericton
CHNS—Halifax
CJLS—Yarmouth
CJCB—Sydney
CJON—St. John's

For complete information, write phone or wire:

ALL-CANADA RADIO FACILITIES LIMITED

VANCOUVER • CALGARY • WINNIPEG • TORONTO • MONTREAL

Radio sells 17,000 gladiola bulbs

CFPL, London, Ont.: W. A. Jenkins Seed Co. has a 15-minute gardening show every Wednesday. On 2 June the firm plugged its gladiola bulbs, which were not moving because of the cold, wet May and had become overstocked. By Saturday 13,000 of the bulbs had been sold and the firm was out of stock by the following Saturday. The 15-minute show cost Jenkins $36. At 35c a dozen the 17,000 bulbs sold for $495.60.

Birth announcements program

CKOM, Saskatoon, Sask.: The familiar program of birth announcements was given a new twist by CKOM recently. The new twist involves a new title—*Who's New in the Nursery:* a theme song—Desi Arnez' "There's a brand new baby at our house"; and a new background — supposedly Saskatoon Hospital but actually only sound effects. Red Alix, one of the station personalities, plays the part of the doctor and one of the girls in the office plays the part of the nurse. The format: "Doctor" Alix ascends the hospital stairs, stops at the nursery and taps at the window to attract the nurse. She comes to the door and the pair talk about babies and so forth. In the background are hospital sounds.

Give-away shows perk up sales

CHUB, Nanaimo, B.C.: Burns & Co., Ltd., canned meat manufacturer, bought a 10-minute segment of CHUB's give-away show *Trea$ure Che$t* in January five times a week plus a segment of the give-away show *Name the Famous* on CJAV, Port Alberni, B.C. Advertisers get a 10% discount for buying both stations. After three months the sponsor reported a 100% increase in sales in the Nanaimo area and a 75% increase in the Port Alberni area. Average daily cost on CHUB was $18.27 and on CJAV, $12.29.

$1200 in furniture for $31.80

CJVI, Victoria, B.C.: Humber Bros., furniture company, runs a regular schedule of advertising on CJVI. Recently, the firm advertised a huge shipment of mattresses. Bruce Humber reported that before the first newspapers containing his ad on the mattresses had hit the street more than half the shipment had been sold. Humber credits CJVI with selling more than $1200 worth of merchandise in less than 36 hours during the promotion. Time and talent cost: $31.80.

Radio versus newspapers

CFQC, Saskatoon, Sask.: A local sponsor wanted to test radio, spent $49 on CFQC and the same amount on newspaper ads during a week's survey last fall. Every sale was checked to find the source of the buying impulse. Results showed that $1,172 resulted from the radio campaign and only $78 from newspaper advertising. CFCQ reports.

Spends $150, gets $15,000

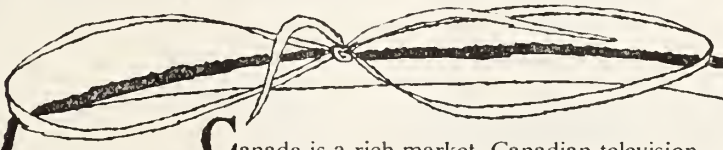
CHML, Hamilton, Ont.: Stan Rowe Furniture Co. bought a considerable amount of merchandise at a Toronto furniture show and aimed to sell it quickly. The firm spent $150 in a three-day campaign on CHML, from 21 through 23 January. Not only did it sell the furniture purchased at the show but a lot more as well. In three days the account moved $15,000 worth of furniture.

Auto ads are .2% of sales

CKBW, Bridgewater, N.S.: Bridgewa-

ALL-CANADA TV

Wraps up Canada in ONE package!



Canada is a rich market. Canadian television is selling—and growing—in a big way. Whether your sales strategy is based on local markets or national distribution, TV is the answer, so—call your ALL-CANADA TV representative. You'll get a complete "one-stop service" from planning to screening . . . without hitch or headache.

STATIONS

- CKSO-TV—Sudbury
- CHCH-TV—Hamilton
- CKCK-TV—Regina
- CHCT-TV—Calgary
- CHEX-TV—Peterboro
- CFPA-TV—Port Arthur
- CFPL-TV—London
- CHSJ-TV—Saint John
- CJCB-TV—Sydney
- CKWS-TV—Kingston
- CKLW-TV—Windsor

Now in operation

SHOWS. Proven audience-building package (TV) shows in ¼ and ½ hour vehicles available at budget prices.

STUDIO TELESCRIPTIONS—currently producing outstanding results for National Advertisers on many Canadian Stations. Yours exclusively through All-Canada TV.

FACILITIES. Complete facilities for the production of TV commercials from storyboard through to released prints.

ALL-CANADA TELEVISION

CANADA'S FIRST TELEVISION SERVICE ORGANIZATION

VANCOUVER • CALGARY • WINNIPEG • TORONTO • MONTREAL

ter Motors, Ltd., was new to radio and started on the station on a trial basis. Firm began advertising 1 February on CKBW. By the end of May the sponsor reported than 70% of his sales were due directly to radio advertising. No outside salesmen were used and no other form of advertising was used. The sponsor's ad cost was less than .2% of his gross sales.

French listeners build own station

CFRG, Gravelbourg, Sask.: "Radio station CFRG," says Dumont Lepage, its manager, "was built by the 23,000 people of French origin living in southern Saskatchewan, who have contributed $150,000 for this purpose. The station broadcasts in the French language only and is on the air 16 hours a day. This station is owned and operated by its own investors, who are also its regular listeners."

Station swaps ads with stores

CFRN, Edmonton, Alta.: The station sets up store displays for sponsors of its *Detect and Collect* show, a Casino-type show in which listeners answer riddles with proof-of-purchase and win big prizes. In exchange for premium position in the store CFRN promotes the program and products with announcements naming the store in which they are being featured. Says station publicity director, Isobel McDonald, "We feel with the high demand for space for competitive products we give our sponsors a chance by exchanging a little free advertising with the grocer who cooperates with us."



Canadian farmers' habits

CFAC, Calgary, Alta.: Don F. McLean, CFAC farm director, distributed questionnaires in the station's primary coverage area. Based on a sample of returns, here is what he found out about when farmers get up and go to bed: During the summer 71% get up between 5:00 and 6:00 a.m. and 76% go to bed between 10:00 and 11:00 p.m. During the winter 78% get up between 6:30 and 7:30 a.m. and 67% go to bed between 10:00 and 11:00 p.m.

Tire firm uses 99% radio

CFCY, Charlottetown, P.E.I.: O.K. Rubber Welders built a thriving tire re-capping business within six months putting 99% of its ad budget on radio and all on CFCY.

Tips to U.S. advertisers

CJOY, Guelph, Ont.: W. Slatter, station manager, passes on these tips about Canadian radio: "Regarding Canadian radio from an American advertiser's standpoint, these points are worth noting. Flashes in Canada are only 15 seconds in duration. We receive them from the states running 20 to 30 seconds. Further, on many occasions different copy should be provided to sell the Canadian market instead of just location changes on American copy. Canadian copy with Canadian announcers and pronunciations might, in many instances, do a better job."

Canadians like guessing games

CJLS, Yarmouth, N.S.: If the popularity of Casino- and Fiesta-type shows were not enough evidence of the Canadians' fascination with guessing riddles, here's more: CJLS ran a popular guessing program called *Professor Ponders*. One night guessing activity

reached a high point when the Yarmouth exchange clocked 1700 busy signals for the radio station during the 15-minute show. (There are 2500 subscribers to the exchange.) Some of the operators became hysterical and had to be removed from the board. The telephone company pleaded with the station, then warned. Finally, CJLS removed the show.

Drug store Easter campaign

CJOB, Winnipeg, Man.: Harman's drug store reluctantly tried an Easter campaign after a bad experience on radio some years back. The store scheduled 26 announcements from 10 to 17 April. An Easter jingle from the CJOB library preceded each spot. Main item promoted was Laura Secord candies and store tied in to radio campaign with counter and window displays. Result: stores sales were 10% higher than previous year, which was a top Easter sales year, and, for the first time in many years, Harman's sold out their complete stock of Laura Secord candies.

Special campaign for radio sets

CJOC, Lethbridge, Alta.: This southern Alberta station runs a special "Summertime is Radio Time" campaign in May especially tailored for clearance of radio sets. The campaign consists of (1) a full page daily newspaper ad for 13 days, (2) ads in 12 weekly newspapers, (3) window streamers for dealers, whether or not they participate in campaign, (4) summertime snack recipe folders, (5) special jingles to promote extra radios, portables and auto radios, (6) prize for dealer with best-dressed window and other promotional ideas.

Radio moves rubber tires

CKY, Winnipeg, Man.: Reluctant to believe radio could do a selling job on automobile tires, a local firm ran a test campaign using a daily 10-minute newscast followed by a five-minute sportscast. In order to determine listenership, a rubber tire ashtray was offered. The day immediately following the first broadcast 147 letters were received from 14 postal divisions in Manitoba. At the end of the first week of sponsorship the firm reported that the program had paid for itself in di-

(*Please turn to page* 142)

IF YOU HAVE
THE GOODS
CHRC
HAS THE BUYERS

TOP FRENCH RADIO VOICE IN QUEBEC AREA

CHRC

Coverage: 250,000
French radio homes.
For availabilities and rates,
write, phone or wire our
representatives:

CANADA: Jos. A. Hardy
& Co., Ltd. U.S.A.:
Adam J. Young Jr., Inc.

LEADER
IN EVERY SURVEY

• DAYTIME • NIGHT TIME • AREA
• EARLY MORNING AND LATE EVENING
• CAR RADIO • OUT OF HOME
• B.B.M.

900 CHML

THE SHOWMANSHIP STATION
HAMILTON — CANADA

REPRESENTATIVES:
Stephens & Towndrow, Toronto
National Broadcast Sales, Montreal
Adam J. Young Jr., Inc., U.S.A.
John N. Hunt Assoc., Vancouver

TV DICTIONARY

(Continued from page 44)

FAST MOTION Speed the film through the camera in slower than the standard rate, resulting in action appearing faster than normal when the film is projected at the standard rate. (See Slow Motion.)

FAT Meaning to have sure-fire jokes, easy lines to deliver, or simple sound effects.

FAVORING SHOT A close shot where two or more actors appear and one is favored.

FCC Federal Communications Commission. Federal authority which licenses tv and radio stations, assigns channels and frequencies.

FEARLESS DOLLY Flexible motion-picture boom-type dolly, offering limited elevation of camera on short boom. A trade name.

FEDERAL TRADE COMMISSION A governmental agency appointed by the President to prevent unfair methods of commerce, to aid in enforcing anti-trust laws and to investigate business practice and management.

FEED To transmit a tv show to stations or groups of stations.

FEED BACK The squeal or howl resulting from accidentally closing the inbound and outbound ends of an electrical circuit, or from an improper mike setup.

FIDELITY The exactness with which a television or radio transmission system reproduces sound or picture on the receiver.



FIELD (1) Program-wise: Area of set or scene covered by the camera as seen on the receiver tube, depending on the type of lens and distance of the camera from the scene. (2) Refers to one set of scanning lines making up a part of the final picture. In present standards pictures are transmitted in two fields of alternating lines which are interlaced to form a 525-line picture at the rate of 30 complete pictures or frames per second.

FIELD PICKUP or REMOTE The transmission of out-of-studio events by a mobile unit and cameras. (See Memo.)

FIELD SEQUENTIAL SYSTEM The incompatible or non-compatible color tv system originally approved in 1950 by the FCC. Rejected later for the Compatible color system. (See special Color Section.)

FILL Cue to insert added material.

FILLER LIGHTS, FILL LIGHTS, FILL INS or FILLS Subsidiary lights used to fill in shadows; lights to build up shadow illumination. Ratio of key light to filler light establishes the lighting contrast of a scene.

FILL-IN LIGHT Spots or lights used to soften shadows; about half the intensity of the main or key light.

FILM (1) A flexible transparent support coated with a light sensitive emulsion. (2) A processed strip of such material containing a series of photographic images. (3) A motion picture.

FILM BIN Large container used for unrolling film while cleaning or editing.

FILM CAMERA CHAIN Complete series of equipment used to present films on television, consisting of iconoscope camera, camera control and shading desk and one or more projectors. Frequently a slide projector is mounted beside the film projector so that station announcement slides may be shown over same circuit.

FILM CEMENT Solution of acetone or acetate painted on scraped celluloid to join two sections of film.

FILM CLIP A film sequence inserted into a live telecast or integrated with live action. Or a short length of film cut from a longer sequence. Also stock-shot, or library shot.

FILM COLOR (See special Color Section.)

FILM COMMERCIAL Advertising message placed on film for projection over the film facilities of television station. (See SAG Rates.)

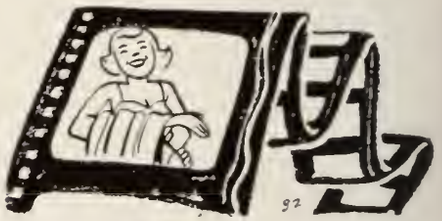
FILM CUE Perforation in film to indicate a time remaining.

FILM HORSE Shaped like a towel horse; on its horizontal bars are headless nails for hanging film while editing.

FILM GATE Opening in front of projector or camera lens across which the scene or film passes as it is exposed or telecast. Also called picture gate.

FILM INFORMATION Sixteen mm films: 40 frames in each 16 mm foot of film (1440 frames per minute of film). Projection time at sound speed for this is slightly over one and a quarter seconds. No scene should be shorter than a foot unless for special effects. Photograph and project at 24 feet per minute or 16 frames per second. To figure film footage for titles, allow one word per 12 frames or pictures. Average length for fades 48 frames or pictures; allow 48 frames for lap dissolves. Takes three minutes to warm up 16 mm projector. Eight-second roll cues are necessary on 16 mm sound film. Average word allowance for non-technical subjects on 16 mm film is four words per foot. Voice must be two seconds shorter than the action.

FILM STRIP A sequence of several 35 mm frames shown individually. Also called slides.



FILTER A sound effect used to give a voice or sound a quality different from the normal studio sound, such as a voice heard from a distance, over a telephone, or the sound of a radio.

FILTER MIKE Microphone rigged to give special effect of voice coming through telephone receiver or other varied effects.

FILTERS Tv lens filters used to eliminate or reduce glare, or a portion of light spectrum.

FINDER A camera device, adjustible while the film is being exposed, to show what field the lens is cutting.

FIRE UP Direction to film man to warm up projector. Takes approximately three minutes for 16 mm, five minutes for a 35 mm. An eight-second roll cue is necessary on 16 mm sound film. Faster roll cues are possible on 35 mm sound and all silent film.

FIRST-GENERATION DUPE A reverse print made from a reverse original, used to produce other prints known as second-generation dupes.

FISH BOWL The clients' observation booth with tv monitors sometimes overlooking the tv studio.

FISH HIM OUT Slang for send the boom down to pick up sound, but don't get boom or mike in picture.

FIXATION Directing and focusing the eye or both eyes upon a certain point.

FIXED INSTALLATION Permanent set such as kitchen, newsroom.

(Please turn to page 114)



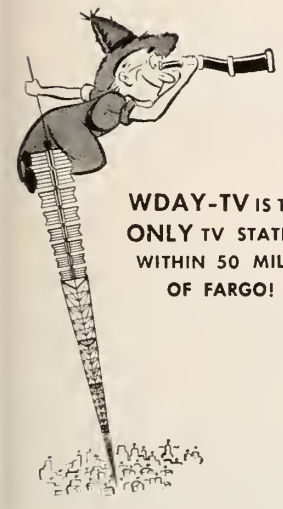
EVERYONE AT WDAY-TV LOVES THE TAX ASSESSOR!

Ordinarily you catch us billing and cooing with the Tax Assessor about as often as you see us playing around with a bunch of wildcats. . . .

This year it's different. In May we asked the City Assessor if he could check Fargo's Personal Property Tax rolls and tell us the number of television sets in Fargo. Nobody *lies* to increase his taxes! *And 65.5% of all Fargo families told the Assessor they own television sets!* And remember, that was back in May, 1954—*less than a year after we went on the air!*

We do a pretty fancy job in the rest of our coverage area, too. Twenty miles from Fargo the TV saturation is 52%—fifty miles away it's 28%—*and seventy miles away it's almost 20%!*

Ask Free & Peters for all the facts on WDAY-TV—the *only* TV station in the rich Red River Valley.



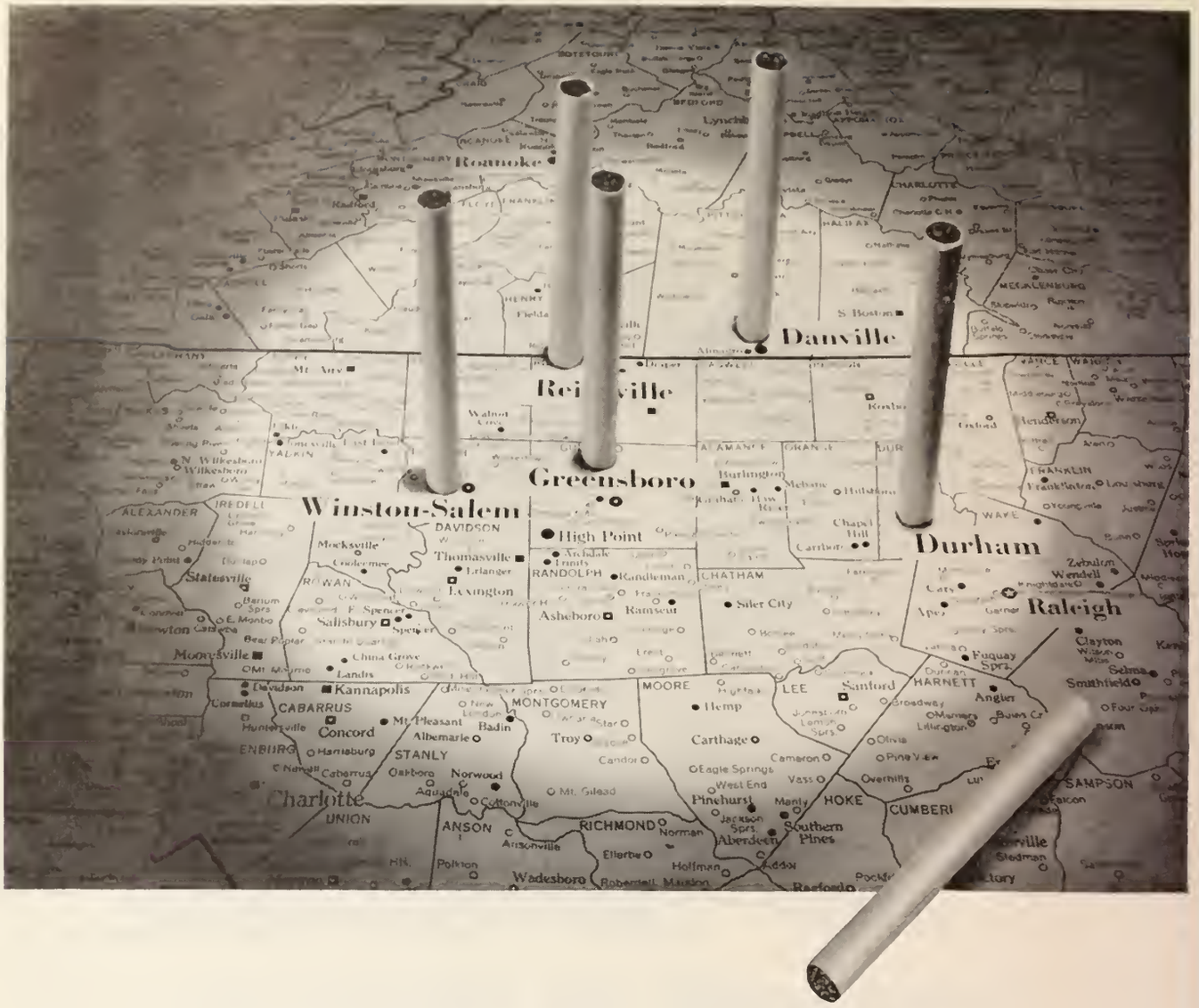
WDAY-TV IS THE **ONLY** TV STATION WITHIN 50 MILES OF FARGO!

WDAY-TV

FARGO, N. D. • CHANNEL 6

Affiliated with NBC • CBS • ABC

FREE & PETERS, INC., *Exclusive National Representatives*



here's a king size market

The tobacco industry is 'king size' in the Prosperous Piedmont. Planter and producer combine to make the Piedmont section of North Carolina and Virginia the world's largest producer of tobacco and tobacco products.

Payrolls are 'king size' too. The 1,700,000 people reached by WFMY-TV spend two billion dollars each year. They make up a lucrative agricultural-industrial region that is one of the top television markets in the nation. *Only* WFMY-TV reaches this entire Prosperous Piedmont.

To get 'king size' sales in this 'king size' market, **call your H-R-P man today.**

wfmy-tv

Channel 2

GREENSBORO, N. C.

Represented by

Harrington, Righter & Parsons, Inc.

New York — Chicago — San Francisco

CBS

Basic Affiliate



TV COMPARAGRAPH OF NETWORK PROGRAMS

Nighttime 23 August 1954

SPONSOR

SUNDAY

	Du Mont	NBC
6:00		Meet the Press Pan Amer World Airways JWT all wks Reese Cooper: DL St Georges & Kayos $3500 Roy Rogers Gen Fds: grape bfts, post toasties 62ftly F B&B $22,000
6:30		
7:00	College of Musical Knowledge Tuni Co 10ftly (People Are Funny tel 9/19) Bunnett $11,000	
7:30	Author Meets Critics NY L	
8:00	Opera Cameos tel 10/17 NY co-op L	Mr. Peepers Reynolds Metals 60NY L (2 wks in 4) (mo bet) Geeds $10,000
8:30		
9:00	Colgate-Palmolive Comedy Hour Colgate 24NY 52ftly (8 wks in 1) 8:30 Easter $70,000 Spectaculars 2:30 fl (1wk full) Reynolds Metals Burkhonan Hazel Bishop Raymond Spector Sudsworth Corp Perlm-Paus 26NY all 9/2	Sky King Daisy Fdts: pear nan peanut pre 21NY L McE $10,000 Voice of Firestone Firestone Tire & Rubber 52NY L B&J $18,000
9:30	Firstlt. Marth Theatre Hemicillin NY L 8 0	Dorns & Allen Carnation Co 26ftly all m F (Ex W late bell) Goodrich tires 62ftly alt m F DBDO $25,000 Talent Braun Thos J Lipton, Inc. soup mixes; Lipton dessert 52NY L Y&R $20,000
10:00	Theatre Zoo NY L	Rocky King, Det Chelsea Items DFS (see bell) Pharmaceuticals BDX 26NY L Cohen $9000 Plisterfohnsman 26NY L NY 14,000
10:30		
11:00	Love Story (tentative) NY L Better Living Tv Theatre NY F	Goodyear TV Playhouse 9 10 Goodyear Tire & Rubber 52NY all wks Philtro TV Phyto Hither-Thyn, radio, TV aids, tonics, ferris 39NY 84L all wks Hutchins $32,000
11:30		Boxing from Eastern Parkway co-op NY 9:30-11 L
12:00	Sat Nites Sport'l Events: psyto supplement 26NY B&B $1250 No network programing	Lorretta Young Show PAG Hdc, Hll 26NY F B&B $30,000 The Hunter R. J. Reynolds Tobacco, cavaliers 26NY 52 elgs Esty F
12:30		
1:00		Chautauqua Longines-Wittnauer Watch Co 26NY m,w,f L Bennett $4,000
1:30	No network programing	No network programing
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MONDAY

	ABC	CBS	Du Mont	NBC
6:00	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f
6:30			Marge & Jeff NY m-f co-op L	
7:00	No network programing m-f	Captain Video NY m-f co-op L		No network programing m-f
7:30	John Daily News Reviews, m,w,f 23NY L B&L $15,000	Morgan Beatty Miles Labs (ethicals) 5-a-day Wash m-f L Wade alt 8/23		
8:00	US Highway 1954 NY F	D Edwards News Amer Home Prod 26NY m sat L Dlow alt $13,000	No network programing m-f	
8:30		Perry Como L&M: chesterfields 52NY m-f L&M CA 52 $24,000	No network programing	
9:00	Sky King Daisy Fdts: pear nan peanut pre 21NY L McE $10,000 Voice of Firestone Firestone Tire & Rubber 52NY L B&J $18,000	Sid Caesar Show Amer Chicle D-F-S KAE Stardust watchfds 26NY L 9 5/27 L $60,000 Background Wash L&F	No network programing	
9:30				
10:00	Junior Press Centaseos Phila L Boxing from Eastern Parkway co-op NY 9:30-11 L	Professional Boxing co-op 26NY L	Medic Liver Chemical Corp F NBC Mem, John & Adams $35,000 H Montgomery Presents 9:30-10:30 A-C Johnson wax 52NY all m 40L N L&B (see bell)	Danny Thomas Alt wk sponsors American Tob: Lucky strikes BBDO (see bell) Dodge, Chrysler: 26NY Ciant $24,750 U.S. Steel Theatre U.S. Steel Corp 26NY 9:30-10:30 all wks BBDO $35,000
10:30				
11:00	Boxing from Eastern Parkway (cont'd)	Al Ringside co-op NY L	Amer Tob: turkey strikes 52NY all m 40L BBDO $35,000 No network programing all wk Tonight (Steve Allen) 11:30 pm-1 am Var m-f L start 9/27 (Status quo plan as Today; see footnote)	Genler Stage (Genler Stage) 9:30-10:30 all wks NY L Stop the Music Rapidia Foods (Hassleton Grey all wk Quality Jewelers Grey NY at 9/27 L $12,500
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TUESDAY

	ABC	CBS	Du Mont	NBC
6:00	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f
6:30			Marge & Jeff NY m-f co-op L	
7:00	No network programing m-f	Captain Video NY m-f co-op L		No network programing m-f
7:30	John Daily News Reviews-Pathfn 23NY tu,th L B&L abt $15,000	Morgan Beatty Miles Labs (ethicals) 5-a-day Wash m-f L Wade		
8:00	Man of Tomorrow	D Edwards News Am Tob: ball mail SSCB alt $13,000 Summer Holiday NY L	No network programing	
8:30				
9:00	No network programing	Twenty Questions Florida Citrus Commission NY L JWT $10,000	Gene Autry Wrigley doublemint gum 51NY L R&R $28,000 Juvenile Jury Pharmaceuticals Inc: genicol 46ftly L Edward Klettter $6000	Meet Millie CBS L (see bell) Dodge, Chrysler: 26NY Ciant $20,000 Danger Nash-Kelvinator 26NY L Geyer all wk C&P $10,000
9:30				
10:00	Stuelle S7 H. Helme Co: 102NY Tunes all wks Charlie Foods 41NY SSCB $20,000			
10:30				
11:00	Life with Father Pet Milk Cardinal all wk at 8/23 S. C. Johnson NY L at 9/7 NL&B $28,000	Genler Stage (Genler Stage) 9:30-10:30 all wks NY L Stop the Music Rapidia Foods (Hassleton Grey all wk Quality Jewelers Grey NY at 9/7 L $12,500	See It Now Aluminum Co. NY L&F FSK $18,000	
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WEDNESDAY

	ABC	CBS	Du Mont	NBC
6:00	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f
6:30			Marge & Jeff NY m-f co-op L	
7:00	No network programing m-f	No network programing m-f	Captain Video NY m-f co-op L	No network programing m-f
7:30	John Daily News Reviews, m,w,f	D Edwards News Am Tob: ball mail SSCB alt $13,000	Morgan Beatty Miller Labs Wash m-f L Wade	
8:00	Soldier Parade	Terry Come L&M: chesterfields 52NY m-f L&M CA 52 Cogh'm & Walsh	No network programing	
8:30				
9:00	No network programing	No network programing	My Son Jeep (tentative) NY L	No network programing
9:30				
10:00	Strike it Rich Kolynos: tooth paste, shaving cream, after-shm, rets 26NY L Esty $8500	Red Skelton Revue Jergens: Cuddly's Filends) Toni: home perm 52NY L W&G alt wks 8-8:30 General Motors Frigidaire 26NY L all wks 8:30-9 FC&B $32,000	Summer in the Park NY L	Kraft TV Theatre Kraft Foods: cheese, food prs 49NY 43L 9:30-10:30 JWT $20,000
10:30				
11:00	What's the Story? Allen B Du Mont Labs: do wonders in sels NY L Direct $3000	Dragnet Lilgett & Myers cheslerfields 26NY F Cuneh'm & Walsh $25,000 Ford Theatre Ford Motor Co: autos, trucks F JWT $23,000	The Music Show CBS L Gamble on Love (tentative)	This is Your Life Hazel Bishop: remetics 45ftly L Raymond Spector $12,000 No network programing No network programing all wk Tonight (Steve Allen) 11:30 pm-1 am Var m-f L start 9/27
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THURSDAY

	ABC	CBS	Du Mont	NBC
6:00	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f
6:30				
7:00	No network programing m-f	No network programing m-f	Captain Video NY m-f co-op L	No network programing m-f
7:30	John Daily News Reviews, m,w,f	D Edwards News Am Tob: ball mail SSCB alt $13,000	Morgan Beatty Miller Labs Wash m-f L Wade	
8:00	Soldier Parade (cont'd)	Terry Come L&M: chesterfields 52NY m-f L&M CA 52 Cogh'm & Walsh	No network programing	
8:30				
9:00	No network programing	What's in a Word? Ivell Meet Mr McNulley) till 9/21 Gen Electric 26NY L Mexen	Vaughn Monroe NY tu,th L Camel New Carva R J Reynolds m-f (see mon) Esty	No network programing
9:30				
10:00	What Do You Have in Common? Ily L Big Town Later: linso, shadow wars, chlorodant NY F MrE $21,000	Million Berle Bulova Div, Gal 52NY L Kudner $70,000 8-9 1st 9/21 Irreg all with Martha Raye Hazel Bishop Spector alt 9/28 $70,000 Arthur Murray Assoc Feeds: 5-day dead pads 26NY L Grey $20,000 1:30-2 (1111 9/11)	Soldier Parade No network programing	They Stead Aerosol Controlled-cold Lanolin-plus 46ftly 8 9 L Duggan
10:30				
11:00	The Telltale Clue Phillip Morris Ily L Blew Plate the Face Carter: ariett SSCB (see bell) Tonight (Steve Allen) 11:30 pm-1 am Var m-f L start 9/27	Krafft Theatre (cont'd) No network programing No network programing	Wrestling Iron Rainbo (cont'd) Ch L	Kraft TV Theatre Kraft Foods: cheese, food prs 49NY 43L 9:30-10:30 JWT $18,000 No network programing No network programing all wk Tonight (Steve Allen) 11:30 pm-1 am Var m-f L start 9/27
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FRIDAY

	ABC	CBS	Du Mont	NBC
6:00	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f
6:30			Marge & Jeff NY m-f co-op L	
7:00	No network programing m-1	Captain Video NY m-f L Morgan Beatty Miles Labs Wash m-f L Wade		No network programing m-f
7:30	D Edwards News Pharmaceuticals NY (cont'd) L Edw Kletter Perry Come L&M: chesterfields m,w,f (see mon) Cogh'm & Walsh		No network programing	Coke Time (Eddie Fisher) Coca-Cola Co 102NY w,f L D'Arcy Camel New Carva R J Reynolds m-f (see mon) Esty
7:30				
8:00	Mama Gen Fds Walter Baker Chocolate Co 65NY L (1st 9/3) B&B $22,500 Topper R J Reynolds camel cigs 26NY L Esty $27,000		No network programing	TBA Life of Riley Gulf Oil 64NY L Y&R $22,500
8:30				
9:00	Our Miss Brooks Gen Fds: Instant coffee, Post Toasties, birdseye fros fds 52ftly F Y&R $20,000	The Stranger Berutan Co NY L Life Boy & Rinso rel 9/24 Edward Kletter $16,000	No network programing	Big Story Amer Tob Co: nail mail SSCB (see bell) Bennett Cig: wtg 81NY all 1 L&F SSCB $16,000 Dear Phoebe Campbell Soup 41ftly L BBDO
9:30				
10:00	Viceroy Star Theatre Brown & Williamson Tobacco Corp 88NY L Bates Person to Person Liggett & Myers Tobacco Corp 31NY L Hmmn Bn, C-M 31NY L Nukzema Chem N all wk L SSCB $20,000	Chance of a Lifetime P Lorillard: old golds 26NY L L&N $9500 Down You Go (tentative) Ch L	Focus NY F No network programing	Cavalcade of Sps Gillette Safety Razor Co 62NY L Maxon $24,000 Greatest Moments in Sports Walter Kiernan, Mutual of Omaha L&F B&J
10:30				
11:00	Chronoscope Longines m,w,f (see mon) V A Bennett No network programing m-1	Lux Video Theatre Lever Bros. 1ly 10-11 JWT $45,600 No network programing all wk Tonight (Steve Allen) 11:30 pm-1 am Var m-f L at 9/27		No network programing all wk Tonight (Steve Allen) 11:30 pm-1 am Var m-f L at 9/27
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10:00				
10:30				
11:00				
11:30				

SATURDAY

	ABC	CBS	Du Mont	NBC
6:00	No network programing	No network programing	No network programing	No network programing
6:30				
7:00		Dotty Mack Show Cinel L		Mr. Wizard Sclnnre prog Ch L
7:30				
8:00		Beat the Clock Sylvanin Electr Prods L 52NY L C&P $9000		Ethel & Albert Sunbeam Corp 52NY L at 9/1 Perrin Paus $13,000
8:30				
9:00		Greatest Sports Thrills NY F	Enterprise USA NY F	Stage Show (big-shot variety) Co-sponsors: Nestle: nescafe Bryan Houston Schick: elec shave Kudner Sheaffer Pen Seeds 30NY L pen spon $10,000 Intell $30,000
9:30				
10:00	Saturday Night Fights (Boxing) Bayuk Cigar Co: phillies 26NY L Spm to concl Ellington $14,000 Fight Talk 24Var co-op			Two for the Money P Lorillard: old gold cigs 63NY L&N $12,000 Jack Paar Show Tonl Co: prom 52NY L (My Favorite Husband, Jul'l Silver, Y&R, Simmons Co, Y&R, tel 9/11) Burnett
10:30				
11:00	Travel Cooser (documentary) NY F	Saturday Night Revue (cont'd) 10 min segs Ken Elec, Y&R Dudley Pike, Y&R 76ftly L (see above) Your Hit Parade Werner Hudnut K&E Amer Tobacco: lucky strike 156NY F BBDO $21,000		Football (cont'd)
11:30				
12:00				
12:30				
1:00				
1:30				
2:00				
2:30				
3:00				
3:30				
4:00				
4:30				
5:00				
5:30				
6:00				
6:30				
7:00				
7:30				
8:00				
8:30				
9:00				
9:30				
10:00				
10:30				
11:00				
11:30				

Notes and explanations to help you use this chart

Sponsors listed alphabetically with agency and time on air

Allen, Fred: CBS Tu 10-10:30 pm
Amer. Chicle, (1) F-S, NBC, sponsorship rotated by the fifteen Sunday afternoon shows as one-hour blocks of so many originals and so many reruns. In such cases, the advance copy sheet may show only the first season. When a price for an hour is listed on Monday only, that means also for the week.
Amer. Dairy Assn., C-M CBS, Dec., Th 3:15-4 pm
Amer., Home Pr., Hous: CBS, M F 12:15-30 pm; NBC, Sat 10:45-11 am; ABC, Sun 11:05-30 pm; CBS, M 7:30-15 pm
Amer. Oil Co., Joseph Katz: CBS F 10:30-11 pm
Amer. Safety Razor, (1) B S ABC, alt Sun 9:9-15 pm
Amer. Tob., SSCB: CBS, Tu, Th 7:30-45 pm; (2) alt 9-9:30 pm, NBC, alt Th 10:30-45 pm; (3) alt 7:45 pm, NBC, alt M 9:30-10:30 pm, alt Sat 10:30-11 pm; ABC, alt Sun 5-30 pm
Armour & Co., FCAB, ABC, alt F 9-9:30 pm; NBC, alt Sat 4-4:30 pm
Armstrong Cork, BBDO: NBC, Th 9:30-10 pm
Aveeno Prods., Gross-Jacobi, Inc.: CBS, Tu 3:30-0 pm
Avco Mfg., Leedle: CBS, W 10:30-11 am
Bayuk Cigar, Ellington: ABC, Sat 6-6:15 pm
Bert Foods, Earl Ludlow: CBS W 10:15-30 am; W 2:15 pm
Bissell, Richard, Spector: NBC, W 10-10:30 pm; NBC, Sun 7:30-8 pm (wt Linkletter), Th 8-9 pm
Bliss-Dorf, Neill & Peacock: CBS, Th 9:30-10 pm
Borden Co., DCSS: NBC, Th 8:30-9 pm, CBS, F 11:15-15 am
Brillo Mfg., JWT: ABC Th 9-9:30 pm
Bristol-Myers, 10 BSS, Y&R: CBS, Sun 9:30-10 pm; F 10:30-45 am, ABC, alt F 9-9:30 pm

Brown Shoe, Burnett: ABC, Sat 10:30-11 am
Brown & Williamson, Tobacco: CBS, F 10-10:30 pm
Burk, Kadner: NBC, Th 8-9 pm
Campbell Soup, BBDO: NBC, F 9:30-10 pm; CBS, Sun 5-5:30 pm
Carnation, Erwin, Wasey: CBS, M, 8-8:30 pm
Carter Prods., SSCB: CBS, alt Tu 9:30-10 pm; Chrysler, BBDO: CBS Sat 10-10:30 pm; NBC Th 10:30-11 pm
Chun Kiss, JWT: CBS, alt Th 10:15-30 am
Coca-Cola, D'Arcy: NBC, W, F 7:30-15 pm
Colgate, Esty: CBS, M, W, F 11:30-12 noon; W 9:30-10 pm, M, W, F 3-3:30 pm; NBC, Sun 8-9 pm; Baker: NBC, Th 5:45-6 pm
Comstock Lbs., Burnett: CBS, alt Th 10:15-30 am
Consolidated Cosm., Duggan: DTN, Th 4-4:30 pm
Continental Bkg., Bates: NBC, W 5:30-6 pm
Converted Rice, Lee Burnett: CBS, F 10:30-11 am
Corfally Packing, Y&R: NBC, Sat 10-10:30 pm 116 pm rest
Helene Curtis, Ludgin: CBS, Th 2:15-30 pm
Dairy Foods: McCann-Erickson: ABC, alt M 8-8:30 pm
DeSoto Motor, BBDO: NBC, Th 8-8:30 pm
Dodge, Grant: ABC, Th 8-9:30, Sun 10-10:30 pm
Dowlish, Grey: CBS F 2-2:15 pm
Dole Sales, Ayer: CBS, F 2:15-3 pm
Dow Chemical, Associated Prods & Adams: NBC, alt Sat 9-9:30 pm, M 9-9:30 pm
DuMont Labs., direct, DTN, Th 8-8:30 pm

Electrify Con. Adv. Prog., N W Ayer: CBS, all Sun 6:30-7 pm
Englander Co., Burnett: alt F 3:30-15 pm
Exquisite Form, Grey: ABC, alt Tu 10:30-11 pm
Faith for Today, Schmidt: ABC, Sun 12:30-1 pm
Falstaff Brewing, DFS: ABC, Sat 2-5 pm
Firestone, Sweeney & James: ABC, M 8:30-9 pm
Florida Citrus, JWT: CBS, W 7:15-30 pm
Ford Motor, JWT: NBC, Th 9:30-10 pm
General Cigar, Lil & Myers: CBS, W 10-11 pm
General Electric, BBDO: CBS, Sun 9-9:30 pm; Th 9:30-10 pm; NBC, Sat 8-8:30 pm; Sat 10:30-11 pm; alt wks
General Foods, FSR: CBS, Sun 9:30-10 pm; B&B: CBS, F 8-8:30 pm; M 9:30-10 pm; NBC, Sun 6:30-7 pm; CBS, Th 10:30-11 pm
Gerber Prods., D'F-S, Knox-Reeves, Tatlman-Laird
Gerber Prods., Bates: NBC, W 5:30-6 pm
Gerrard Rice, Lee Burnett: CBS, F 10:30-11 am
Gillette, Maxon: NBC, Th 10:15-30 pm; CBS, F 7:15-30 pm; Sat 11-11:30 am
Gillette, Messrs: NBC, Sun 4:30-5 pm
Glamorene, Friedlaire, FCAB: CBS, Th 10:30-15 am; alt W 5:30-0 pm
Goodrich, BBDO: NBC, alt M 8-8:30 pm
Goodyear Tire & Rubber, Young & Adams: NBC, alt Sat 9-9:30 pm, M 9-9:30 pm
Green Giant, Burnett: CBS, all Sat 8-8:30 pm
Grove Labs., Ayer: CBS, Th 2:15-30 pm
Gruen, McCann-Erickson: ADC, Sun 9-9:15 pm

Hall Bros., FCAB: NBC, Sun 5-6 pm
Hamm Brewing, C-M: CBS, Th 10-10:30 pm
H. J. Heinz, Maxon: DTN, Th 5-5:30 pm
Hoover Co., Burnett: CBS, alt M 10:15-30 am
Hygeia, Inc., Barton: ABC, alt F 8-8:30 pm
Int'l Shoe, D'Arcy: NBC, alt F 8:30-9 pm; alt T 10:15-30 am
Jergens, Lilgett & Myers: NBC M, W, F 4:15-30 pm
Walter H. Johnson, Burk: DTN, Th 7:15 pm
S. C. Johnson, Wax: NBC, alt M 9:30-10 pm; CBS, Th 2-2:15 pm; alt Th 10-10:30 pm
Kellogg, Leo Burnett: CBS, M 5-5:30 pm; W 10:30-11 am; Th 10-10:30 am
Kraft Foods, JWT: NBC, W 9:30-10 pm; B&B: CBS, F 8-8:30 pm; M 9:30-10 pm; NBC, Sun 6:30-7 pm; CBS, Th 10:30-11 pm
Lambert Pharm., Lambert & Feasley: ABC, alt F 8:30-9 pm
Lehn & Fink, L&N: ABC, F 9:30-0 pm
Lemon Products, McCann-Erickson: NBC, Sat 10:30-10 pm
Lever Bros., McCann-Erickson: CBS, Th 9:30-10 pm; Sat, M, W, 11-11:15 am; Aver: CBS, M, W, F 10:15-30 am; Tu, Th 10:15-45 am; NBC, Th 10-11 pm
Liggett & Myers, Cunningham & Walsh: CBS, M, W, F 7:15-8 pm; NBC, Th 9-9:30 pm
Lincoln Mercury, K&E: ABS Sun 4-5 pm
Thomas J. Lipton, Y&R: CBS, M 8:30-9 pm
Longines-Wittnauer Watch Co, Arthur Kudner, Inc.: CBS, Sun 2:30-3 pm
P. Lorillard, Y&R: CBS, Sun 10:30-pm
Ludens, Inc., Y&R: CBS, Sun 3:30-45 pm
Mars, Inc., Leo Burnett: ABC, alt Sun 5-30 pm

Masland, Anderson & Cairns: CBS, M 10:15-15 am
Miles Labs, Wade: DTN, M F 7:15-30 pm
Minnesota Minnie, C&P: CBS, M, W 10:30-45 am
Minute Maid, Ted Bates: ABC, alt Sun 5:30-6 pm
J. Mendelsohn, Lodgin: CBS, Sun 10:30-11 pm
Philip Morris, Blow: CBS, M 8-8:30 pm; alt Th 10-10:30 pm
Nash-Kelvinator, Geyer: CBS, alt Tu 9:30-10 pm
Nat'l Biscuit, McC-E: CBS, Tu, Th 11-11:15 am
Nat'l Dairy Prods., Ayer: CBS, Sat 12-1 pm
Nestle, Bryan Houston: CBS, Sat 8-0 pm
Norge, J. Walter Thompson: CBS, F 10:15-30 am
Norwich Pharm., B&B: CBS, Sun 11-11:15 pm
Nozzema, SSCB: CBS, alt F 10:30-11 pm
O'Cedar, Turner: CBS, alt T 9-9:30 pm
Pabst, Warwick & Legler: CBS, W 10 pm to concl
Pacific Mills, JWT: CBS, Sat 10-10:15 am
Pan-Am. Airways, JWT: NBC, alt Sun 6-6:30 pm
Paper-Mate Pen, FCAB: ABC, F 7:30-8 pm
Parker Pen, JWT: CBS, alt Th 8:30-9 pm
Pepsi-Cola Co., Biow: ABC, Sun 2-3 pm
Pet Milk, Gardner: NBC, Sat 8:30-9 pm; CBS, alt Tu 10:15-30 pm
Pharmaceuticals, Inc., Kleiser: CBS, Th 8:30-9 pm
Phillco, Hutchins: NBC, alt Sun 9-10 pm

Pillsbury Mills, Burnett: CBS, M-Th 11:15-30 am; M, Th, W 2:15-2 pm; Sat 3-3:30 pm
Procter & Gamble, D-F-S, B&B, Biow, Compton: CBS, M-F 12:30-1 pm; 1:15-2 pm, 4:30-5 pm, 4-4:15 pm; NBC, Th 9-9:30 pm; M-F 3:15-7 pm; 7-7:30 pm; Sun 10-10:30 pm
Quaker Oats, N&LB: NBC, alt Sun 4:30-5 pm
Reckemon-Purlish, Ruthrauff & Ryan: ABC, Tu, Th 1:15-30 pm
Prudential Ins., Calkins & Holden: CBS, alt Sun 6:30-7 pm
Quaker Oats, Wherry, Baker & Tilden: CBS, Sun 12:30-1 pm
Quality Jewelers, Grey: ABC, alt Tu 10:30-11 pm
RCA, JWT: NBC, M 8-8:30 pm
ReaLemon-Puritan, Ruthrauff & Ryan: ABC, Tu, Th 7:15-30 pm
Remington Rand, Y&R: CBS, alt Sun 10:30-11 pm
Revere, Si Georges & Keyes: NBC, Sun 6-6:30 pm
R. J. Reynolds, Esty: CBS, W 9:30-10 pm; F 8:30-9 pm; CBS, M F 3:15-6 pm; NBC, Sun 10:30-11 pm
Reynolds Metals, Beeds: NBC, Sun 7:30-8 pm
Rosefield Packing, Guild, Bascom & Bonfigli: ABC, Sun 7-7:30 pm
Schick, Norton: CBS, Sat 8-0 pm
Schlitz Brewing, L&N: CBS, F 9-9:30 pm
Scott Paper, JWT: NBC, W 8:30-9 pm

Seaton Co., Edward Kletter: DTN, F 9-9:30 pm
Seemen Bros., Wrightsub: CBS, Th 10-10:15 am
Sheaffer Pen, Beeds: CBS, Sat 8-9 pm
Simoniz Co., SSCB: Tatlman-Laird: NBC, alt F 9-9:30 pm; CBS, W 10-10:15 am
Singer Sewing, YAR: Th 8:30-9 pm
S.O.S., McCann-Erickson: CBS, alt F 3:30-45 pm
Speidel, SSCB: NBC, M 8-8:30 pm
Standard Brands, Isaac: NBC, M 8:30 pm
Sunbeam Corp., Perrin-Paus: NBC, Sat 7:30-8 pm; 2:30-3 pm (see Ethel)
C. A. Swanson, Tatlman-Laird: CBS, Th 3:30-45 pm; Th 2:15-30 pm
Swift, JWT: CBS, Th, F 10:15 am; F 11:15-30 am
Sylvania, Cecil & Presbrey: CBS, Sat 7:30-8 pm
Toni Co., Weiss & Geller: CBS, W 8-8:30 pm; Th, Tu 10-10:15 am; Lee Bureau: CBS, alt Th 10:30-11 pm; Th, Tu 12-12:15 pm; Th 2:45-3 pm; Tatlman-Laird: NBC, M 7:30-45 pm; Sun 2-2:30 pm, CBS, Sat 9:30-10 pm
U.S. Steel, BBDO: NBC, Th 9:30-10 pm
Van Camp Sea Fd, Bricker, Wheeler & Hart: ABC, alt Tu 10:30-11 pm
Vitamin Corp., KPC&C: DTN, Th 8-8:30 pm
Wander Co., Tatlman-Laird: CBS, alt Sat 11-11:30 am
Welch Grape Juice, DCSS: NBC, alt F 8:45-0 pm
Welch Grape Juice, Burnett: W, F 4:15-30 pm
Weedinghouse, McCann-Erickson: CBS, M 10-11 pm
Wrigley, B&R: CBS, Tu 8-8:30 pm

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*CBS research

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**58% of Wheeling's survey respondents saw Senator McCarthy's Senate Investigating Committee Hearings on WSTV-TV. And the percentage was even higher—74%—in the combined Wheeling-Steubenville area.

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TV COMPARAGRAPH OF NETWORK PROGRAMS

Daytime 23 August 1954 SPONSOR

SUNDAY

	ABC	CBS	Du Mont	NBC
10	No network programing	What Catholics Believe NT L Exploring God's World NT L	No network programing	No network programing
10:15				
10:30	No network programing	No network programing	No network programing	No network programing
10:45				
11	No network programing	No network programing	No network programing	No network programing
11:15				
11:30				
11:45				
12	No network programing	No network programing		
12:15	Faith for Today Faith for Today, Inc 21NT L Rockhill $2000	Contest Carnival Quaker Oats Co puffed wheat, rice 34Atlantic City, NJ L Bryan Houston $5500	NY Times Youth Forum NY L	No network programing
12:30				
12:45				
1	No network programing	Little League Championship US Rubber Co 30 only Fletcher D. Richards	Johns Hopkins Science Review Hall L	No network programing
1:15		No network programing	No network programing	Frontiers of Faith Religious prog; in co-op with Nat Council of Chs of Christ NT L&F
1:30				
1:45				
2	Washington Redskins (pro football) Amer Oil Co gasoline Var L Les Katz 2 pm to court at 5/20	No network programing TBA	Professional Football 2-5 Var L partic sponsors	No network programing
2:15				
2:30				
2:45				
3	No network programing	No network programing	Professional Football 2-5 Var L partic sponsors	No network programing Comment Wash L&F
3:15				
3:30				
3:45				
4	No network programing	No network programing	Professional Football 2-5 Var L partic sponsors	No network programing Zoo Parade Quaker Oats 54Ch L all sun NL&B $3000
4:15	Trefoil Time (Girl Scouts) NY F			
4:30				
4:45				
5	Sugar Circus Kellogg Co corn flakes 47NY L 5-5:30 LD ¼hr $5000 Mats for milkmaid Burnett 5NY all wk L Minute maid-frozen lemonade 5NY L 5:30-6 Galen ½hr $5000	What In the World? Phila L Youth Takes a Stand NY L	No network programing	Hallmark Hall of Fame Hall Bros. hall-mark cards 11Phi L el D/S (1 wk in 4) FC&B $25,000
5:15				
5:30				
5:45				
6				

MONDAY

	ABC	CBS	Du Mont	NBC
10	No network programing m-f	Garry Moore Purfilo Mills; JWT Maxwell House A&C all m 10-10:15 Canasta LB Hoover Co LB 60NY sli m-f 10:30 Arthur Godfrey 5 Mr BBDO mwr 10:30-45 Kellogg Co Burnett mw 10-15-11 40Var simul ¼ hr $3705	No network programing all wk	Ding Dong School Ch m-f L ¼ hr $745 ½ hr $1160 A Time to Live Ch m-f L 3 Steps to Heaven P&G ltory, dua NY m-f L Comptan $9000
10:15				
10:30	No network programing m-f	Godfrey (cont'd) Lever personnel mw 11-11:15 McCann-Erickson Pillsbury Mills m-th 11:15-30 Burnett 54 stns Strike It Rich Colgate; (thnt); rel, super suds, palmolive, fab, ajax 76NY L m-f Esty $8000	No network programing m-f	Home m-f 11-12 NY L&F (Women's service program. Per partic sponsors, there are eight 1-min commercials on hand available, plus six 20-sec product items mentioned. 1-min partic $5400 (see to for sponsor list)
10:45				
11	No network programing m-f	Godfrey (cont'd) Lever personnel mw 11-11:15 McCann-Erickson Pillsbury Mills m-th 11:15-30 Lat Burnett Strike It Rich Colgate m-f (see mont Esty	No network programing all wk	Home m-f 11-12 NY L&F (see mont & tul 1-min partic $5400
11:15				
11:30				
11:45				
12	No network programing m-f	Valiant Lady Gen Mls bloghrt 6NY m-f L DFS shr $10,000 Love of Life Amer Home Pr 45NY m-f L Blow $8500 Search for Tom'w P&G: joyt 84NY m-f L Blow $8500 Guiding Light P&G: ltory durt 85NY m-f L Compt $10,000	No network programing all wk	Bob Smith Show NY m-f L No network programing m-f
12:15				
12:30				
12:45				
1	No network programing m-f	Portia Faces Life Gen Fds; reveal 33NY m-f L Y&R $10,000 Seeking Heart P&G (2NY m-f L Compton $9500 Welcome Travelers P&G: prell, ltory anow 50Ch m-f L DFS $16,000	No network programing all wk	No network programing m-f
1:15				
1:30				
1:45				
2	No network programing m-f	Robert Q Lewis NY m-f L ¼ hr $3000 Art Linkletter Lever surf 80Hy m,w,f L Ayer fine bell Pillsbury Mills; flour, mixes 80Hy m,w,f L LB ¼hr $4000	No network programing m-f	No network programing m-f
2:15				
2:30				
2:45				
3	No network programing lo-f	Big Payoff Colgate; tth, chlorodent; thnt, rarthur hol 47NY m-f L (sus tu thl) Esty $8500 Bob Crosby 3:30-15 sus General Mills 47Hr m,w,f L BBDO $3100	Paul Dixon Show m-f 3-4 (Participating secs available; see mst below) (Dixon time & talent per 1-min network partic $1,419.38	One Man's Family Hy m-f L Golden Windows P&G: cheer 45NY sli dus L Y&R $9500 First Love Phila m-f L Concerning Miss Marlowe P&G: ilde 45NY sli dus L B&B $9500
3:15				
3:30				
3:45				
4	No network programing m-f	Brighter Day P&G 76NY m-f L Y&R $9000 The Secret Storm Am Home Prods 47NY m-f L Blow; Geyer $10,000 On Your Account (Wm Filiott) P&G: ilde, prell 122NY m-f L B&B — $11,500	No network programing m-f	Hawkins Falls m-f L 80Ch ¼ hr $3500 Brida A. Groom Jergens Co 46NY sus tu th L Orr $7500 Betty White Show Hy m-f L
4:15				
4:30				
4:45				
5	What In the World? Phila L Youth Takes a Stand NY L	No network programing	Hallmark Hall of Fame Hall Bros. hall-mark cards 11Phi L el D/S (1 wk in 4) FC&B $25,000	No network programing m-f
5:15				
5:30				
5:45				
6				

TUESDAY

	ABC	CBS	Du Mont	NBC
10	No network programing m-f	Garry Moore Sherman Bros Weingrash tu 10-10:15 Kellogg Burnett tu 10:15-30 65-70NY L ¼ hr $2038 Arthur Godfrey GM triathlete tu,th 10:30-45 64Ch L Tonl Co tu,th 10 45-11 40Var L Weiss & Galler 30Var L simul ¼ hr $3705	No network programing all wk	Ding Dong School Intl Shoe Co O'Arey m-f 9:55 ask 1 10:15-30 Ch m-f L ¼ hr $745 ½ hr $1160 A Time to Live Ch m-f L 3 Steps to Heaven P&G: ltory, dua m-f L Compton $8500
10:15				
10:30	No network programing m-f	Godfrey (cont'd) Lever personnel mw 11-11:15 McCann-Erickson Pillsbury Mills m-th 11:15-30 Lat Burnett Strike It Rich Colgate m-f (see mont Esty	No network programing all wk	Home m-f 11-12 NY L&F (see mont Purfle spokes; West Ever Prods F&S&R Nerchi Sewing Cell & Presbrey Peerless Rice broil-qutk Ziewt Co Crosley Div, Avco Benton & Bowles 1-min partic $5400
10:45				
11	No network programing m-f	Valiant Lady Tonl Co 17NT tu,th L LB shr $10,000 Love of Life Amer Home Pr m-f (see mont Blow Search for Tom'w P&G: joyt m-f (see mont Blow Guiding Light P&G: ltory, dust m-f (see mon) Compton	No network programing all wk	Bob Smith Show NY m-f L No network programing m-f
11:15				
11:30				
11:45				
12	No network programing t			
12:15				
12:30				
12:45				
1	No network programing m-f	Portia Faces Life Gen Fds m-f Y&R Seeking Heart P&G m-f (see mont Compton Welcome Travelers P&G: prell, ltory anow m-f (see mon) DFS	No network programing all wk	All-Star Baseball Game Gillette Safety Razor Co Cleve 1:15 to conf 13 Jnl only Maxon
1:15				
1:30				
1:45				
2	No network programing m-f	Robert Q Lewis NY m-f L Helene Curtis 1 2:15-30 Earle Ludwig 2 yrs $3000 Art Linkletter Lever surf 80Hy m,w,f L Kellogg all pr 2:30-45 LB tu,th 2:30-45 Pillsbury Mills 2-2:15 3 LB ¼hr $4000	No network programing m-f	No network programing m-f
2:15				
2:30				
2:45				
3	No network programing m-f	Big Payoff Polaroid m-f L (see mont Esty Bob Crosby Hy m-f L 3:30-45 sus General Mills 47Hr m,w,f L Cheerios (three llme & talent per 1-min network partic $1,419.38	Paul Dixon Show m-f 3-4 (Cleveland time & talent per 1-min network partic $1,419.38	One Man's Family Hy m-f L Golden Windows P&G: cheer 45NY sli dus L Y&R L First Love Phila m-f L Concerning Miss Marlowe P&G: ilde 45NY sli dus L B&B L
3:15				
3:30				
3:45				
4	No network programing m-f	Brighter Day P&G m-f (see mont Y&R The Secret Storm Am Home Prods m-f (see mont Blow; Geyer On Your Account (Wm Filiott) P&G: ilde, prell m-f L Benton & Bowles	No network programing m-f	Hawkins Falls Ch m-f L 75Ch ¼ hr $3500 Brida A. Groom Jergens Co m,w,f L Orr Betty White Show Hy m-f L
4:15				
4:30				
4:45				
5	Barker Bill's Cartoons 5-5:15 Gen Mls; sug jello 78NY m-f L Esty ¼hr $4000 No network programing m-f	Pinky Lee Show Hy m-f L Partic: Gen Fds; tnsl jello 8 Y&R tu,w,f Howdy Doody Kellogg Co; rice krispies (NBC) 41L LB tsee belt tu,th 5:30-45 Colgate, thpst 53NY 5:45-6 all, Bates ¼hr $1800	No network programing m-f	Pinky Lee Show Hy m-f L Partic: Gen Fds; tnsl jello 8 Y&R tu,w,f Howdy Doody Kellogg Co tu,th (see tu) Lee Burnett Standard Brands Bates m,th ¼hr $1800
5:15				
5:30				
5:45				
6				

WEDNESDAY

	ABC	CBS	Du Mont	NBC
10	No network programing m-f	Garry Moore Simonia Co Tatham-Laird mw 10-10:15 am Best Fds DFS mw 10:15-30 55-70NY L ¼ hr $2038 Arthur Godfrey 5Mr BBDO mwr 10:30-45 Kellogg Co Burnett mw 10 15-11 40Var L simul ¼hr $3705	No network programing all wk	Ding Dong School Ch m-f L ¼ hr $745 ½ hr $1160 A Time to Live Ch m-f L 3 Steps to Heaven P&G ltory, dua m-f L Compton
10:15				
10:30	No network programing m-f	Godfrey (cont'd) Lever personnel mw 11-11:15 McCann-Erickson Pillsbury Mills m-th 11:15-30 Lat Burnett Strike It Rich Colgate m-f (see mont Esty	No network programing all wk	Home m-f 11-12 NY L&F (see mon & tu) 1-min partic $5400
10:45				
11	No network programing m-f	Valiant Lady General Mills m,w,f (see mon; DFS, K-R Love of Life Amer Home Pr m-f (see mont Blow Search for Tom'w P&G: joyt m-f (see mont Blow Guiding Light P&G: ltory, dust m-f (see mon) Compton	No network programing all wk	Bob Smith Show NY m-f L No network programing m-f
11:15				
11:30				
11:45				
12	No network programing m-f	Portia Faces Life Gen Fds m-f Y&R Seeking Heart P&G m-f (see mont Compton Welcome Travelers P&G: prell, ltory anow m-f (see mon) DFS	No network programing all wk	No network programing m-f
12:15				
12:30				
12:45				
1	No network programing m-f	Robert Q Lewis Heat Electric; Hoffman's, mixes DFS mw 2-2:15 Gen Mills mwf 2:15-30 BBDO ¼ hr $3000 Art Linkletter Lever surf m,w,f 2:30-45 Ayer m,w,f Pillsbury Mills m-th 2:45-3 (see mont Leo Burnett	No network programing m-f	No network programing m-f
1:15				
1:30				
1:45				
2	No network programing m-f	Robert Q Lewis Helene Curtis 1 2:15-30 Earle Ludwig 2 yrs $3000 Art Linkletter Lever surf m,w,f L 2:30-45 Pillsbury Mills m-th 2:45-3 (see mont Leo Burnett LB tu,th 2:30-45 Pillsbury Mills m-th 2:45-3 LB ¼ hr $4,000	No network programing m-f	No network programing m-f
2:15				
2:30				
2:45				
3	No network programing m-f	Big Payoff Polaroid m-f L (see mont Esty Bob Crosby Hy m-f L 3:30-45 sus General Mills 47Hr m,w,f L Cheerios (three llme & talent per 1-min network partic $1,419.38	Paul Dixon Show m-f 3-4 (Cleveland time & talent per 1-min network partic $1,419.38	One Man's Family Hy m-f L Golden Windows P&G: cheer 45NY sli dus L Y&R L First Love Phila m-f L Concerning Miss Marlowe P&G: ilde 45NY sli dus L B&B L
3:15				
3:30				
3:45				
4	No network programing m-f	Brighter Day P&G m-f (see mont Y&R The Secret Storm Am Home Prods m-f (see mont Blow; Geyer On Your Account (Wm Filiott) P&G: ilde, prell m-f L Benton & Bowles	No network programing m-f	Hawkins Falls Wesson Oil 75Ch m-f L Fitzg'ld $6000 Brida A. Groom Jergens Co m,w,f (see mon) Robt W. Orr Betty White Show Hy m-f L
4:15				
4:30				
4:45				
5	Barker Bill's Cartoons 5-5:15 Gen Mls; sug jello 78NY m-f L Esty ¼hr $4000 No network programing m-f	Pinky Lee Show Hy m-f L Partic: Gen Fds; tnsl jello 8 Y&R tu,w,f Howdy Doody Kellogg Co; rice krispies (NBC) 41L LB tsee belt tu,th 5:30-45 Colgate, thpst 53NY 5:45-6 all, Bates ¼hr $1800	No network programing m-f	Pinky Lee Show Hy m-f L Partic: Gen Fds; tnsl jello 8 Y&R tu,w,f Howdy Doody Kellogg Co tu,th (see tu) Lee Burnett Standard Brands Bates m,th ¼hr $1800
5:15				
5:30				
5:45				
6				

THURSDAY

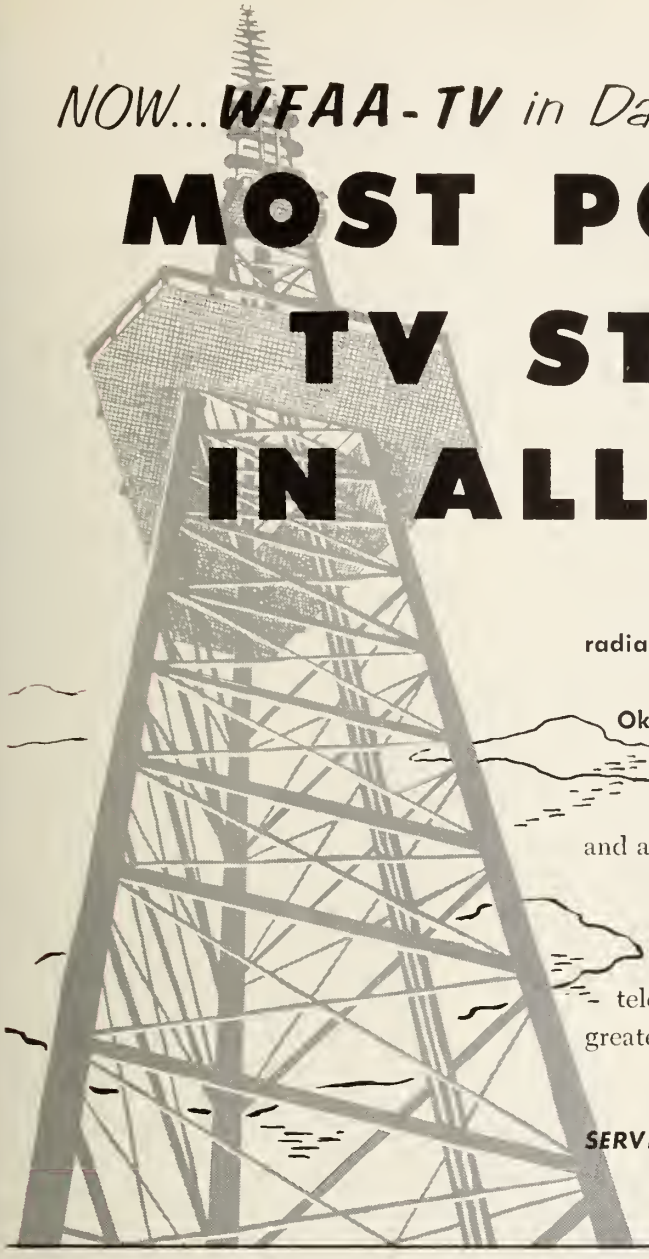
	ABC	CBS	Du Mont	NBC
10	No network programing m-f	Garry Moore Smith & Co JWT; settling tth f 10-10:15 Chun King JWT Tonl Burnett 5 all-th 10:15-30 55-70NY L ¼ hr $2038 Arthur Godfrey GM; triathlete tu,th 10:30-45 FC&B Tonl Co tu,th 10 45-11 Weiss & Galler	No network programing all wk	Ding Dong School Gerber Prods D'Arcy 10:15-30 Ch m-f L ¼ hr $745 ½ hr $1160 A Time to Live Ch m-f L 3 Steps to Heaven P&G ltory, dua m-f L Compton
10:15				
10:30	No network programing m-f	Godfrey (cont'd) Nati Biscuit tu,th 11-11:15 McCann-Erickson Pillsbury Mills m-th 11:15-30 Lee Burnett Strike It Rich Colgate m-f (see mon) Esty	No network programing all wk	Home m-f 11-12 NY L&F (see mon & tu) 1-min partic $5400
10:45				
11	No network programing m-f	Valiant Lady Tonl Co tu,th (see tu) Lee Burnett Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom'w P&G: joyt m-f (see mon) Blow Guiding Light P&G: ltory, dust m-f (see mon) Compton	No network programing all wk	Bob Smith Show NY m-f L No network programing m-f
11:15				
11:30				
11:45				
12	No network programing m-f	Portia Faces Life Gen Fds m-f Y&R Seeking Heart P&G m-f (see mon) Compton Welcome Travelers P&G: prell, ltory anow m-f (see mon) DFS	No network programing m-f	No network programing m-f
12:15				
12:30				
12:45				
1	No network programing m-f	Robert Q Lewis Johnson & J Johnson NL&B th 2-2:15 sl 9/30 Tatham-Laird 2:15-30 sl 9/30 Art Linkletter Kellogg all pr (Thi) LB tu,th 2:30-45 Pillsbury Mills m-th 2:45-3 LB ¼ hr $4,000	No network programing m-f	No network programing m-f
1:15				
1:30				
1:45				
2	No network programing m-f	Robert Q Lewis NY m-f L Dorothy Perkins Grey f 2-2:15 sl 9/30 Gen Mills m-f 2:15-30 BBDO ¼ hr $3000 Art Linkletter Kellogg all pr (Thi) L LB tu,th 2:30-45 Pillsbury Mills m-th 2:45-3 40Hy ¼hr $4000	No network programing m-f	No network programing m-f
2:15				
2:30				
2:45				
3	No network programing m-f	Big Payoff Polaroid m-f L (see mont Esty Bob Crosby Hy m-f L 3:30-45 sus General Mills 47Hr m,w,f L Cheerios (three llme & talent per 1-min network partic $1,419.38	Paul Dixon Show m-f 3-4 (Cleveland time & talent per 1-min network partic $1,419.38	One Man's Family Hy m-f L Golden Windows P&G: cheer 45NY sli dus L Y&R L First Love Phila m-f L Concerning Miss Marlowe P&G: ilde 45NY sli dus L B&B L
3:15				
3:30				
3:45				
4	No network programing m-f	Brighter Day P&G m-f (see mont Y&R The Secret Storm sus NY tu,th L On Your Account (Wm Filiott) P&G: ilde, prell m-f L Benton & Bowles	No network programing m-f	Hawkins Falls Ch m-f L Brida A. Groom NY sus tu,th L Jergens m,w,f Orr Betty White Hy m-f L
4:15				
4:30				
4:45				
5	Barker Bill's Cartoons 5-5:15 Gen Mls; sug jello 78NY m-f L Esty ¼hr $4000 No network programing m-f	Pinky Lee Show Hy m-f L Partic: Gen Fds; tnsl jello 8 Y&R tu,w,f Howdy Doody Kellogg Co tu,th (see tu) Lee Burnett Standard Brands Bates m,th ¼hr $1800	No network programing m-f	Pinky Lee Show Hy m-f L Partic: Gen Fds; tnsl jello 8 Y&R tu,w,f The New Heroo (editorial) NY L
5:15				
5:30				
5:45				
6				

FRIDAY

	ABC	CBS	Du Mont	NBC
10	No network programing m-f	Garry Moore tu,th 10:30 Swift; all-sweet JWT th f 10-10:15 Norge, JWT 10-10:15 30 Bristol-Myers DCSS 5 10:30-15 Cheerful Tlico Burnett 1 10:15-30 65-70NY L ¼ hr $2038	No network programing all wk	Ding Dong School General Mills, cereals, milnes 51Ch L 1 10:15-30 sep Tatham- Laird ¼hr $1160 A Time to Live Ch m-f L 3 Steps to Heaven P&G ltory, dua m-f L Compton
10:15				
10:30	No network programing m-f	Godfrey (cont'd) Nati Biscuit tu,th 11-11:15 McCann-Erickson Pillsbury Mills m-th 11:15-30 Lee Burnett DCSS 1 11-11:15 Swift peanut blr JWT 1 11:15-30 65-70NY L ¼ hr $2038 Strike It Rich Colgate m-f (see mon) Esty	No network programing all wk	Home m-f 11-12 NY L&F (see mon & tu) 1-min partic $5400
10:45				
11	No network programing m-f	Valiant Lady General Mills m,w,f (see mon) DFS, K-R Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom'w P&G: joyt m-f (see mon) Blow Guiding Light P&G: ltory, dust m-f (see mon) Compton	No network programing all wk	Bob Smith Show NY m-f L No network programing m-f
11:15				
11:30				
11:45				
12	No network programing m-f	Portia Faces Life Gen Fds m-f Y&R Seeking Heart P&G m-f (see mon) Compton Welcome Travelers P&G: prell, ltory anow m-f (see mon) DFS	No network programing m-f	No network programing m-f
12:15				
12:30				
12:45				
1	No network programing m-f	Robert Q Lewis NY m-f L Dorothy Perkins Grey f 2-2:15 sl 9/30 Gen Mills m-f 2:15-30 BBDO ¼ hr $3000 Art Linkletter Kellogg all pr (Thi) L LB tu,th 2:30-45 Pillsbury Mills m-th 2:45-3 40Hy ¼hr $4000	No network programing m-f	No network programing m-f
1:15				
1:30				
1:45				
2	No network programing m-f	Big Payoff Polaroid m-f L (see mont Esty Bob Crosby Hy m-f L 3:30-45 sus McCann-E all f 3:30-45 General Mills 47Hr 3-15-4 L ¼hr BBDO $3100	Pani Dixon Show m-f 3-4 (Cleveland time & talent per 1-min network partic $1,419.38	One Man's Family Hy m-f L Golden Windows P&G: cheer NY all das L Y&R L First Love Phila m-f L Concerning Miss Marlowe P&G: ilde NY all das L O&B L
2:15				
2:30				
2:45				
3	No network programing m-f	Brighter Day P&G m-f (see mont Y&R The Secret Storm Am Home Prods m-f (see mont Blow; Geyer On Your Account (Wm Filiott) P&G: ilde, prell m-f L Benton & Bowles	No network programing m-f	Hawkins Falls Ch m-f L 75 Ch m-f L Fitzg'ld L Brida A. Groom Jergens Co m,w,f (see mon) Robt W. Orr Betty White Show Hy m-f L
3:15				
3:30				
3:45				
4	TBA	No network programing m-f	No network programing m-f	Pinky Lee Show Hy m-f L Partic: Gen Fds; tnsl jello 8 Y&R tu,w,f Howdy Doody Kellogg Co tu,th (see tu) Lee Burnett Standard Brands Bates m,th ¼hr $1800
4:15				
4:30				
4:45				
5	No network programing m-f	Barker Bill's Cartoons 5-5:15 Gen Mls; sug jello 78NY m-f L Esty ¼hr $4000 The New Heroo (editorial) NY L	No network programing m-f	Pinky Lee Show Hy m-f L Partic: Gen Fds; tnsl jello 8 Y&R tu,w,f Howdy Doody Kellogg Co tu,th (see tu) Lee Burnett Standard Brands Bates m,th ¼hr $1800
5:15				
5:30				
5:45				
6				

SATURDAY

	ABC	CBS	NBC
10	No network programing	No network programing	No network programing
10:15			
10:30	No network programing	No network programing	No network programing
10:45			
11	No network programing	No network programing	No network programing
11:15			
11:30			
11:45			
12			
12:15			
12:30			
12:45			
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1:15			
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6			



*NOW... **WFAA-TV** in Dallas is the*

MOST POWERFUL TV STATION IN ALL TEXAS!

Now . . . with 274,000 watts video effective radiated power* . . . WFAA-TV is the most powerful VHF station in the Southwest — including Texas, Oklahoma, Arkansas, Louisiana and New Mexico!

**Effective Sept. 26, 1954*

This means 69% greater grade A coverage — and adds half a million people to WFAA-TV's grade A contour! It means greater penetration of the 29-county WFAA-TV Market — the largest concentration of population, wealth and television homes in Texas! And it means a greater response from your advertising presented on WFAA-TV!

SERVING 398,000 TV HOMES

(WFAA-TV Research Dept., July 1, 1954)

Channel **8**

RALPH NIMMONS, Station Manager
EDWARD PETRY & CO., National Representative
Television Service of The Dallas Morning News

WFAA-TV
DALLAS
NBC - ABC - DUMONT

SOON...even **GREATER** *service for Texas'* **GREATEST** *Market...*

Now under construction — WFAA-TV's new 1,521-foot tower which will blanket the greater DALLAS-Ft. Worth market area with 316,000 watts. Coming SOON!

Channel **8**

NBC • ABC • DuMONT **WFAA-TV** DALLAS

FIXING Process of removing residual silver halides from a developed film to render the image permanent. In the process of fixation, films are treated to preserve and harden this image.

FLACK The publicity writer for tv talent, show.

FLAG A small Gobo. (See Gobo.)

FLANGE A spool reel with both sides omitted so the film (usually commercials) wound on it may be removed in a roll for storage.

FLARE Bright reflection flashing as a light from a mirror, usually from shiny appliances. Picked up by camera, flare usually creates an unwanted blacked-out splotch in the picture. Can be eliminated either by powdering or waxing appliance and sometimes by changing the angle of shooting.

FLASH An extremely short tv scene.

FLASH BACK Or cutback or extract from earlier action. To return to a previously shown action.

FLAT (1) Lack of contrast in a tv picture or telecast film. (2) A board or other surface used in set construction; also referred to as a two-fold or three-fold flat depending on the number of folding wings on it.

FLAT LIGHTING Lighting a scene or set with over-all brightness which does not provide any highlights or contrast or modeling of the stage or actors. Usually poor technique.

FLAT-PAINTED Lettering or artwork to be used, that is, not cutout or in relief.

FLICK Page-turning method of change-over from one Balop to another.

FLICKER Fluctuations in the over-all brightness of pictures. Not encountered in normal television operations.

FLIES Space above the studio or stage extending from the top of the setting to the roof, housing the grid, flying apparatus, stationary drop mikes and lights.

FLIP Command to turn to next card on casel shots.

FLIPOVER WIPE A wipe in which the image appears to turn over, revealing another image on the "back," the axis of rotation being either vertical or horizontal.

FLIP-STAND A rack for holding a series of cards, titles or photographs which can be shown in sequence by either flipping them forward thus exposing the text under card, or dropping each card down in sequence after in has been seen. Another method is to have the cards "pulled" or removed by hand from the stack. If a cover or hood is placed over the flip-stand to control the amount of light it is sometimes called a "hod."

FLOAT Movable painted or wall-papered flat separated from the main set, provided by the art director to match with the other walls of the set. Also called a floater.

FLOOD or SCOOP Any light used to illuminate wide areas, usually a kleig light or 5 kw.

FLOOD LIGHTING Focusing full brilliance of ceiling and spotlights on scene. A lighting similar to flat lighting where flatness of light is not supposed to spoil detail.

FLOOR Word refering to the studio, as, the floor of the studio or stage.

FLOOR MANAGER or STAGE MANAGER Director's link with talent during show. Official on the floor of the television studio who, under the eye of the director, supervises production while a program is telecast and relays directions to various personnel.

FLOOR PLAN Scaled print or plan of studio or stage upon which are marked the location of walls, settings, doorways, sound effects, working areas. This floor plan is a prerequisite to all developments and is used by the producer-director to plot action, camera shots and business prior to rehearsals in the actual setting.



FLUFF or BEARD Any mistake, action, word or phrase accidentally included or in any way distorted, resulting in an imperfect sound or picture.

FILM LIBRARY Organized body of film possessed by a station, correlated by a reference and cross-index system.

FILM LOOP A short piece of motion picture film spliced end to end to form a loop which is threaded on a projector and run continuously during a show so it can be brought into the picture sequence as desired. Usually used to establish locale or maintain montage effect. Also called a cyclic film.

FILM PICKUP Electronic transmission of motion pictures from 16 or 35 mm films by means of television.

FILM PROCESSING (1) The negative in the camera which when developed is called the master or original. (2) A master copy of the original is used for making other prints since the master is valuable and impossible to replace. (3) Work print used with the copy negative for cutting and editing and for scoring the picture with music or sound.

FILM SEQUENCE (1) That portion of a telecast made up of various motion-picture scenes. (2) In motion pictures the relation of various views of a scene which build into an incident climax.

SINGLE SYSTEM Sound is piped into the camera and is recorded on the same film as the image. (See Double System.)

FLUORESCENT BANKS A type of "cold" light used in the television studio for flat or fill light.

FLUORESCENT LIGHT Mercury-vapor tubes coated inside with one of a number of materials which fluoresce or glow when exposed to the discharge inside a mercury-vapor tube. Used in tv as flat fill or balancing light.

FLUTTERING Unsteady images on filmed show usually caused by buckled film in projector of poorly developed print.

FLY To pull above the set the lights, scenery or properties in order to facilitate camera shots, shifting or storage.

FLY IT Any suspended microphone or drop.

FM—FREQUENCY MODULATION Opposite of am on radio sound; way of combining the sound with the video carrier wave. The sound part of television is carried on fm; when used properly fm has less static and can transmit a greater (wider) audio band than am. (See Band.)

F NUMBER A number denoting the geometrical determination of lens speed. Determined by dividing the focal length of the lens by its effective aperature.

FOCAL LENGTH The distance of the focus from the surface of a lens from its optical center. The greater the focal length of a lens, the greater its telescopic quality.

FOCUS The point where the rays of light passing through a lens meet and form an image. In tv, focus is accomplished electrically within the camera as well as with the lens which is in front of the camera tube.

FOCUSING BOARD Board with different sizes of type on it, held a certain distance from the camera so the camera focus can be checked.

FOGGING Density on film caused chemically or by improper exposure to air or light outside the camera.

(To be continued in next issue)



A la carte

Think of the range of choice film offers. For with film you can select clips from libraries containing millions of feet. And film clips wisely inserted, help change pace, set new scenes without expensive location shots . . . thereby help spark "live" shows, help cut costs everywhere. They are available on nearly every conceivable subject through commercial film libraries . . . and *made on* **EASTMAN FILM.**

For complete information, write to:
Motion Picture Film Department
Eastman Kodak Company
Rochester 4, N.Y.

East Coast Division
342 Madison Avenue
New York 17, N.Y.

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

Agents for the distribution and sale of Eastman Professional Motion Picture Films

W. J. German, Inc.
Fort Lee, N. J.; Chicago, Ill.;
Hollywood, Calif.

NOW, more than ever...QUALITY COUNTS

in the East...

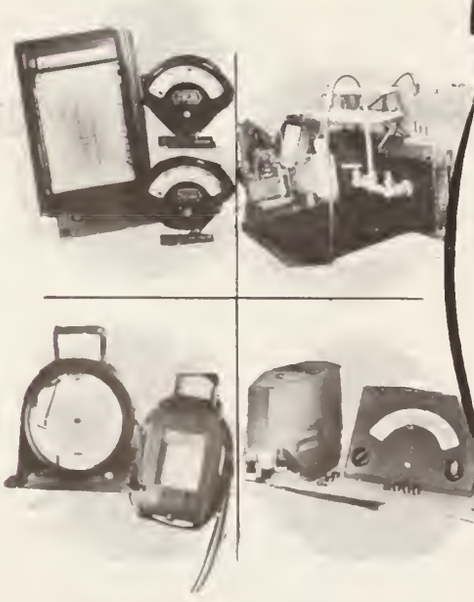
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MOVIELAB

The superior QUALITY CONTROL consistently maintained by MOVIELAB on all film processing assignments has earned it the jealously-guarded reputation of being the "QUALITY LABORATORY" in the east.

More producers, cameramen and technicians throughout the east put their trust into Movielab's "KNOW-HOW" and "personalized service" than any other.

Get to know Movielab—for this is the standard by which all film processing is judged.



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Negative Developing
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25 Cutting and Editing Rooms
First Print Department

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619 West 54th Street, New York 19, N. Y. JUdson 6-0360

TVB FORMED

(*Continued from page 39*)

R. McCollough, of the Steinman Stations who is chairman of the NARTB tv board and Richard A. Moore, of KTTV, Los Angeles, acting chairman of the TvAB. Others at the meeting: Campbell Arnoux, WTAR-TV, Norfolk, Va.; Kenneth L. Carter, WAAM, Baltimore; Roger W. Clipp, WFIL-TV, Philadelphia; Merle S. Jones, CBS; L. H. Rogers, WSAZ-TV, Huntington, W. Va.; W. D. Rogers Jr., KDUB-TV, Lubbock, Tex.; Henry W. Slavick, WMCT, Memphis; George B. Storer Jr., Storer Broadcasting Co.

The committee will meet again in Chicago 30 August where it will begin to function as the temporary board of directors of TvB. It's expected by that time that the merger agreement will have been ratified by the NARTB's television board of directors and the executive committee of the TvAB.

High up in priority for the TvB board is selection of a top industry leader as president. Salary will fall in the $35-$50,000 range. The first year's budget will be about $400,000, based on dues from the 183 stations which have already indicated they will become members. Stations will pay monthly dues based on their highest published quarter-hour non-network rates. Both tv stations and networks are eligible for active membership but basis for network dues had not been set at SPONSOR's presstime. Associate membership will be available to representatives and others to be decided on by the board.

TvB will seek to promote television among advertisers and agencies through a broad variety of selling methods. In the process it will probably serve admen as a clearing house which they can turn to for tv facts. As blueprinted now TvB will:

1. Build a tv presentation covering the advantages of all forms of television and distribute it to advertisers, agencies and trade associations as well as its own membership.

2. Assemble and distribute facts and figures on television's impact, including local, regional and national spot case histories.

3. Hold regional clinics for advertisers and agencies.

4. Make personal presentations to agencies and advertisers. This will in-



. . . tell it where they're waiting for you!

WHAM-TV's long-established, LOCAL PROGRAM audiences, WHAM-TV's live cameras, ample studios, and seasoned staff (we started in '49!) offer participation sponsors the *best facilities* and *best local programming* in Rochester. If you want to tap a Number One Test Market with the magic of local-show loyalty, buy the station that offers you the most for your advertising dollar.

For example:

MATINEE FEATURE MOVIES
1:30—3:00 P.M. DAILY

The dominant daytime attraction in Rochester TV, with ARB ratings from 12.2 up to 21.1. Participation minutes, live or film, $60.00 less discounts. For more information, call the nearest office of HOLLINGBERY.

WHAM-TV CHANNEL 5

WHAM-TV ROCHESTER, N. Y.'s FIRST STATION

clude separate presentations for spot or network as the case may be.

5. Maintain contact with trade associations to promote television.

6. Seek out and sell advertisers not now using television.

7. Make speeches and other staged demonstrations of tv's effectiveness.

8. Conduct direct mail campaigns to industries.

TvB will also give its members a variety of selling aids including a regular mailing providing sales ideas; regional workshop meetings; a television sales manual for local selling; a card file of co-op arrangements and dealer allowances of national advertisers; a training course for television salesmen.

The TvB will work closely with another new television project emerging under NARTB sponsorship. This is the Television Audit Circulation (TAC). Purpose of TAC is to provide a national survey of television sets and station circulation. Like TvB the set-counting body will be independent of NARTB. Figures it provides will be an important part of TvB promotion though the two will probably function as separate organizations. TAC hired Politz recently to make a preliminary study of circulation measurement techniques. An actual national set count may come by next spring.

A periodic census of television sets was high up on the list of data admen told SPONSOR they would like to see furnished to them by the industry when TvAB's formation was announced this spring. Other projects which admen hoped to see the industry work out include:

- Some means of furnishing data on dollars expended in spot television. There is at present no industry source of dollar expenditure figures in spot television (or spot radio). A private service, N. C. Rorabaugh, furnishes dollar figures on spot tv expenditures on a special subscription basis covering products of the major soap companies.
- Special audience data which provides breakdowns by sex, age, socio-economic status.
- A tool which could be used for rapid estimates of spot television costs.
- A movement to standardize television rate cards to make buying simpler.

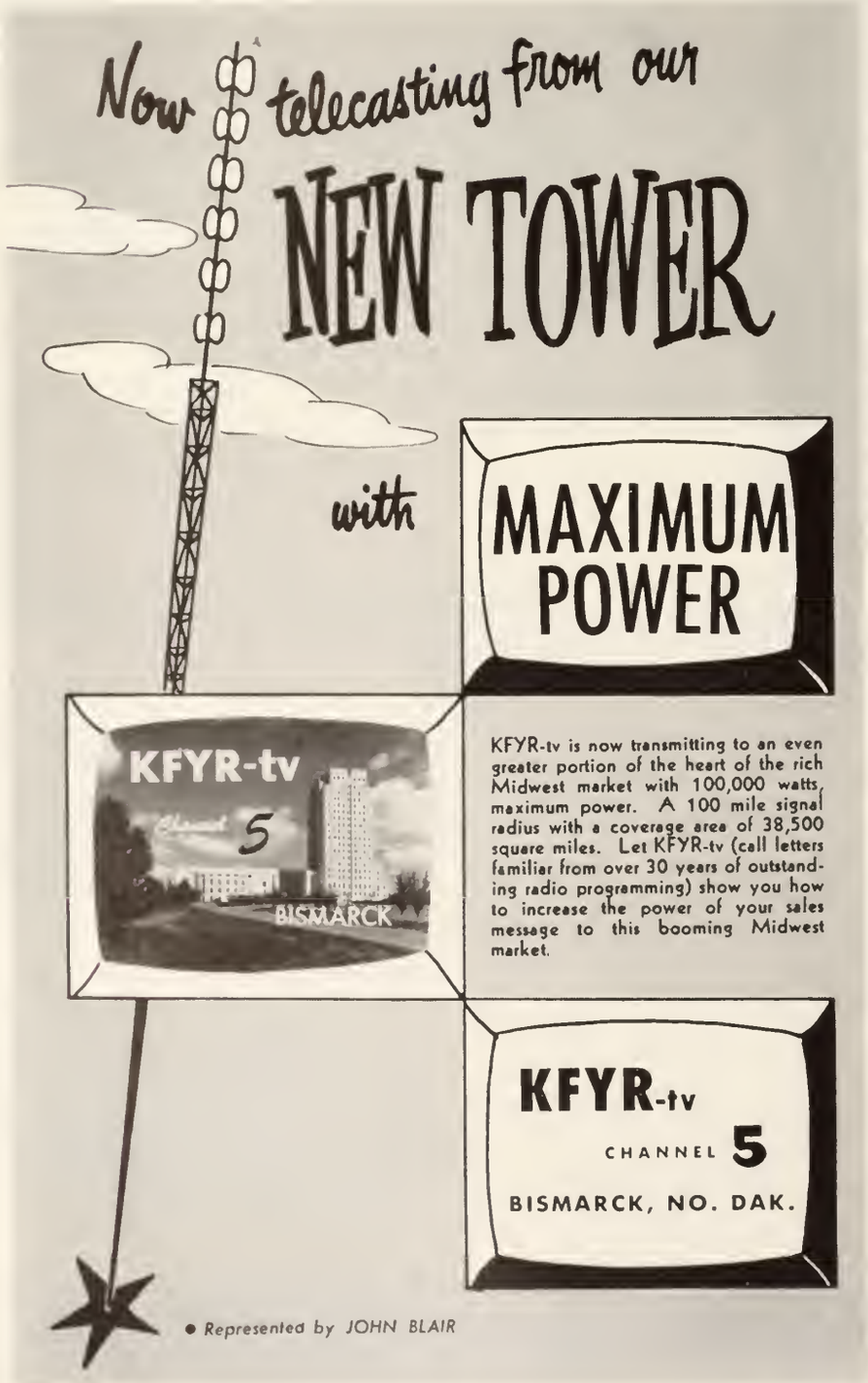
Admen, of course, are anxious to get as much help as they can from the industry as quickly as possible. But the actual number of projects which TvB can embark upon at once is limited by the need to put together a functioning organization. At least some of the aids admen want, however, should be hitting the mail boxes late this fall and winter. ★ ★ ★

★ ★ ★ ★ ★ ★ ★ ★

"It is clear that the audience has no determined point of view on programs except that they shall be well done and pleasing. It reposes complete confidence in the stations it favors and that confidence is based upon the realization that if certain programs fail to please, other programs that fill the needs of the moment may be easily found by twisting a dial. The audience trusts broadcasters to think for it; it has demonstrated its complete satisfaction with broadcasting as it is, for over 30 years, and it has resisted every effort of those who insist that some other system would be more satisfactory."

CARL HAVERLIN
President
BMI, New York

★ ★ ★ ★ ★ ★ ★ ★

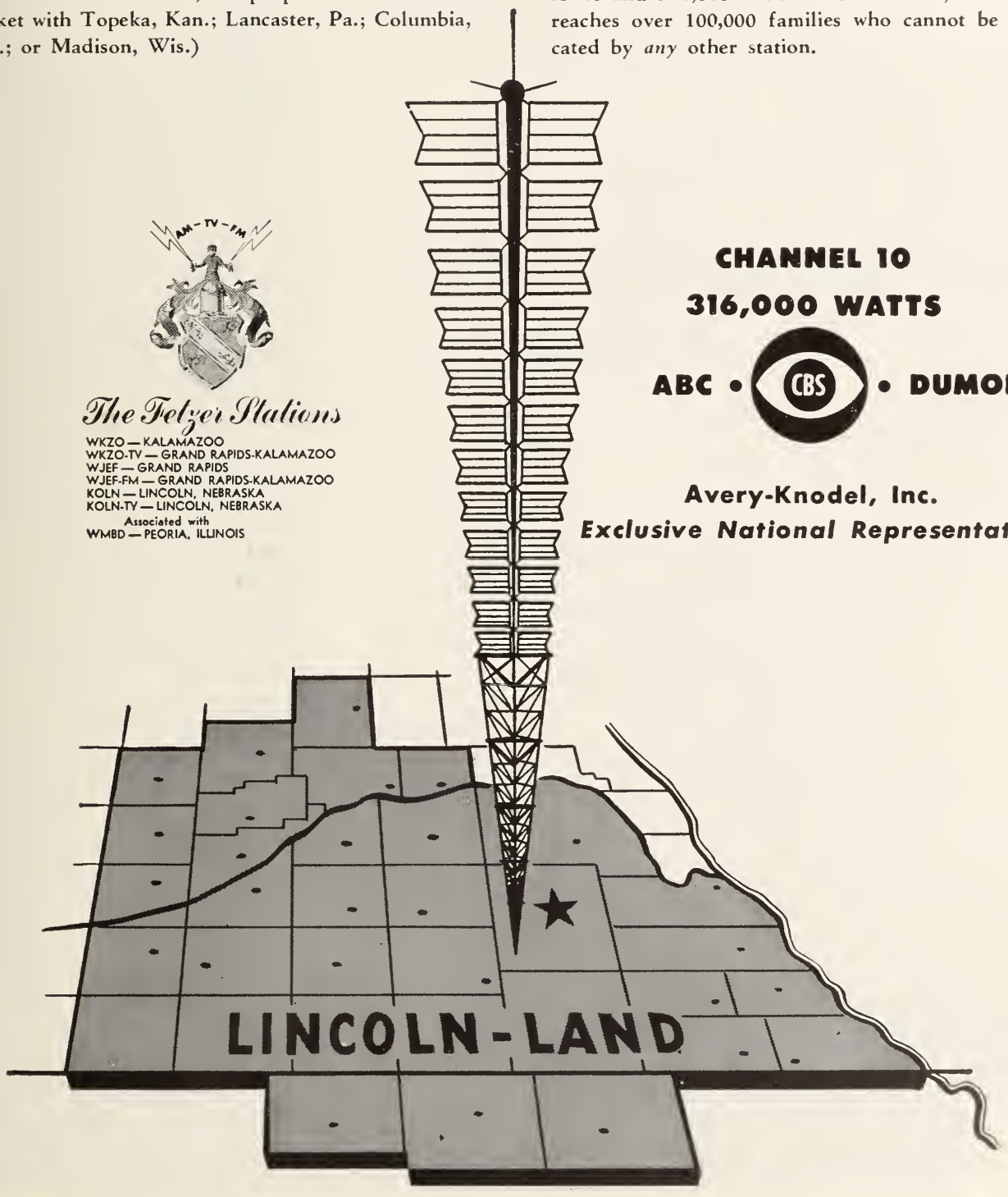


KOLN-TV GIVES YOU LINCOLN-LAND—

Nebraska's Other Big Market!

The map below shows Lincoln-Land — 34 counties with 182,982 families. (The city population of Lincoln is more than 100,000 people — in the same bracket with Topeka, Kan.; Lancaster, Pa.; Columbia, S. C.; or Madison, Wis.)

Actually, the KOLN-TV tower is 75 miles from Omaha; Lincoln is 58 miles. With our 1000-foot tower and 316,000 watts on Channel 10, KOLN-TV reaches over 100,000 families who cannot be duplicated by *any* other station.



AM - TV - FM

The Felzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

CHANNEL 10

316,000 WATTS

ABC • CBS • DUMONT

Avery-Knodel, Inc.

Exclusive National Representatives



like shooting fish in a barrel

"How can you miss?" With coverage that reaches 429,000 families and a phenomenal share of audience, established VHF WTAR-TV not only blankets America's 25th market, but the eastern half of Virginia (including Richmond) and all of northeastern North Carolina. Selling in America's Miracle Market gets to be more of "a snap" everyday.

Buy Only WTAR-TV to Sell America's Miracle Market

channel 3
NORFOLK

REPRESENTED BY EDWARD PETRY & CO., INC.

RADIO IS S.S.S. TONIC

(*Continued from page* 35)

ic users brought to light that "the tonic market was more general than one would suppose," in Tad Mower's words.

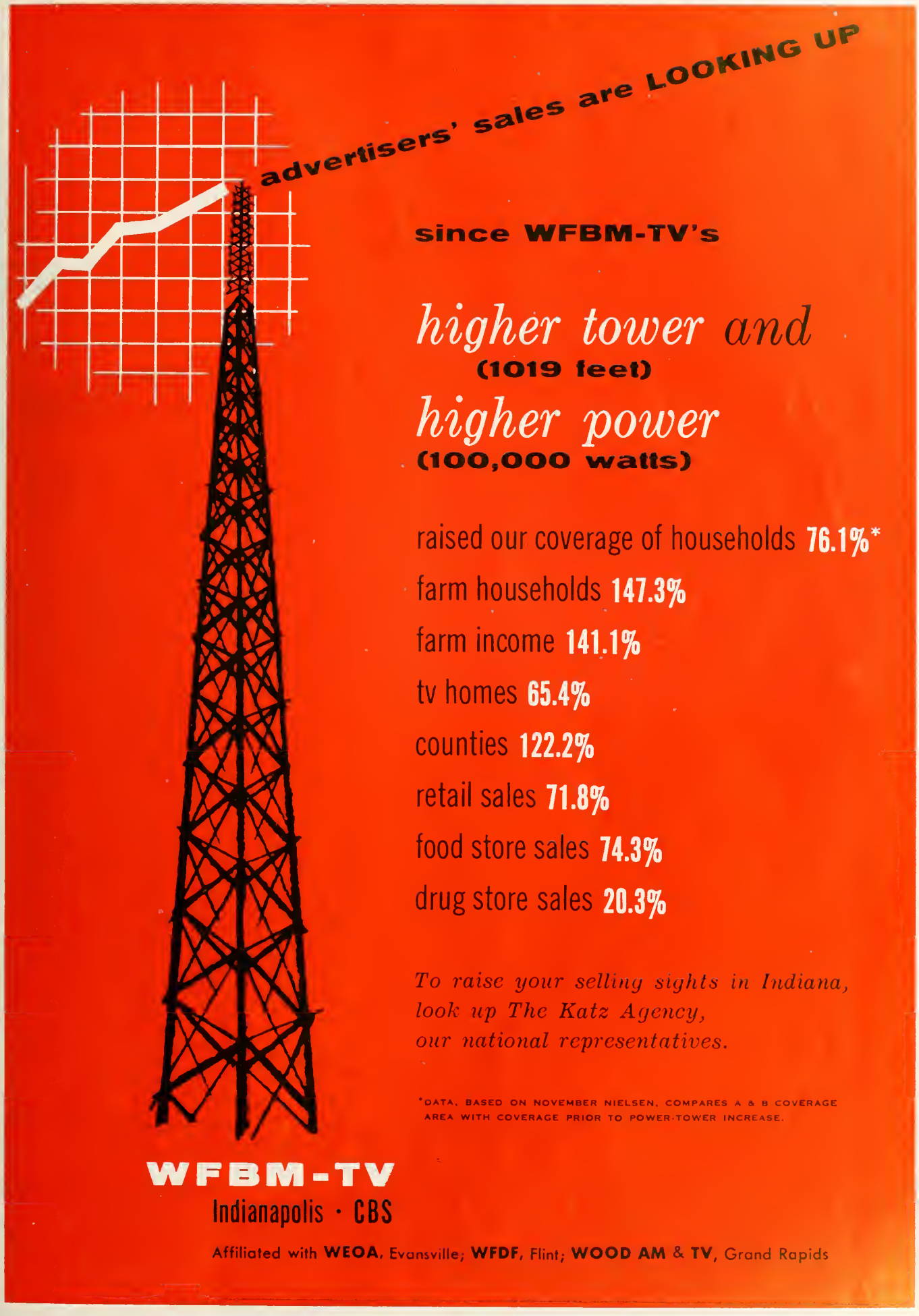
Another finding of the survey was that most of the tonic users stated that they were prompted to buy the medicines via hearing commercials for them on the radio. Here was a clear, unmistakable indication of the path S.S.S. would do well to follow. Not only was radio the chief motivator of tonic buyers, but it so happened that the market areas pointed out by Nielsen as being the company's best bets could easily be reached by radio.

So the company and agency Henry J. Kaufman took $1,000 and invested it in an initial radio test in the state of Virginia. Results were that sales went up in Virginia while they continued downward in the rest of the country. This was conclusive enough for the sponsor and it was radio full steam ahead. (In addition, Lamar Swift, who previously had been in the theatre business for a number of years, recalled that he had used radio to draw patrons to movie houses at one time. Why couldn't it sell S.S.S., too, he reasoned.)

The firm then launched schedules on about 70 selected stations in the South. It moved with especially heavy campaigns into markets where Hadacol had made its splash and gone on. It gradually expanded to other stations around the country, concentrating chiefly in its best "potential" areas.

It worked out a time buying strategy like this: It bought schedules on large power stations to get over-all, blanket coverage of a market. It selected local stations of a more specialized nature to reach specific segments of the population known to be tonic users: the Negro market, the rural market and special national groups in the larger cities such as Latin Americans.

Commercials used are almost exclusively one-minute announcements, most of them transcribed. Live copy, however, is employed in foreign language pitches and on a few "personality"-type participation shows. The company likes personality shows because they "seem to have a loyal local listenership," finds they are particularly effective when trying to reach the Negro or Latin American markets. In some cases, the


advertisers' sales are LOOKING UP
since WFBM-TV's
higher tower and
(1019 feet)
higher power
(100,000 watts)
raised our coverage of households 76.1%*
farm households 147.3%
farm income 141.1%
tv homes 65.4%
counties 122.2%
retail sales 71.8%
food store sales 74.3%
drug store sales 20.3%
To raise your selling sights in Indiana,
look up The Katz Agency,
our national representatives.
*DATA, BASED ON NOVEMBER NIELSEN, COMPARES A & B COVERAGE AREA WITH COVERAGE PRIOR TO POWER-TOWER INCREASE.
WFBM-TV
Indianapolis · CBS
Affiliated with WEOA, Evansville; WFDF, Flint; WOOD AM & TV, Grand Rapids

personality delivers the announcement live, in others he may tag the transcription.

S.S.S. tonic is for the "blood, appetite and stomach," as the label on the bottle announces. A typical one-minute commercial runs in part:

"Did you ever stop and wonder why some folks feel wonderful, full of life while others just never seem up to par? That's because there are too many people in this world suffering from iron deficiency anemia. They just drag around. They're listless, tired all the time, don't get the most out of life. What they dearly need is S.S.S. Tonic . . . America's favorite for over 125 years. Yes, Three-S Tonic contains fresh, natural roots plus needed iron that actually builds rich red blood. S.S.S. Tonic will also perk up your appetite. If you lack pep and energy due to an iron deficiency anemia, don't delay! Start taking S.S.S. Tonic today. . . ."

As for competition, S.S.S. states that it does have "many small competitors in various parts of the country." These, interestingly enough, depend almost exclusively on radio for their results, says the firm. When Hadacol made its razzle-dazzle appearance a few years ago, it, too, employed radio announcements—in heavy saturation—to soften up new markets.

S.S.S. says that its tonic has been a standard item among wholesale druggists for over a century, boasts that it has ranked as a "Family favorite for over 125 years." Today it is sold in 95% of the drug stores in the nation.

S.S.S. radio announcements, as aforementioned, are aired on an all year-'round basis, while newspapers are used seasonally in the spring and the fall to bolster advertising support during these peak sales periods. The firm also runs limited schedules in farm magazines and drug trade magazines, uses almanacs quite extensively to reach the rural population.

Happy with its air experience thus far, the company is currently testing tv with a view to future use of the medium. Tests are taking place in Johnstown and Harrisburg, Pa., results will be compared with sales results throughout the Middle Atlantic territory. S.S.S. tablets share equally in the ad plans with the tonic. ★ ★ ★

YOGURT

(*Continued from page* 41)

foreign-born population and those in areas where people were well traveled. Both groups, reasoned Zlowe, would have eaten yogurt in Europe (where it's as common as ice cream).

Just getting a store to stock yogurt in those days was a tough proposition. The stores that did stock it, however, sold it. Dannon started compiling success stories from various small stores and delicatessens. Then a Dannon salesman would call on the manager of a chain store located near one of the independents. He'd point out how the chain's competitor across the street was selling yogurt and usually end up writing an order for the chain store. When several stores in a chain would be carrying yogurt, the salesman would make a pitch to the chain's buyer, urging that he stock Dannon in all the stores.

By the end of Dannon's first year, two chains were stocking yogurt—Gristede and Bohack.

A dent had been made in the New York market. Now to move fast—quickly to build demand, to increase

MAIL - SURVEYS OR POPULARITY POLLS

"Uncle Tom" Chase's Trail Time is First in the Omaha Area!

33,628 Letters Poured in to Trail Time
(June 1, 1953-June 1, 1954)

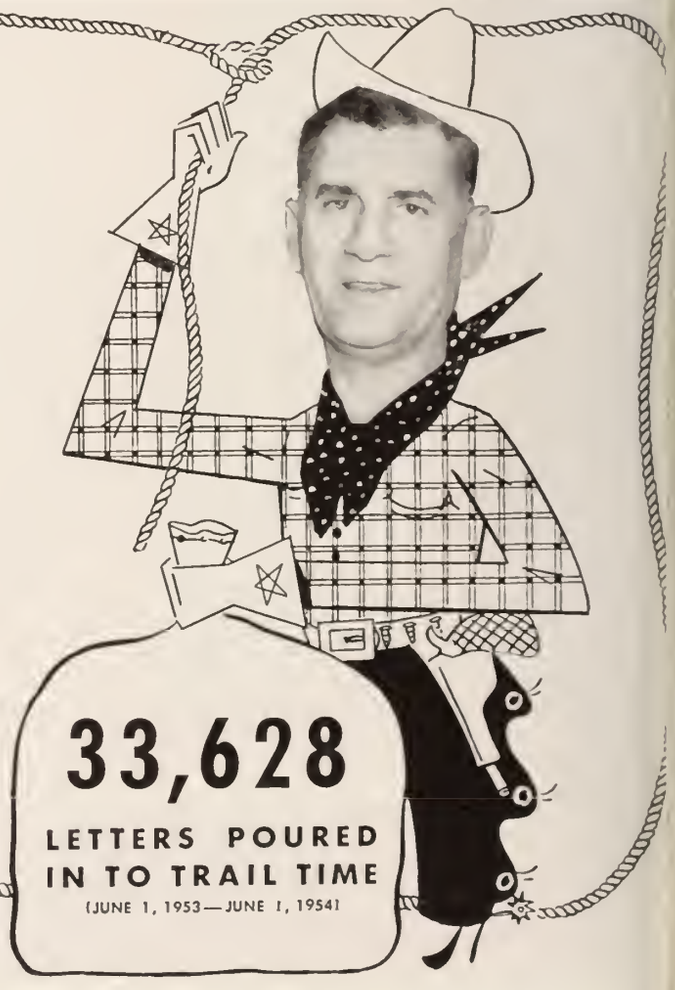
This tremendous mail pull is only one indication of Trail Time's popularity.

LOOK AT THE RATINGS

	Trail Time	Other Sta.
Pulse—May 1954	13.4	7.2
Hooper—April 1954	13	9
American Research Bureau—Feb. 1954	16.1	10.6

READERS OF TV GUIDE RECENTLY VOTED TOM THE MOST POPULAR TV PERSONALITY IN THIS AREA.

Trail Time can boost YOUR sales. Contact your Blair TV man or WOW-TV sales manager, Fred Ebener.



33,628
LETTERS POURED IN TO TRAIL TIME
(JUNE 1, 1953—JUNE 1, 1954)

WOW TV
OMAHA • MAX. POWER • DUMONT • NBC-TV Aff.
A MEREDITH STATION — BLAIR TV, Rep.

Affiliated with "Better Homes & Gardens" and "Successful Farming" Magazines.

WLS

personalities build LISTENER LOYALTY



WLS has long been noted for its station personality — and for the personalities on the station. One of those who is helping to build that reputation is . . .

WOODY MERCER

Woody Mercer is one of the newer members of the WLS staff. But he's quickly proved his right to a top spot in a Star Studded group of National Barn Dance entertainers.

Another native Arizona ranch boy, where he learned to sing in the natural style of the west, and the composer of some one hundred songs, Woody has been an immediate hit with WLS listeners. For instance:

> This summer he's been featured on an hour long, Monday thru Friday afternoon program. In three of the four quarter-hour periods, he's first in listenership in the Nielsen Chicago area according to the latest NRI report.

In Woody Mercer, WLS has another star in the high tradition of the great personalities who have built WLS listener loyalty. A fine talent, an easy, casual manner, a genuine liking for people, combined with the sincerity that characterizes all WLS personalities, have already won for him the audience confidence and loyalty that always means *Results* for WLS advertisers.

LISTENER LOYALTY PREDICATES ADVERTISING RESULTS

WLS The PRAIRIE FARMER STATION

CHICAGO 7

CLEAR CHANNEL HOME OF THE NATIONAL BARN DANCE
890 KILOCYCLES • 50,000 WATTS • ABC NETWORK

SEE YOUR JOHN BLAIR MAN

in LOS ANGELES



THE LITTLE RASCALS

TOPS EVERY OTHER SHOW

ON ALL 7 CHANNELS

(5:30 to 6 P. M. • KNXT-CBS)

ARB - JULY '54

The Greatest Gang of Kid Comics on Film!

Interstate TELEVISION CORPORATION

NEW YORK: 1560 Broadway PLaza 7-3070

HOLLYWOOD: 4376 Sunset Drive NOrmandy 2-9181

CHICAGO: 1250 S. Wabash WAbash 2-7937

distribution. to get Dannon into more super markets. into more chains.

People who already knew about yogurt, people who had eaten it in Europe were buying Dannon Yogurt. The big question: Whom should Dannon try to sell next? The answer: Food faddists. People who were interested in nutrition. People on diets.

Reaching this next group wasn't too hard. Dannon bought participations on *The McCann Pure Food Hour* on WOR. Thus it was that radio got Dannon's first advertising money appropriated for any medium, outside the p-o-p advertising of the previous year. For Dannon's second year heavy p-o-p promotion was continued. And, just as it does today. the McCann radio show was tied in with p-o-p material.

The Zlowe Agency could have sought out a sophisticated audience eager to try something new, exotic. But by using the McCann program, Dannon Yogurt was introduced to a group of radio listeners who would be delighted to try a new food. The resulting sales records proved Zlowe's media selection was smart.

McCann's program served another purpose, though. It helped Dannon get better distribution. Now Dannon salesmen had something concrete to show store owners reticent to take on the yogurt line. Grocers knew that McCann and certain other food commentators had a hard core of fans who would buy whatever was recommended.

Not long after buying participations on the McCann program Dannon also picked up announcements on Mary Margaret McBride's program (on WJZ, now WABC) and on WQXR.

Up to this point in the history of yogurt. part of the food's charm had been its tart. tangy taste. Tartness is favored by Europeans. who frequently prefer a tart dessert rather than a sweet dessert. Yet Danon knew that many Americans would become more enthusiastic about yogurt if it were sweetened. By 1945 the first batch of sweetened yogurt was ready. It contained pure strawberry preserves and was an immediate hit (it's still popular). Production of plain yogurt, of course, continued.

By the end of the war. Dannon found requests for yogurt coming from well beyond the New York metropolitan area. The demand had been generated by the far-reaching radio announcements. Yet Dannon's New York distri-

in SAN FRANCISCO



THE LITTLE RASCALS

TOPS ALL MULTI-WEEKLY SHOWS

Regardless of Day, Hour or Type of Program

(5-5:30 P. M. • KRON-NBC)

ARB - July '54

The Greatest All-Around Audience Puller on TV!

Interstate TELEVISION CORPORATION

OTHER OFFICES:

CLEVELAND: 1268 Winston Rd., S. Euclid, O. EVergreen 1-0531

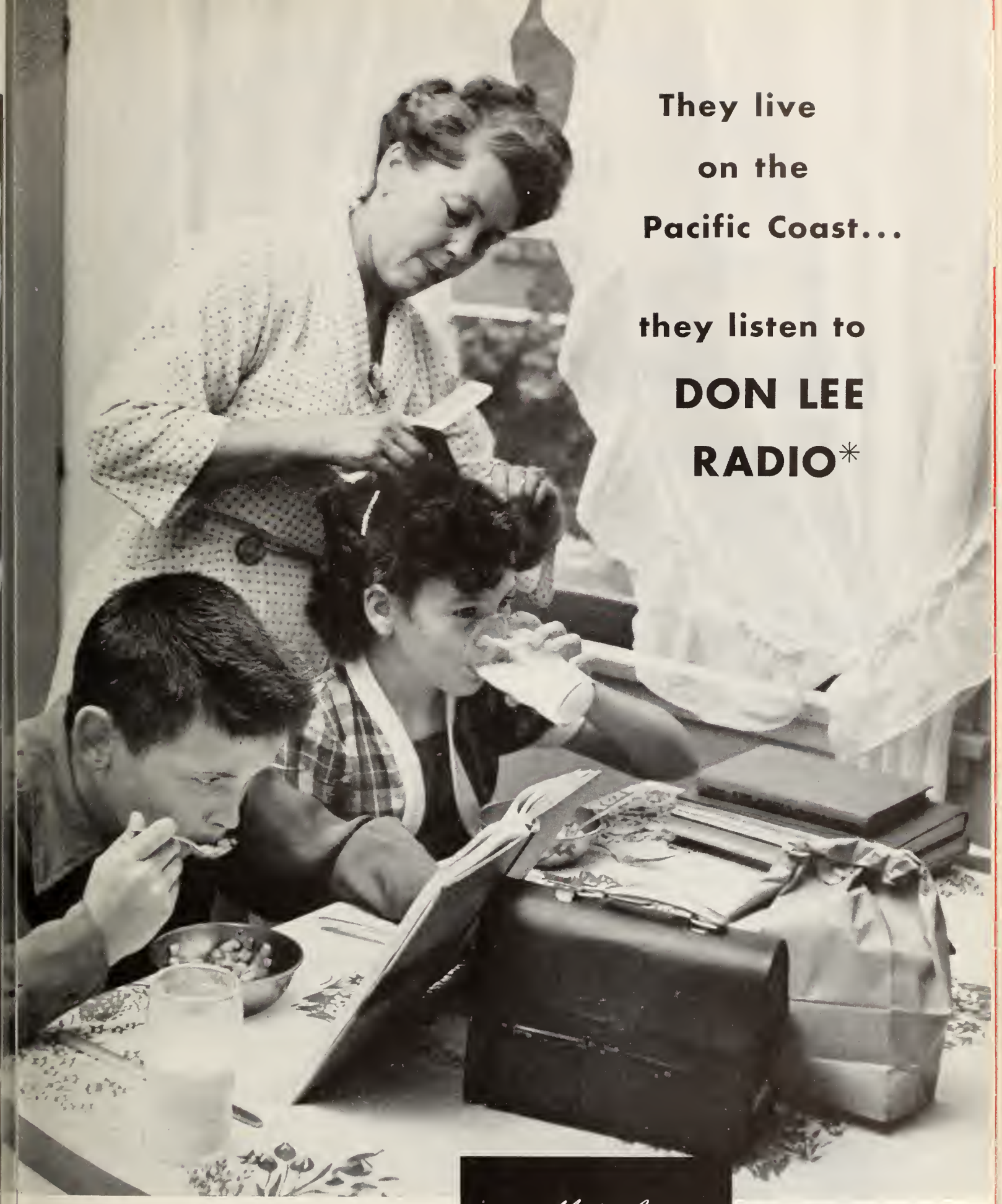
ATLANTA: Room 401 Georgia Savings Bank Bldg. - LAmar 2036

DETROIT: 2310 Cass Ave. WOodward 1-2992

DALLAS: 304 S. Harwood St. PRospect 1658

DES MOINES: 1115 High St. Phone 3-4117

TORONTO: Sterling Films, Ltd. King Edward Hotel



They live on the Pacific Coast...

they listen to DON LEE RADIO*

Don Lee IS Pacific Coast Radio

...the only network designed for complete coverage of a GREAT radio audience, 16½ million people with an effective buying income that tops the national average by 18%. It's the nation's greatest regional network.

Mutual
DON LEE
RADIO

Don Lee Broadcasting System
Hollywood 28, California

Represented nationally by
H-R Representatives, Inc.



AN

open door

to the Nation's Test Market!

WLBC-TV

Muncie . . . sometimes called Middletown, U.S.A. . . . has been the notion's recognized test morket for years. Reoch this rich Muncie orea morket via WLBC-TV.

★ 70,000 UHF sets (May 1954)
★ 65% tuned to Channel 49
★ $225 Base Rate
★ All 4 networks
★ Proven Test Market



MUNCIE, INDIANA

bution still was spotty. For the company to service an area reaching out from 75 to 100 miles beyond New York, while lacking complete distribution in the city, would have been too expensive. Therefore the beyond-New York radio coverage was largely waste circulation since the company couldn't service outlying dealers.

Media were again evaluated.

What the company needed was solid New York distribution. Radio stations, in 1946, didn't have merchandising plans such as they offer today. But newspapers did. Newspapers, besides being able to open doors to more retail outlets through their merchandising departments, had circulation which Dannon felt was more confined to New York—resulting in less waste circulation.

The media choice to Dannon seemed clear: Leave radio for awhile, get into newspapers.

The newspaper ads averaged about two columns by 50 lines. No ad was bigger than two columns by 75 lines. For the first two or three years the ads were in an editorial format and style but later changed to display ads.

Supplementing the six-year newspaper campaign were a great many minor media—pencils, baseball schedules, matchbooks, sewing kits, other gimmicks.

Meanwhile, Dannon had been enjoying unusual success with a direct mail campaign aimed at doctors. The doctors were offered coupons worth from five to 10 cents toward a container of yogurt for themselves or their patients and, Dannon reports, a great many accepted the offer. The return on the mailings, in fact, averaged around 10% (1% or 2% in direct mail is considered good). One campaign had a return of over 11%. Dannon's mailings to doctors consisted of jumbo-size post cards. A pre-paid postcard in one corner could be sent in for the coupons. As part of its campaign directed at doctors Dannon had booths at state medical association meetings.

By 1952 Dannon was again ready to make yogurt history: it had perfected another sweetened yogurt. The new flavor was orange, made from pure orange concentrate. To announce it Dannon took its first plunge into television, signing for 30 announcements weekly on WOR-TV. Newspaper announcements also were utilized.

Although Dannon was a relatively small company to be using New York television, Zlowe was convinced its commercials had to be as good as the biggest tv sponsor. Zlowe insisted that Dannon film the best commercials it was possible to produce.

Now Irwin Zlowe recalls the commercials as being "pretty expensive for us—but they paid off."

Part of the expense was due to hiring Martin Henry, former Hollywood director, to direct the commercials. (They were produced by Video Pictures, New York.)

"And there was quite a cast of characters," says Zlowe. "We wanted to show that all kinds of people eat yogurt. So we had to film a variety of types—businessmen, housewives, children, truckdrivers and so forth.

"We cast dozens of models and actors for each part before deciding on whom we wanted. This all took time, was expensive, but gave us people who looked exactly like the kind of people we were trying to portray in the commercials.

"Expensive opticals—fade ins and outs, zooms, wipes—also added to the production fees but gave us a Hollywood-type job."

Zlowe's advice to small advertisers: "Don't spare expenses in making commercials: it'll pay off."

With the acceptance of sweetened yogurt Dannon decided to add one more flavor—vanilla. Vanilla is by far the most popular flavor in ice cream and, Dannon reasoned, would be popular yogurt, too. In January 1953 vanilla yogurt was introduced via the WOR-TV schedule plus some newspaper advertisements. Trade announcements were run in *Grocer Graphic* (a paper distributed to New York food retailers).

Vanilla yogurt turned out to be just as successful as the company had expected. And with its introduction Dannon had grown to the point where 33 refrigerated trucks (plus a couple spares) were whisking fresh yogurt to cities several hundred miles from New York—Philadelphia, Baltimore, Washington and other points. Furthermore, in 1952 the company had opened a huge new modern plant in Long Island City, the largest yogurt plant in the United States. With increased capacity it was able to meet a much greater demand.

In early 1953 Zlowe re-examined Dannon advertising, decided a change of media was necessary. So the budget —which had been divided between tele-



What can you do with $955?

No doubt about it, $955 is a tidy sum of dough. Enough to buy an extra ticket to Paris, say. Or to take a month's vacation after you arrive.

Or make a healthy down payment on a Chinchilla coat!

ON WOAY, $955 will buy 13 half hours!

WOAY, Oak Hill, is West Virginia's second most powerful station!

Its 10,000-watt signal covers 21 counties —

delivers a total Nielsen audience of 102,200 radio homes —

delivers an average daily Nielsen audience of 51,320 radio homes!

We direct for availabilities.

WEST VIRGINIA STATION COVERAGE DETAIL

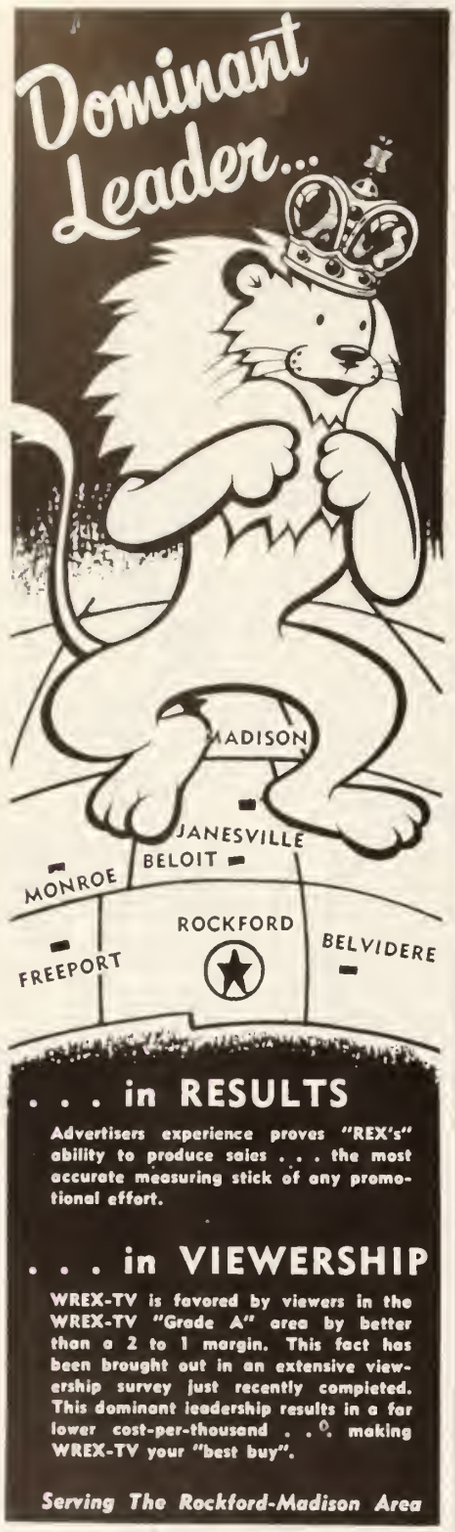
Radio Homes in Area	NCS Area	No. of Counties	DAYTIME					
			4-Week Cum.		Weekly		Average Day	
			NCS Circ.	%*	NCS Circ.	%*	NCS Circ.	%*
20,370	FAYETTE	1	18,490	90	18,220	89	10,150	49
18,190	GREEN8RIER	3	15,490	85	15,130	83	6,720	36
66,940	KANAWHA	1	10,310	15	7,180	10	4,410	06
14,570	LEWIS	4	3,110	21	2,280	15	1,680	11
18,260	LOGAN	1	2,780	15	1,960	10	1,020	05
19,440	MERCER	1	8,000	41	6,480	33	3,990	20
14,290	NICHOLAS	3	11,450	80	11,080	77	6,620	46
23,930	RALEIGH	1	20,220	84	19,610	81	8,540	35
12,290	ROANE	4	2,720	22	1,990	16	1,460	11
16,750	WYOMING	2	9,630	57	8,610	51	6,730	40
225,030	10 TOTAL	21	102,200		92,540		51,320	

*=% *of Radio Homes in Area*

WOAY

OAK HILL, WEST VIRGINIA

Robert R. Thomas, Jr., Manager
10,000 Watts AM—20,000 Watts FM



. . . in RESULTS

Advertisers experience proves "REX's" ability to produce sales . . . the most accurate measuring stick of any promotional effort.

. . . in VIEWERSHIP

WREX-TV is favored by viewers in the WREX-TV "Grade A" area by better than a 2 to 1 margin. This fact has been brought out in an extensive viewership survey just recently completed. This dominant leadership results in a far lower cost-per-thousand . . . making WREX-TV your "best buy".

Serving The Rockford-Madison Area

WREX-TV 13

ROCKFORD - ILLINOIS

NETWORK AFFILIATIONS NBC • ABC

REPRESENTED BY

H-R TELEVISION, INC.

vision and newspapers—was split between radio and television. Air media got 80% of the reappropriated budget, divided about 50-50 between radio and tv. The remaining 20% went into point-of-purchase.

One of the big reasons for returning to air media: Merchandising plans offered by the radio and tv stations, an innovation since Dannon's previous air advertising in the mid-'40's.

Dannon did more than change its appropriation in 1953. It also changed its time buying strategy. During 1952 and the first quarter of 1953 Dannon sought as big a cross-section of audience as possible on WOR-TV. It bought announcements next to children's shows, home ec programs, sports shows, dramatic programs, special events, musical programs.

Starting in April 1953, however, its schedule of participation announcements reached a slightly smaller cross-section of New York listeners, but it reached prospects in that group more often. This strategy has been used ever since.

At the Zlowe Co., Milton Sutton, agency copy chief, writes most of the Dannon copy. "We never use high pressure stuff," he told SPONSOR. "We never exaggerate claims. All we ask is that the listener try yogurt—just try it once."

A typical commercial, which recently was on the Tex & Jinx television show, went like this (only a portion of the audio is reproduced):

Jinx: I want to talk to you about a personal enthusiasm of mine—Dannon Yogurt. It seems to me that there are two kinds of people. Those who know everything about yogurt — and those who know nothing about it. Now just what is yogurt anyway?

In a nutshell, it's a cultured milk food made from pure, fresh, cow's milk plus an extra something. That extra something is the special lactic cultures found only in Dannon Yogurt.

My scientific friends tell me that these cultures do wonders for your system. Dannon Yogurt gives you all the benefits of pure milk—and it's so very easy to digest! As a matter of fact, you digest it in just one hour—about three to four times faster than milk.

Tex: Now about the taste. The plain yogurt has a tangy goodness — and many people prefer it. But I notice many newcomers to yogurt prefer the flavors: Sweet 'n' smooth vanilla: refreshing orange . . . ★ ★ ★

SPONSOR ASKS

(*Continued from page* 67)

they show no signs of slackening—then radio will have benefited from the presently confused tv picture in Canada. This same argument could be used for other media and, as yet, it is too early to predict accurately, though I believe it would be safe to assume that by the end of the year stations will have picked up the ground lost in the Spring.

Another factor in this situation is CBC's policy of scheduling minority interest programs in peak time periods under the banner of Canadian culture. In areas like Montreal which cannot as yet receive American stations, this has resulted in lower sets-in-use than would otherwise have been the case. CBC has apparently not been too successful in selling this programing to national accounts and presumably this has stopped the siphoning off of money from other media which might have taken place. Certain large national accounts in Canada are conspicuous by their absence from the tv scene and this has worked to radio's advantage.

Profiting from the experience of American operators there has probably been less panic in Canadian radio circles because there has been more time to assess the situation and time to take appropriate steps. Canadian stations generally are becoming more aggressive and being faced with a somewhat watered-down type of television have been able to gain ground in the face of competition rather than losing it. Radio in Canada is anxious but not frightened—getting back to work is a good way to cure the jitters and I believe that Canadian radio has done just that.

CANADIAN TV LIMITED

By S. W. Caldwell

S. W. Caldwell Ltd. Radio & Television Advertising, Toronto



Although the introduction of tv into Canadian advertising is bound to have repercussions in radio, the competition between the two must of necessity form a different pattern to that which has



ARKANSAS . . .

The fastest growing state in the fastest growing Region in the United States of America

From 1940 to 1950 — ARKANSAS increased:

	ARKANSAS	U.S. AVERAGE
Bank deposits	**281%**	**131%**
Per Capita Income	**255%**	**150%**
Retail Sales	**302%**	**207%**

Little Rock per family effective buying income exceeds—Houston, Dallas, Ft. Worth, St. Louis, Kansas City, New Orleans, Shreveport, Oklahoma City and the national average!

To tap this Rich Market, use* KARK *Little Rock*

No. 1	**7 AM-12 Noon M-F**
No. 1	**12 Noon-6 PM M-F**
No. 1	**6-11 PM Sun.-Sat.**

KARK *first 66 quarter hours out of 72**

All 10 Top Evening shows	**KARK**
All 10 Top Daytime Shows: M-F	**KARK**
All 9 out of 10 Top Daytime Programs: Sat.—Sun.	**KARK**

*according to Pulse March, 1954

Represented by

Edward Petry & Co., Inc.

NEW YORK · CHICAGO · LOS ANGELES · DETROIT
ST. LOUIS · SAN FRANCISCO · DALLAS

kark NBC

DIAL 920

Little Rock, Arkansas

TOP QUALITY!



MITCH GORDON

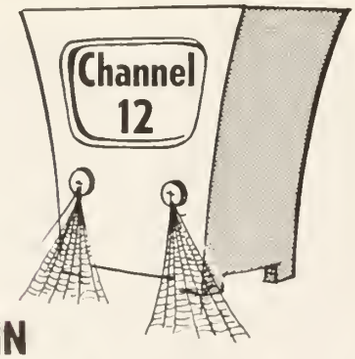
Sports Director

3 Sports Star (Football, Basketball, Baseball) at two Michigan Colleges—Hope and Western Michigan.
Graduate work at University of Michigan and University of Omaha.
Assistant Coach at famous BOY'S Town, Nebraska.
Managed Radio Stations in Michigan and Florida.
Mitch loves his sports . . . . so does his audience on WWTV!

CADILLAC MICHIGAN

CHANNEL 13 WWTV

PRIMARY CBS - ABC, DUMONT
REPRESENTED BY WEED - W.L. SALES, GRND. RPDS.



IN

KANSAS

LISTENING HABITS are well-established. Pick a positive and loyal viewing audience. Select KTVH in Kansas.

See Your KTVH Sales Representative Today!

CHANNEL 12 KTVH HUTCHINSON - WICHITA VHF 240,000 WATTS

CBS BASIC — DU MONT — ABC
REPRESENTED BY H-R TELEVISION, INC.
COVERS CENTRAL KANSAS

evolved in the United States.

First because radio and television in Canada are governed by the Canadian Broadcasting Corporation (CBC), which has complete control over licensing in both fields, the amount of time available for commercial use and the areas in which privately owned stations can operate.

The CBC has ruled that for an indeterminate time only one station be allowed to operate in each designated area and each of the key metropolitan markets be the exclusive property of CBC-owned stations. All network facilities come under CBC operation; it is responsible for alloting a certain amount of time to programs for minority groups. These factors curtail the variety of programs available to viewers and the number of programs with mass appeal.

In many areas of Canada only the vast coverage of radio broadcasting can economically reach the thinly spread population. Because of this geographic barrier, advertisers who are using television in the major markets use radio to reach the consumer in non-tv and rural areas. Because of limited time allotment for commercial tv, advertisers who would wish to be on television will not be able to obtain time for their programs, and those advertisers for whom tv costs are prohibitive will still carry on their radio campaigning.

Television expansion is being carefully controlled in Canada—an aspect of conservatism that is also encountered in the individual and makes tv acceptance in the home slower than in the United States.

RADIO MUST RESELL ITSELF

By Fred E. Smith
Spitzer & Mills Ltd., Toronto



The answer to the question is basically yes, although certainly to a much lesser extent. I believe that, in Canada, television will not be able to offer as much competition to radio, either program-wise or in the number of stations that can be built. Due to the very nature of our geography, with the densely populated areas fairly well spread out, there will not be too much overlap of tv coverage—and, in the majority of markets, lack of population will not make it feasible, profitably, to have more than one tv station.

Also, in the United States, radio stations with an abundance of network programs seemed to feel the effects of tv the most. This will not be true in Canada, as virtually no Canadian radio station is now dependent upon the CBC networks. Their schedules are therefore loose enough to allow all the programing revisions they desire. In the larger markets where two, three or more tv stations can be handled, radio will feel the effects much more seriously.

Actually I think it boils down to a case of radio stations having to start right from scratch again, and, either individually or as a collective group, resell radio to the public. Radio is no longer a luxury, it is a necessity—but it is now being taken too much for granted. It will be up to the stations to spend a little more money in the future—to let the people know exactly what this mass medium means to

CBS WTRI
ALBANY SCHENECTADY TROY
delivers
93,515
UHF Sets
in the
Nation's
32nd
Retail Market
SEE YOUR
HEADLEY-REED Man

IN UTAH WHEN YOU BUY THE

BIG 2



THE DIFFERENCE IS

POWER PLUS

SHOWMANSHIP

AND THAT'S KUTV CHANNEL 2

You get the audience you buy . . . and KUTV's audience gets the full impact of programming planned to entertain, powered to sell.

Your George P. Hollingbery representative will give you the full story.

Buy the Big 2 in Utah

KU2TV

ABC IN SALT LAKE CITY

. . . on the air Sept. 7

Full power from atop 8600 foot Pix Peak.

If you use TV film you need BONDED TV film service!

Saves You Money, Worry and Mistakes!

COMPLETE TV FILM SERVICE FOR PROGRAMS OR COMMERCIALS

Shipping • Splicing • Routing, Scheduling, Print Control Records • Examination, Repair, Cleaning, Report on Print Condition • Storage Supplies, Equipment

BONDED

TV FILM SERVICE

LOS ANGELES • NEW YORK
904 N. La Cienega BR 2-7825
630 Ninth Ave. JU 6-1030

FASTER, SAFER, LESS COSTLY...
Because It's More Efficient!

MEMO TO MEDIA BUYERS:

WRBL Radio and WRBL-TV are the ONLY media in Columbus with "AREA IMPACT"!

The only means of delivering your clients' messages to 92% of ALL homes by radio and to 50% of ALL homes by television . . . and, at lowest cost-per-thousand.

WRBL AREA is IMPORTANT in the Southeast!

Population	636,000
Families	150,000
Radio Homes	138,000
Car Radios	82,000
TV Homes	74,000
Retail Sales (000)	$360,500
E.B. Income (000)	$670,000

WRBL RADIO AM·FM TV Channel 4
COLUMBUS, GEORGIA
CALL HOLLINGBERY

them, what it can do for them, how it helps them in everyday life and just how it proposes to entertain them. Already some stations have recorded singing jingles and are consistently telling us "radio is everywhere," "take your portable on your next picnic," "get the news on your car radio." Others are currently considering block programing of news and music in the evenings. One station at least is going to program horizontally: i.e., comedies at 8:00 p.m., dramas at 8:30 p.m., quiz programs at 9:00 p.m., music at 10:00 p.m. and so on, every night of the week.

To sum up, tv is and will be more so a challenge to the radio industry in Canada. It won't break any radio stations but they will have to loosen their wallets a bit, do some promotion and keep a weather eye on their programming in order to maintain an audience large enough to still be a profitable venture for advertisers. In many cases, the radio station will *have* to show a profit—*something* has to pay for the tv station.

TIME BUYING

(*Continued from page 38*)

availabilities—both current and potential—as well as cost estimates for the areas the client will want to cover. Along with these availabilities and estimates the buyer usually also includes a memo with his conclusions and recommendations.

To give you an idea of the work the timebuyer contributes at this stage of strategy planning, here is one such timebuyer memo actually taken out of a recent FC&B marketing plan.

"*Television recommendations*

"Before recommending a spot radio campaign of participation shows in big cities of X Product's 90% market, the agency examined television possibilities. These possibilities were considered:

(A) Network television

(B) Spot television (women's participation shows) in lieu of the radio participation program.

(C) Spot television (participation shows) supplemented by radio participation shows.

(D) Spot television test.

"Network television is not feasible for the reason that it cannot all be contained within X Product's 90% market.

"Alternatives (B) and (C) above deliver too small an audience per dollar invested in comparison with spot radio coverage.

"A comparison of spot television and spot radio average costs has been prepared for 10 metropolitan cities lying within the best X Product markets. These cities and the estimated time costs (exclusive of talent and/or film costs) for three one-minute participations per week in a 13-week period are listed below."

A list of these cost estimates in 10 markets might be followed by this conclusion:

"Average cost per television spot in these 10 markets comes to $88. Under the radio participation program recommended for X Product, client is paying $35 for the average radio spot in these same 10 cities.

"The agency has concluded that X Product television in anything but a test campaign would be premature at this time.

"A test market recommendation is being prepared to determine

(A) Whether X Product benefits can be registered and sold on a television screen, and if so

TV and RADIO PROGRAMS • SPOTS • WILL SELL 9 COUNTIES

1-2 sales punch in WESTERN MONTANA

RADIO KGVO 5000 WATTS
GILL-PERNA, reps
KGVO TV 60,000 WATTS
MISSOULA, MONTANA



YOU MIGHT GET A 916-LB. BEAR*—

BUT . . .

GRAND RAPIDS-KALAMAZOO HOOPERS
January, 1954
Share-Of-Television-Audience

	MON.-FRI. 7 a.m.- 12 noon	MON.-FRI. 12 noon- 5 p.m.	SUN.-SAT. 6 p.m.- 12 midnight
WKZO-TV	80%†	85%	62%
B	31%†	15%	38%

†Adjusted to compensate for the fact that neither station was on the air all hours.

NOTE: *Sampling was distributed approximately 75% in Grand Rapids area, 25% in Kalamazoo area.*

YOU NEED WKZO-TV TO BAG AUDIENCES IN WESTERN MICHIGAN!

WKZO-TV dominates the Western Michigan television market, *morning, afternoon and night.* January, 1954 Hoopers show that WKZO-TV gets:

158.1% more MORNING viewers than Station B—
466.6% more AFTERNOON viewers—
63.2% more EVENING viewers!

WKZO-TV is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids. Its brilliant Channel 3 picture serves more than 406,922 television homes in the 29 most populated Western Michigan and Northern Indiana counties —a far larger *television* market than many major cities can claim!

(100,000 WATTS—CHANNEL 3)

AM – TV – FM

The Felzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

WKZO-TV

OFFICIAL BASIC CBS FOR WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

**Arthur Young killed a 916-lb. grizzly bear in Yellowstone National Park.*

Tillie Vision
IN THE LAND OF
MILK AND HONEY



100,000 Channel 2 BAY
INTERCONNECTED CBS, ABC, DUMONT, 55 COUNTIES
Haydn R. Evans, G. Mgr. WEED-TV

TOP QUALITY!



GUY VANDER JAGT
News, Special Events Director
1953 National Oratorical Champion.
3 consecutive State Debate Championships.
Perrins Scholar, Yale University Divinity School.
Holland (Michigan's) Community Ambassador to Bonn, Germany in 1952.
2 years in commercial radio.
Guy is an instant audience winner too . . . on WWTV!

CADILLAC MICHIGAN
CHANNEL 13 WWTV
PRIMARY CBS - ABC, DUMONT
REPRESENTED BY WEED - W.L. SALES, GRND. RPDS

(B) The frequency of impressions which are required to make the sale.

(C) The dollar efficiency of spot television coverage in comparison with the dollar efficiency of spot radio coverage."

Gerhold then weighs both the availabilities and the buyers' recommendations and bases his own over-all media recommendations upon them. It is at this stage that a concrete media strategy emerges and becomes incorporated into the marketing plan.

The marketing plan is then given to plans board by the account group. Here too, as in the various previous stages, everyone has something to say about media. The plans board makes its own media suggestions in terms of general media strategy.

"After some sort of preliminary agreement has been reached," Gerhold continues, "we start to break down the budget. This is still a strategic decision, involving top management, though it is based on information provided by the buyers. It's the matter of reaching the right people with the right frequency and continuity."

These decisions generally evolve out of another series of discussions between Gerhold, Pardoll and Hofmann. This is not to say that the buyers are kept remote from these problems, as might be expected because of the departmentalization. In practice the lines dividing responsibilities are not as rigid as they seem on paper. The buyers continuously express their views on these problems either through Pardoll or through Hofmann.

Comments Pete Bardach, one of the timebuyers: "That's one satisfying part of operating our way: Recommendations and thoughts are welcomed regardless of their source. And by the time budget decisions are being made our brains have been pretty well picked for various types of specific data that will help towards reaching conclusions."

Gerhold, however, is frank to add the other side of this coin: "Our buyers do participate in decisions and discuss them. But the people in the media department don't lay down basic media strategy. Those decisions are made by the plans board as a whole."

By the time the timebuyers and spacebuyers finally get together with Gerhold the budget and media breakdown is generally confirmed, and all broad strategic decisions have been made.

"Now—after client approval, that is—we must decide how to put our paper plan into action," adds Gerhold. "In fact, the plan we outline on paper rarely actually turns into a radio or tv campaign. Often the strategy may still be questioned in terms of availability, particularly where air media are concerned."

Here's where the buyers get back into the act again. Some three weeks or more may have elapsed since the time when they compiled availability lists and cost estimates that Gerhold used to recommend over-all strategy. Until now, however, they've not had the right to make schedules and place orders. So they must recheck availabilities, and many of these may have lapsed because of the delay in time.

If a big change in plans is necessary because of the number of availabilities that have fallen through, the media department has to make substitute recommendations. These go back to the account group and possibly even to the plans board.

When a programing buy is being considered by the media people, another group gets into the act: Roger



The Only
COMPLETE BROADCASTING INSTITUTION IN
Richmond
WMBG—AM
WCOD—FM
WTVR—TV
First Stations of Virginia
WTVR Blair TV Inc.
WMBG The Bolling Co.

Pryor's programing department. Pryor, as v.p. in charge of radio and tv production, comments on participation buys as well, in that he analyzes, for example, the type of women's show the product would be best suited for.

In fact, the major conclusion that can be reached about the media department in FC&B's way of doing things is that there's a lot of overlap between other departments and media —particularly the radio-tv production department.

"We're always looking for a sensible total effort," Gerhold remarks. "It's a mistake to overdepartmentalize when it comes to policy decisions."

What's the responsibility of the director of broadcast media within this framework?

Pardoll stresses the importance of fostering high-level contacts particularly where network negotiations are concerned. Dark, of medium-height, he talks energetically about freeing himself of "supervisory duties over the buyers whenever possible," to devote most of his time to such activity as finding a good network buy or creating a network availability where none existed previously.

"I don't assign myself any particular account," he told SPONSOR. He breaks down his functions as follows:

1. To analyze and recommend broadcast facilities.

2. To negotiate and contract for facilities, both spot and network, network primarily.

3. To coordinate activity between media and other departments like broadcast production, research and the plans group.

4. To be responsible for account assignments and administration.

It's interesting to note that his job is in no way parallel to the job of the associate media directors at the so-called semi-integrated agencies like B&B. There the "second-in-command," as Pardoll is at FC&B, serves primarily as a media coordinator. He's the man who pulls together the print and broadcast information his buyers provide. He's also the one who then translates this information into media and budget recommendations.

Pardoll does not feel that planning budget and media breakdowns comes within the scope of his responsibilities. More than anything else he is an even more specialized specialist than his buyers, and certainly a more experienced one. Although he has had print buying experience he does not apply this knowledge so much toward attempting to work out a satisfactory split of the budget between print and air, as he uses it to better judge the efficiency of the air media themselves.

"And yet I can't stress too often the error of pegging us as a departmentalized organization," Gerhold repeated when Pardoll had finished explaining his role to SPONSOR.

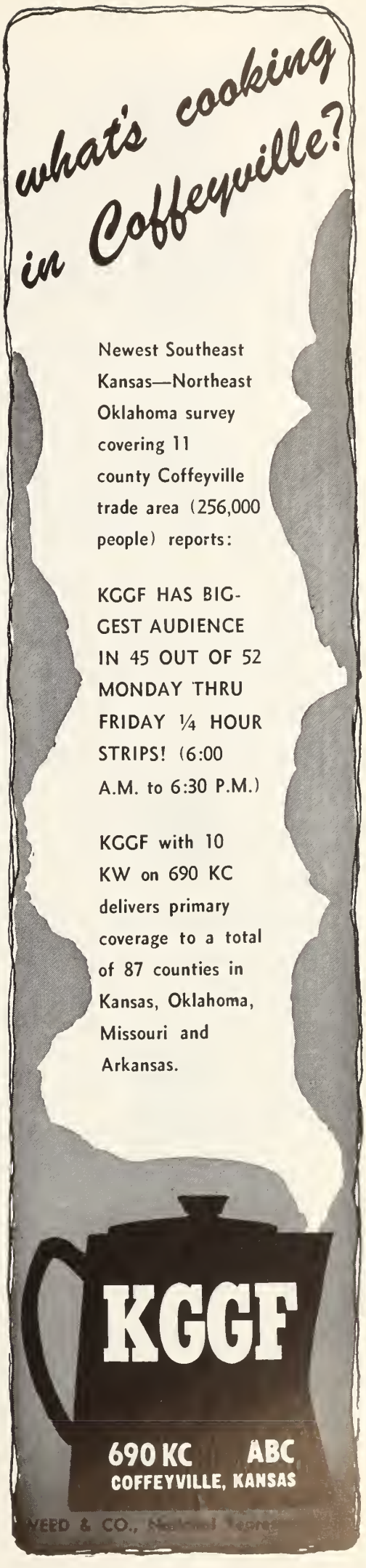
"We're set up to emphasize integration of the media function with other advertising and marketing functions. This thinking coincides with our entire concept of having an advertising strategy grow out of group activity, rather than out of any one department."

Timebuyer Pete Bardach too stressed how close working with other agency departments has helped him in his time buying.

"For one thing, we always hear e.t.'s or see film commercials before we're asked to place them," he told SPONSOR. "This way I get a more intimate feeling about the objectives of the sponsor from his actual commercials than I ever could from reading or rereading the marketing plan several times."

★ ★ ★





DIAL
KCOR
FOR
ACTION!

ACTION in translating YOUR message for the largest Spanish speaking audience in the Great Southwest. . . .

ACTION in top performance and production by a skilled staff of translators, directors, announcers, actors, singers and musicians. . . .

ACTION in putting YOUR product in thousands of homes in the San Antonio area. . . .

WE INVITE YOU TO
ASK ABOUT OUR

Knowhow
Co-operation! and
On-the-beam
Results

Many national advertisers have success fully invaded this profitable market through KCOR's superb facilities and service. . . .

Some of them are:—

PROCTER & GAMBLE
LUCKY STRIKE
GENERAL FOODS
BRISTOL MYERS
CHESTERFIELD

KCOR

R. A. Cortez, Pres.
SAN ANTONIO, TEXAS
Texas' First Spanish Station
Represented by
Richard O'Connell, Nat'l. Adv. Dir.
40 East 49th St., New York 17, N. Y.
PLaza 5-9140
LOS ANGELES — SAN FRANCISCO

TV PROGRAMING

(*Continued from page 33*)

three entire evenings each week. Also NBC TV is pushing the "magazine" concept of participation programming to the ultimate in its *Today-Home-Tonight* trio. It is publicizing its color programing to the hilt. There will be some 42% more film shows.

3. *ABC TV*. Earlier this summer, ABC TV talked of a "Five Year Plan" to reach parity with the two largest tv webs. Now, with its fall nighttime lineup virtually set and with few openings left, ABC TV is talking of reaching its goal in four. In many ways the nighttime linenp and program philosophy is similar to CBS TV; there's little pressnre for color, and no attempt to out-do NBC TV in the super-colossal, once-a-month shows. Except for *Breakfast Club*, a radio veteran, ABC TV's daytime lineup is unexplored territory, but the network's plans for it run along the lines of programing "in counter-point" to that done at any daytime hour by the NBC and CBS video webs. The live-film ratio is about the same.

4. *Du Mont*. Not involved in the struggle for top program supremacy, Du Mont will make a strong bid for tv ad dollars this fall. The key pitch: flexibility. DTN has no "must buy" list, will tackle any assignment from coming up with a long lineup for a regular show (as in Admiral's *Bishop Sheen* show) to aiding a film advertiser to clear what is essentially a spot tv lineup (as in the case of Heinz and *Studio 57*). Du Mont is confident that time is working in its favor.

Open time: As it was last fall the big squeeze play is on prime evening hours. This fall, too, the squeeze is extending to quite an extent into daytime hours. As SPONSOR went to press, the situation on time slots looked like this:

1. *CBS TV*. All evening time, from 7:15 p.m. until 11:00 p.m., is committed. Although, as a CBS TV sales executive pointed out, "there is always the chance of a cancellation in midseason," the chances are almost zero that the spot will go begging for long or that the program will be shifted. Daytime at CBS TV also has "S.R.O." on its program lineup. All the network periods between 7:00 a.m. and 5:00 p.m. are filled with a lineup of personality shows (six hours daily), soap operas (two hours) and participation shows (two hours). No vacancies are expected in the serials and some of the personality shows, but openings occur regularly in participating vehicles like *Morning Show* and *Garry Moore*.

2. *NBC TV*. Like CBS TV, NBC TV had no evening time slot availabilities at press-time. Two spots, however, were open on Sunday (3:00 p.m. to 4:00 p.m., and 5:30 to 6:00 p.m.). Uncommitted daytime slots were rapidly dwindling: as of this fall, NBC TV will air a total of 2½ hours daily of soap operas (a big feature of NBC TV's daytime structure), with an outside chance that the figure will grow higher. Biggest proponent of the "magazine" show, NBC TV figures it will have a number of participation openings during the season in its *T-H-T* trio; but its operating on a sell-out basis with its multi-sponsor color spectaculars.

3. *ABC TV*. The gaps in ABC TV's nighttime lineup are closing fast: at presstime, ABC TV reported a total of 6½ hours as yet unsold between 7:30 p.m .and 10:30 p.m., Monday-through-Sunday. A number of these slots, however, are those that are in against such powerhouse competitors as *Lucy*, *Dragnet* and *Toast of the Town*. But this situation may change: ABC TV plans to fill such open spots with programing beamed at the segment of the audience *not* watching these big shows, may win sizable program audiences by boosting sets-in-use levels in prime evening hours. Daytime is largely open between about 10:00 a.m. and 6:00 p.m.

4. *Du Mont*. With clearances more certain as the number of two-station and three-station markets dwindle steadily, Du Mont has some fairly ambitious plans to put programs into the several nighttime spots currently open. These shows include: *They Stand Accused*, a Chicago-originated show due to be sponsored by Consolidated Cosmetics; *Studio 57*, a "playhouse" film show sponsored by Heinz on key DTN stations; *One Minute Please*, a BBC import; *Gamble on Love*, *Fredric March Theatre*, *Love Story* and *My Son Jeep*. Price philosophy: to offer shows, in conjunction with packagers, whereby there is little show profit at

LOUISE FLETCHER
SELLS THE
NEGRO
HOUSEWIFE
VIA
WSOK
NASHVILLE, TENN.



first but a cost hike on a predetermined schedule if the program clicks. Altogether, DTN has some 10 evening half hours (with or without programs) for sale with live clearances averaging around 33 stations which cover 50% of tv homes. Daytime is still wide open, except for the participating *Paul Dixon* show from 3:00 p.m. to 4:00 p.m.

Programing: As one network v.p. told SPONSOR:

"This is the season when the 'quickies' are disappearing. Networks and the big independent producers are in the saddle. Low ratings are getting the axe."

The statement is particularly interesting, since it explains a lot of maneuvering where no pattern is at first visible, particularly in the case of show casualties and the replacements.

Of the shows current last fall, a number will be missing in the lineups this season:

1. *CBS TV.* *Man Behind the Badge, Web, Suspense, Place the Face* and *Irma* are due for an exit. In place will go, in order, *Celeste Holme, Father Knows Best, Danger* (with *Life With Father* into the old *Danger* spot), *Name the Tune* and *Lineup. Red Buttons* and *Big Town* have moved to NBC TV, being replaced by *September Bride* and the Chrysler *Shower of Stars* spectaculars. Pattern so far: low-price mystery shows are being replaced with name-star vehicles and situation comedy.

2. *NBC TV.* *Martin Kane, Dennis Day, Garroway* (Friday night), *Campbell's Sound Stage, Amateur Hour, Winchell-Mahoney* go off. In place will go, in order, a portion of *Lux Video Theatre*, a portion of the Monday night spectaculars and part of the Sid Caesar show. *Big Story, Dear Phoebe* and more spectaculars. *Voice of Firestone* has moved to ABC TV, and the old *Show of Shows* has been split up. Pattern so far: NBC TV is pushing simultaneously for more spectaculars and more high-rated drama or comedy-drama.

3. *ABC TV.* ABC TV's casualty list is smaller, by comparison. Not present this fall: *Leave it to the Girls, Quick as a Flash, Name's the Same.* Replacements: *Dottie Mack Show, Postal Inspector, Stop The Music.* Pattern so far: ABC TV's nighttime lineup is being upgraded in program quality. *Sky King's* sponsor on ABC TV, Derby Foods, is dropping this show to move into the higher-priced *Disneyland* package elsewhere on ABC TV.

4. *Du Mont:* Only one casualty is in DTN's lineup: *Dollar A Second* will be in ABC TV's lineup this fall. A number of new shows, as mentioned earlier, will be going into the Du Mont lineup, with the exact replacement for *Dollar* not set at presstime.

Show control: As mentioned earlier, an average of 40% of the nighttime fall shows on NBC TV and CBS TV are essentially packages created by independent producers. The figure rises to a little more than 50% on ABC TV and Du Mont.

The hassles that took place earlier this season, particularly the Firestone and U.S. Tobacco crises at NBC TV when that network was lining up nighttime periods for its spectaculars and big fall shows, have eased off considerably. (See "What are your rights to a tv time slot?" 5 April 1954.)

For one thing, network insiders report that *l'affaire Firestone* was a real jolt to both NBC TV and CBS TV, particularly since the other two video webs promptly hopped into the breach with sales pitches in which time slots



Same old story
in Rochester . . .

WHEC WAY OUT AHEAD!

Consistent audience rating leader since 1943.

WHEC CBS

ROCHESTER, N.Y.
5,000 WATTS

Representatives . . .
EVERETT-McKINNEY, Inc., New York, Chicago
LEE F. O'CONNELL CO., Los Angeles, San Francisco

#1 in the morning!

#1 in the afternoon!

#1 in the evening!

IN

Winston-Salem

NORTH CAROLINA

. . . the hub of a rich, fast-growing 15 county market in the industrial heart of the . . .

#1

State in the South

Whatever your product or service—you will sell more of it faster to more people when you use the . . . . . .

#1

STATION

NBC AFFILIATE

600 KC—5 KW
AM - FM

WSJS

Represented by
HEADLEY-REED CO.



Robert H. Otto
(President)
Robert Otto & Co., Inc.

LIKE MOST "Newsworthy" ADVERTISING EXECUTIVES MR. OTTO'S LATEST BUSINESS PORTRAIT IS BY . . .

Jean Raeburn

Photographers to the Business Executive
565 Fifth Avenue, New York 17—PL 3-1882

were all but guaranteed forever.

For another, the two big webs—where some striking gains in show control by outside packagers and agencies have been made—are up to their programing ears in big spectaculars and dramatic vehicles, leaving little time to develop medium-priced shows (apart from participation packages) and daytime serials. The majority of daytime serials, incidentally—one network executive puts the figure at over 90%—will be agency-produced packages, not network creations.

Packagers are coming from all directions, often with client contracts inked and ready to roll. They include moviemakers like Walt Disney (*Disneyland*—ABC-TV) and Screen Gems (*Father Knows Best* and *Ford Theatre* on CBS TV and NBC TV), syndicators like Television Programs of America (*Halls of Ivy* and *Lassie* on CBS TV), veteran independents like Goodson-Todman and Bernard J. Prockter, the giant "flesh peddlers" like William Morris and MCA, ad agencies (daytime serials, *Kraft Theatre*, and others) and even sponsors (American Tobacco's *Hit Parade* on NBC TV, cosponsorship of which was recently sold by AT to Warner-Hudnut).

Sponsors still have no legal right to their tv network time periods. But networks, this fall, will be much less likely to oust them or to give the heave-to to outside packages.

Participation shows: Designed to be tv's answer for the low or medium-budget advertiser, or for the big advertiser who wants multiple exposure, the "magazine" concept of programing is now firmly established at NBC TV, and to a lesser extent at the other networks.

At NBC TV, the trio of participating programs — *Today, Home, Tonight* — now amount to about one third of all the network program hours (they total 22½ hours weekly, as now planned) and about 20% of the total network revenue. Ad budgets spent in the *T-H-T* trio range all the way from Lever Brothers, with $1,500,000 on the books, to one-shotters like Appian Way Pizza Pie with a minimum of some $4,400.

The three programs now operate semi-autonomously under Dick Pinkham at NBC TV as a full-fledged department of the network. One of the first things to happen under the Pinkham regime was the creation of a combination discount. Under its provisions, an advertiser buying 39 participations (such as 13 in each of the *T-H-T* shows, will get a 10% discount. This goes all the way up to a 20% discount for advertisers using 104 or more participations.

Based on current and anticipated ratings, Joe Cullingan, sales topper for the *T-H-T* shows, told SPONSOR that "advertisers who spend $28,400 for two participations per week in each of the three shows are likely to get some 22 million viewer impressions per week."

One of the attractive features of the *T-H-T* combine, incidentally, is the heavy merchandising job which NBC TV, under Fred Dodge's direction, is putting behind it.

CBS TV will compete with *Today* via the *Morning Show*, recently revamped to feature Jack Paar and an entertainment theme. But CBS TV—although its daytime "personality" shows like *Garry Moore*, *Arthur Godfrey*, and *Robert Q. Lewis* are sold in quarter-hour chunks—has no immediate plans to create further participation programs.

KWKW ES LA PREFERENCIA
De Los Latinos-Americanos
En Los Candados De Los Angeles
y Orange

— which means —

KWKW is the choice
of Latin-Americans in
Los Angeles and Orange Counties

A survey of completed calls made in Spanish to Latin-American names chosen at random from Los Angeles and Orange County telephone directories showed the following:

1ST CHOICE IN STATION PREFERENCE

KWKW	66 1/2%
2ND STATION	7 1/2%
3RD STATION	7 %
4TH STATION	3 2/3%
5TH STATION	3 2/3%
MEXICAN STATIONS	3 %

KWKW
Pasadena - Los Angeles
New York Representative
RICHARD O'CONNELL, Inc.

Du Mont is active in participation programing with its afternoon (3:00-4:00 p.m.) *Paul Dixon* show. Earlier this month, Du Mont opened up the second half-hour of the show to one-minute participations, with the first portion of the show open in 10-minute segments. Gerry Martin, Du Mont's director of network sales, estimates that the minute slots (part of which are for local station use) will probably be sold out by 1 October.

Du Mont's show, which originates from WCPO-TV, Cincinnati, is undoubtedly the lowest-priced buy in network tv. After the first of next month, one-minute participations in *Paul Dixon* will be available on a 20-station network (which covers some 42% of the nation's tv homes) for a net price of $1,419.38.

If the new Dixon format clicks with tv advertisers, Du Mont expects to build more shows to do a similar job.

At presstime, ABC TV—which is concentrating most of its network-level attention on nighttime programing this year—had no participation programs (apart from the segmented *Breakfast Club*) on the network. Plans for vehicles of this sort, however, ABC TV officials told SPONSOR, are in the works.

Shared sponsorship: The amount of co-sponsored programs on a "major-minor" basis (such as *Big Story* for Pall Mall and Simonize on NBC TV, in which the show is the same but the sponsors alternate) and alternate-week shows (as in *Elgin Theatre* and *U. S. Steel Hour* which alternate in the same slot on ABC TV) is on the increase on networks this fall. A quick estimate by the networks places the increase at some 20%. Also on the upbeat, as outlined above, are the participation and segmented shows.

"The old rule whereby every sponsor had his own show is dead," one network official opined.

Late-night networking: According ot A. C. Nielsen's peak-of-season figures for March of this year, some 16,194,000 families used their tv sets between 10:00 p.m. and 11:00 p.m.—better than 90% of the amount using tv between 8:00 p.m. and 9:00 p.m.

This has had an obvious effect in fall network planning. On three of the four networks, programs fall into the 10:30-11:00 p.m. E.S.T. slot.

What makes the whole situation of great interest to advertisers is that this is one time segment in which, strictly speaking, the network advertisers and spot advertisers compete tooth and nail. Technically "station option time" for all of the networks, 10:30-11:00 p.m. is bargained for just as often by big multi-market film advertisers, such as Ronzoni and Encore cigarettes with *I Led 3 Lives* and Ballantine with *Foreign Intrigue*. With the other nighttime availabilities scarce, many a syndicated film show now rides in this slot—an important source of revenue to stations and a key tv exposure for spot clients.

This is the network-by-network lineup:

1. *CBS TV*. A full house in this slot. Across the board, starting at Monday, the Columbia web is airing *Studio One* (last half), *See It Now*, *Pabst Bouts*, *Name That Tune*, *Person to Person*, *Two In Love* and *What's My Line*.

2. *NBC TV*. The 10:30-11:00 p.m. slot was open only on Mondays at presstime. Across the board, skipping Monday and starting with Tuesday, the lineup reads: *It's a Great Life*, *Big Town*, *Lux Theatre* (last half), *Gillette Fights*, *Hit Parade*, *The Hunter*.

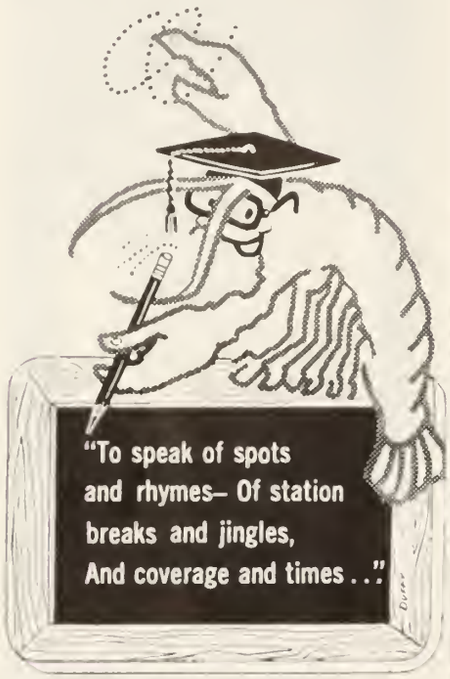
3. *ABC TV*. One network show cur-

WHLI
THE LONG ISLAND STORY
DOMINATES
Long Island's Big, Rich
NASSAU COUNTY
★★★
RETAIL SALES
$1,003,784,000
(Sales Mgt.)
★★★
WHLI has a larger daytime audience in the Major Long Island Market than any other station.
(Conlan Survey)
"THE VOICE OF LONG ISLAND"
AM 1100 WHLI FM 98.3
HEMPSTEAD, LONG ISLAND, N. Y.

IN HOUSTON . . .
K-NUZ
LEADS IN COST PER 1000* SETS EVERY MINUTE IN EVERY DAY!
Share of Audience in Cost Per 1000 Sets, Monday through Friday.
MORNING
8:00 A.M. to 12:00 NOON
K-NUZ . . . 24c
IND. STA. "A" 60c
IND. STA. "B" 50c
IND. STA. "C" 60c
NET. STA. "A" 35c
NET. STA. "B" 35c
NET. STA. "C" 44c
NET. STA. "D" 28c
AFTERNOON
12:00 NOON to 6:00 P.M.
K-NUZ . . . 22c
IND. STA. "A" 48c
IND. STA. "B" 42c
IND. STA. "C" 60c
NET. STA. "A" 29c
NET. STA. "B" 29c
NET. STA. "C" 47c
NET. STA. "D" 50c
EVENING
6:00 P.M. to 12:00 P.M.
K-NUZ . . . 22c
IND. STA. "A" 60c
IND. STA. "B" (OFF)
IND. STA. "C" $1.20
NET. STA. "A" 48c
NET. STA. "B" 35c
NET. STA. "C" 49c
NET. STA. "D" 72c
*APRIL-MAY PULSE Share of Audience against SRDS One Minute Rates
Write - Phone - or Wire
Forjoe & Co. - Nat'l Rep.
or
DAVE MORRIS at KE-2581
K-NUZ Radio Ranch

"The time has come"

the Lobster said:



Of course, the LOBSTER NETWORK covers 71% of the PRIMARY MARKETS in MAINE!

THESE MARKETS:—

1) ARE CONCENTRATED IN HIGH POPULATION CENTERS;
2) GIVE YOUR AUDIENCE STABILITY THE YEAR 'ROUND;
3) PROVIDE A MOST ATTRACTIVE "PACKAGE PRICE"!

AND THESE ARE THE PRIME STATIONS THAT GIVE YOU REAL COVERAGE IN THESE MARKETS:—

[illegible] PORTLAND
[illegible] LEWISTON
[illegible] AUGUSTA
[illegible] WATERVILLE
[illegible] ROCKLAND
[illegible] RUMFORD



Please see the new June, 1954, *PULSE* covering

THE
LOBSTER NETWORK

Represented in New England by
LOUIS J. BORGATTI, Inc.
419 Boylston St., Boston 16, Mass.
Commonwealth 6-0718

Represented Nationally by
RICHARD O'CONNELL 40 East 49th St.
New York 17, N. Y. PLaza 5-9140

rently rides in this slot: *Stop The Music*, replacing *Name's The Same*. ABC TV, however, told SPONSOR that it had "no intentions of putting more network programing into the 10:30 p.m. spot until all the holes in the earlier nighttime hours are filled."

I. *Du Mont*. No network shows in the 10:30-11:00 p.m. period.

Not many NBC TV and CBS TV affiliates are in a position to tell those networks to go fly a kite if the network wants to clear the 10:30 p.m. half hour: the network affiliation is too valuable.

ABC TV and Du Mont affiliates, in a much stronger position, are more apt to put up stiff resistance to network clearances in these hours.

Result: As can be judged from the lineup above. NBC and CBS video webs have managed to clear all but one time slot at this late hour. ABC and Du Mont apparently intend to stay out of the fuss, since a number of syndicated film shows have shitfed already to the affiliates and/or owned-and-operated stations of these webs.

In the realm of midnight-hour network programing, something which few admen expected to see only three or four years ago, NBC TV is taking a solo lead.

On 27 September, according to present plans, NBC TV will unveil *Tonight*, starring Steve Allen, the third of its big participating network shows. The program will be aired from 11:30 p.m. to 1:00 a.m. in what is obviously "station time," replacing "midnight movie" shows on the initial lineup of some 30-odd stations.

By all reports, clearing the time has not been easy. *Today*, in morning time, was strictly an experiment at first, and "bumped" nothing locally. But *Tonight* means a clearing-out of late movie shows, weather, newscasts, delayed network shows, syndicated film shows and the like.

To get stations beyond the network O&O outlets, to go for the deal, NBC TV has had to offer the stations: (1) two one-minute local announcements, to be sold on a spot basis, in each half-hour of the program; and (2) breaks at the half-hour marks which can be used for a chainbreak and a local commercial I.D. announcement. This, NBC TV feels, will make up for the movie revenue losses.

None of the other networks is planning a similar late-night network show.

★ ★ ★

ROUND-UP

(Continued from page 71)

The rooster used by WJAR-TV, Providence, in its station I.D.'s has a namesake. Recently a bantam rooster hatched in Bristol, R. I., was named Channel Ten because of his close resemblance to the WJAR-TV bird.

* * *

The KITE, San Antonio, gadget-of-the-month for August is a memo pad which attaches to a desk telephone. At the bottom of each page on the pad is the reminder, "Don't forget radio KITE!" The monthly gadget mailing goes to timebuyers, sponsors, agencies.

* * *

To promote increased use of portable radios during the summer, WWVA, Wheeling, has been conducting a "I would like to own a portable radio because . . ." contest. Each week the writer of the best letter receives a portable. And the radio dealer who builds the best store display of portables will get an all-expense paid trip for two to New York. Theme of the listener and dealer contests is the same: "It's summertime—and the listening is EASY. Pack a portable."



George Comte, station manager of WTMJ-TV, Milwaukee, has come up with statistical proof that post-midnight television sponsorship—at least in Milwaukee—can pay off. Comte found that 15% of the labor force in greater Milwaukee goes to work between 3:00 and 4:00 p.m. and doesn't get off until around midnight. The sizeable segment of this group is male. Comte says. The men come home, have a glass of beer, eat a light lunch and watch television. Recently the station asked whether it should continue its practice of showing midnight movies six nights a week with one night of wrestling, or increase the wrestling. "Six thousand people bothered to state their preference," says Comte.

* * *

A handsome 16-page two-color brochure contains the reprints of advertisements of WDSU-AM-TV, New Orleans, which have appeared in SPONSOR. The picture-ads "reflect the pattern of our television operation in New Orleans" according to Robert D. Swezey, manager.

* * *

Du Mont Television Network's sales manager, Gerry Martin, says his network has just made television history. It also breaks down one of the few remaining barriers against women. For the network has appointed a woman account executive. Marge Kerr, formerly manager of new program development, was made a salesman—rather, a saleswoman—for the network because, says Martin, "advertisers need the woman's point of view. . . ."

* * *

Speaking of gadget mailings (like KITE's, above), WMTW, the Mount Washington, N. H., television station which went on the air last week has been active in the gadget field. Just about every week for the past couple months sponsors and agencies have been getting little gifts from the station with a note which ties in the gadget with the promotion. The latest: Two paint brushes, a big one and a little one. The point of the mailing: If you have a big paint brush (like a big tv station) you get more coverage.

* * *

Winner of WLW-A, Atlanta, "Son of the South" contest is 16-year-old Cecil Clapp Jr. The contest was part of WLW-A's "Operation Sunburst" promotion. Clapp wins a new car and thousands of dollars worth of other prizes for identifying Joel Chandler Harris in a mystery face picture contest.

* * *

KEX, Portland, is helping JOKR, Tokyo, Japan, produce successful radio commercials. The Japanese station recently wrote KEX, asked about various practices used by the station in its commercials. KEX prepared a taped presentation giving examples of the most successful commercials used and sent it to JOKR along with written material. Since receiving the assistance, JOKR has written KEX and thanked it for "contributing greatly to the progress and development" of its commercials' messages.

* * *

Avery-Knodel's fifth market study is now being sent to advertisers and agencies. The report covers the Raleigh-Durham area served by WNAO-TV and includes detailed county market statistics and other data. The report states that the number of tv homes reached by WNAO-TV have increased 94% in the past few months. The outlet covers a population of 910,000, according to the A-K report.

BMI

Television Sketchbook

(A Program Aid)

Timely and practical working scripts for the presentation of songs in dramatic, comic and pictorial fashion.

The very latest song hits as well as the standard favorites are developed into photogenic sketches which can be used effectively as complete musical shows, as production numbers in variety programs or as scene-setting segments.

There are dozens of ways in which you can adapt the BMI Sketchbook to advantage.

A Monthly BMI TV Service

BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD

TORONTO • MONTREAL

KFVD TOPS!

in

PULSE

NEGRO SURVEY

For 3 solid hours from 1 to 4 in the afternoon—Quarter hour by Quarter hour, Monday through Saturday, KFVD is No. 1 in the Southern California Negro Home.

COMMANDING . . .

Over 55% More Listeners Than the Leading Network Station!

COMMANDING . . .

More Listeners Than the Next Two Leading Independent Stations Combined!

HUNTER HANCOCK'S "HARLEMATINEE"

Is A "Must" To Sell This Market!

For Details, Contact KFVD, Los Angeles 5, California

Represented by

JOSEPH HERSHEY McGILLVRA

New York Chicago Los Angeles San Francisco



A Radio Station that has good News Coverage is a Radio Station that has listeners.

Because of our vast news coverage both locally and nationally, Evansville, Indiana, listeners make it a habit to tune to WJPS for the NEWS.

WJPS is a station of specialized programming — NEWS — SPORTS — FARM — MUSIC, along with a merchandising department that has all of the answers. A live wire station — with live wire programming and live wire ideas.

Let us prove our worth to you.

Robert J. McIntosh, General Manager

REPRESENTED BY

The George P. Hollingbery Company

WJPS

"A RADIO IN EVERY ROOM"

Evansville, Indiana

SELL THE
"Golden Market"
1/10 OF AMERICA'S NEGRO POPULATION
WDIA--
50,000 WATTS



Here is a new "golden market" of 1,466,618 negroes! 37% of the total area population . . . one-tenth of the entire negro population of America! And it can't be reached except with WDIA, the first and only 50,000 watt station to broadcast exclusively to the rich negro market.

TOP HOOPER AND
PULSE RATED STATION
IN THE MEMPHIS MARKET!

WDIA—MEMPHIS, TENN.

REPRESENTED BY
JOHN E. PEARSON CO.,
DORA-CLAYTON AGENCY, SOUTHEAST

Cover Central Missouri with KFAL



Reach this central Missouri market with 186,323 radio families* and a consumer income of $698,285,000,* in a thirty county, four city, ½ mv area covered by KFAL

*SRDS and Sales Management Survey

KFAL 900 KC • 1000 WATTS
FULTON, MISSOURI

CANADIAN ROUND-UP

(*Continued from page* 103)

rect sales. Weekly cost of the programs: $200.

Deluge of bottle tops

VOCM, St. John's, Nfld.: A three-week prize contest on the *Browning Harvey's Junior Jamboree* resulted in a flood of more than half a million bottle tops for the sponsor, the local Pepsi-Cola bottlers. The program is presented daily on weekdays from 5:00 to 5:30 p.m. and is one of the most popular kiddie shows in Newfoundland.

Station scores in ad campaign

CFJB, Brampton, Ont.: Last January, when CFJB, a new station, had been on the air less than a month, it ran a campaign of 12 announcements for a local department store. The campaign pulled so much traffic, the station reports, that shoppers had to be directed away from the second floor, where there were so many people the manager was afraid the floor would collapse.

Radio sparks hockey attendance

CFJC, Kamloops, B.C.: Last November attendance at mid-week hockey games at the Kamloops arena was down considerably. The arena decided to buy $50 in announcements over CFJC publicizing a "Gift Night." Attendance at mid-week games jumped 40%. Now, all games are promoted in a similar manner and by radio only.

Trades truck for cows, sells cows

CFOS, Owen Sound, Ont.: Blue Water Motors advertised on CFOS on 9 February at 12:14 p.m. that it had two two cows for sale. The cows were previously obtained as a trade on a half-ton truck. The firm received 14 inquiries by supper. The cows, of course, were sold.

Furniture store gets crowd

CKLC, Kingston, Ont.: Abramsky's, largest department store in Kingston, recently opened a branch furniture store. Special prices and free refreshments were offered. The store ran announcements on CKLC for three days preceding the nighttime opening. The announcements employed a specially recorded musical opening and closing with a "Let's have a party" theme. A crowd of about 200 were expected but 2,500 came. The crowd was lined up for two blocks. The advertising, which was placed on CKLC only, cost the firm $99.75.

Hockey crowd pulled by radio

CKTB, St. Catherines, Ont.: When the local Teepee Hockey Club played in Maple Leaf Gardens in Toronto for the Memorial Cup Championship, it was not possible for CKTB to broadcast the game, which took place on a Sunday afternoon. The station received hundreds of requests for the score all afternoon. The St. Catherines team won and CKTB mentioned this in two announcements, along with the information that the team would be at the local arena at 7:00 p.m. that night. Also mentioned was the route by which they could come from Toronto. As a result the highway was lined with fans and traffic was tied up for more than an hour. The arena holds 4,200, including standing room, but when the team arrived there were 8,000 jammed inside and overflowing on the rink.

★ ★ ★

HOOPER Tells the KC Story!



Look at these figures of June '54 HOOPER
8:00 AM-12 N

The picture has changed!

Net A	—	25.8
Ind A (Negro)	—	16.0
KUDL	—	13.4
Net B	—	10.8
Net C	—	9.8
Ind B	—	8.8
Net D	—	7.2

KC Loves

Let your nearest FORJOE office show you the new June, '54, C. E. HOOPER

SOON . . . . DENVER, TOO!!

COVERS THE GREATER KANSAS CITY MARKET
KUDL
STUDIOS 1012 BALTIMORE BUILDING



BMI CANADA LIMITED

The tremendous post-war growth of industrial Canada,
so well measured by economists, sociologists
and historians, is matched by the music
coming from the minds and hearts of the people of Canada.

Yes, There Is Canadian Music!

. . . and it is the music that Canadians want to hear
on Canadian radio and television programs.

By encouraging and stimulating the efforts of
Canadian composers of both popular and concert music,
BMI CANADA LIMITED and BROADCAST MUSIC, INC.
are making it possible for Canadian music to be published,
recorded and performed, not only in Canada
but throughout the world.

Written and composed by Canadians, published
in Canada by Canadian publishers, this music
is becoming the first choice of those advertisers and
program producers who want their programs to find
the widest possible favor with Canadians.

*For further information on the subject
of Canadian Music call or write*

BMI CANADA LIMITED

229 Yonge Street
Toronto, Ont.

1500 St. Catherine Street. W.
Montreal, Que.



Tv set count

The television industry is moving constructively toward a national census of tv sets. After careful committee work the NARTB hired Alfred Politz to study the method it has developed for measuring television sets and circulation. Results of the exploratory Politz study will be in the hands of the NARTB by late fall. Then the schedule calls for a pilot study in one market, perhaps in January. A national study, perhaps by spring, would be the final step.

NARTB plans to turn the set-counting job over to an independent entity to be known as the Television Audit Circulation. The objective is to see TAC attain the stature in television which Audit Bureau of Circulations earned in print.

Advertisers and agencies will welcome TAC Industry-recognized set count figures and some form of individual station circulation measurement are high on any adman's list of essential buying tools. Agencies today go to time-consuming and often frustrating lengths to try to guess at the facts.

The hope among agencies and clients is that TAC will move into existence quickly. A medium which in 1954 may hit over $800 millions in total billings has reached the point where it must furnish basic data. The problems in forming a TAC on a solid foundation, of course, are many. But TAC should not be allowed to linger behind the fast pace of television's growth.

* * *

Radio-tv and the hearings

Every advertiser who makes use of radio and television has a stake in the current decision on whether radio and television can continue to cover Congressional hearings. If Congress cuts radio and tv off from its own most newsworthy activities, the air media lose more than prestige. They suffer a loss in audience potential, in excitement value, in their importance to the listener or viewer.

These are practical reasons advertisers have for concern over the matter. But more fundamental issues for everyone are involved. Far from welcoming an opportunity to actually show the workings of government before the public, Congress seems to be shying away. Advertising executives, no less than other citizens, should protest this evasion of fundamental democratic principle.

* * *

Newspaper's utopia

The cartoon at the right of this column is labeled Utopia. It appeared in newspapers serviced by the McNaught Syndicate and it probably does represent Utopia of a sort—for newspaper publishers. It's one more of the jibes at radio and television which work their way into newspapers regularly.

Newspapers seem to have a permanent policy that any weak joke at the expense of radio and television is automatically uproarious. The unfortunate thing about this tendency is that it encourages a closed mind toward radio-tv among the small group who contend they never turn on a set. This group, aside from including the intellectually precious, sometimes will number management people. Occasionally an air campaign is actually bucked by an individual in a company whose attitude is shaped by his personal radio-tv prejudices.

All In A Lifetime — Utopia



©McNaught Syndicate and Beck

But the great body of the public goes right on listening and viewing.

Applause

TvB is born

Everyone in advertising will join SPONSOR in congratulating the television industry on creation of the Television Bureau of Advertising. TvB represents a milestone in the industry's maturity.

Particularly with a medium as fast moving as television, TvB can be important to advertising people as a source of facts and buying tools. We suggest you work closely with TvB once it gets rolling some time in October.

Two groups are responsible for the present TvB: broadcasters who this spring formed the Television Advertising Bureau (TvAB); and the NARTB whose staff and committee members had planned a television sales promotion bureau.

Both groups worked hard in producing their separate plans; then worked equally hard for a merger once it was decided this was the wisest approach.

SPONSOR is sure advertising people are anxious to see TvB move quickly into its role as promotion arm and factual clearing house of tv. As far back as November 1953 when SPONSOR's article "Should there be a tv BAB?" appeared, admen were enthusiastic about the idea. In SPONSOR's surveys of admen since they've continued to demonstrate interest.

NOW TELECASTING

channel

4

KWK-TV ST. LOUIS

100,000 WATTS

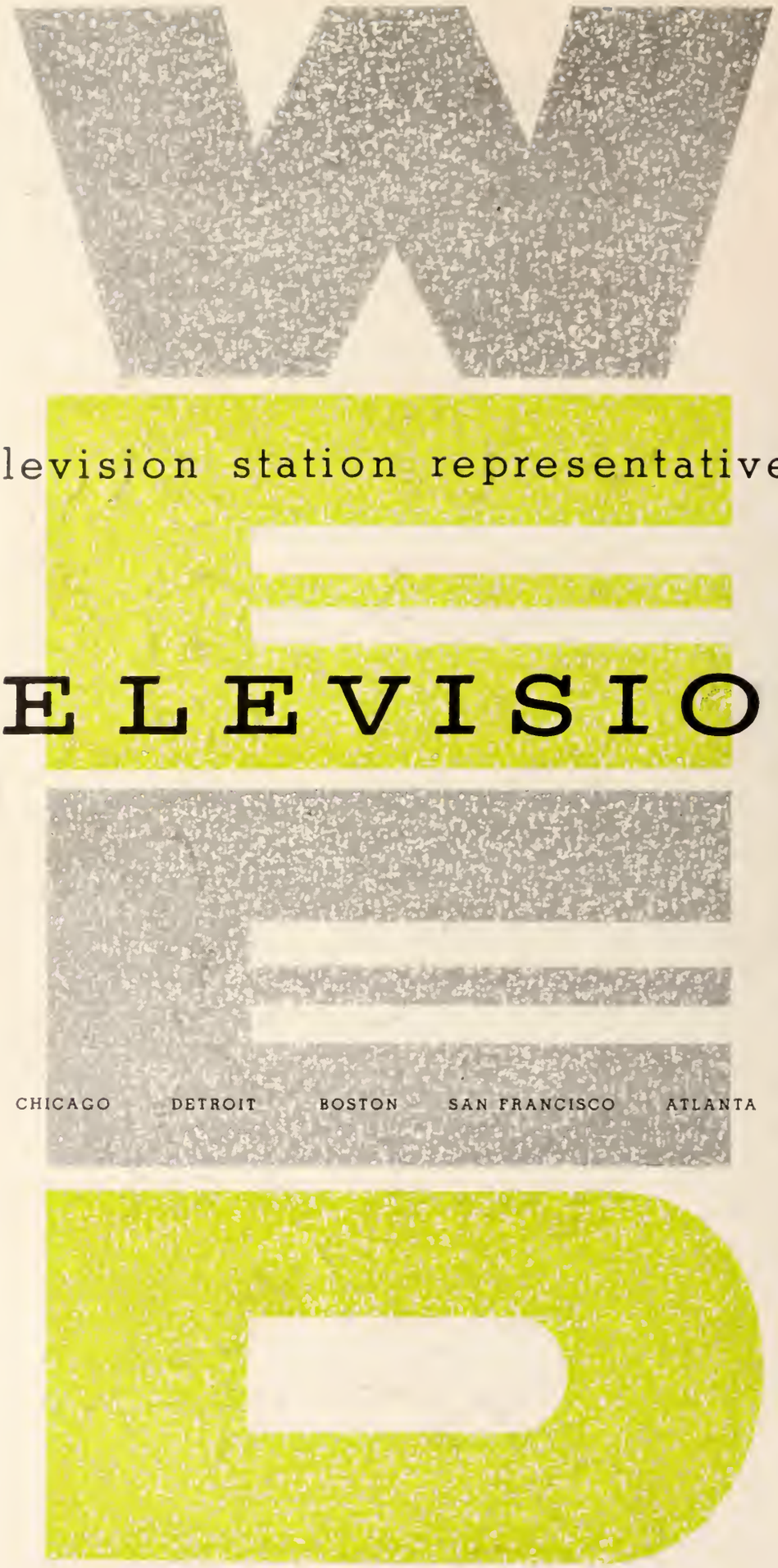
OVER 600,000 SETS IN THIS AREA

ANTENNA HEIGHT 563 FEET



Represented Nationally by

THE KATZ AGENCY, INC.


W
television station representatives
TELEVISION
NEW YORK CHICAGO DETROIT BOSTON SAN FRANCISCO ATLANTA HOLLYWOOD
D

P.O. 14-54
RICHARD T CONNELLY
NBC-H K O 220
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

RECEIVED
SEP 2 1954
NBC GENERAL LIBRARY

SPONSOR

emagazine radio and tv advertisers use

6 SEPTEMBER 1954

50¢ per copy • $8 per year



. . INTO THE WILD BLUE YONDER

t heights never before reached by a man-made
tructure, KWTV's new tower now pierces television's
tratosphere. In OCTOBER, OKLAHOMA'S NO. 1
TV STATION with its 1572-FOOT TOWER and 316,000 watts
power will capture more viewers and more sales for
advertisers than you (or we) can imagine.

KWTV-9 CBS OKLAHOMA CITY

OGER T. BELL, Executive Vice President
FRED L. VANCE, Sales Manager

Affiliated Management KOMA - CBS Radio
Represented by Avery-Knodel, Inc.

WHY TV COSTS HAVE JUMPED
page 39

WHAT NEXT FOR NETWORK RADIO?
page 44

Hotel Bar butter switches from newspapers to radio
page 46

Bardahl cashes in with light-touch "crime" commercials
page 48

SPONSOR editor's cross-country visit to 5 U. S. agencies
page 50

Tv Dictionary Handbook for Sponsors: Part III
page 52

Radio reps showing new creativeness in selling spot
page 56



PET DAIRY PRODUCTS COMPANY DOES A COMPLETE JOB . . .

SO DO HAVENS AND MARTIN, Inc. STATIONS . . . { WMBG WCOD WTVR

PET Dairy Products Company has always been a pioneer in finding new uses for the products of America's dairy farms, improving their quality and increasing their consumption. The company continues intensive scientific research and with equal diligence, continues in its efforts to improve advertising and merchandising techniques.

That's part of a complete job; a never-ending effort to find newer and better techniques. By doing a complete job in programing entertainment and public service, Havens & Martin, Inc., the pioneer in Virginia, continues to build even larger and more loyal audiences that mean sales results from Richmond to the rich areas throughout Virginia. Join the other advertisers using WMBG, WTVR and WCOD, the First Stations of Virginia.



Maximum power—
100,000 watts at Maximum Height—
1049 feet

WMBG AM WCOD FM WTVR

FIRST STATIONS OF VIRGINIA

Havens & Martin Inc. Stations are the only complete broadcasting institution in Richmond. Pioneer NBC outlets for Virginia's first market. WTVR represented nationally by Blair TV, Inc. WMBG represented nationally by The Bolling Co.

REPORT TO SPONSORS

6 SEPTEMBER 1954

BBDO tops in tv talent billings

On basis of sponsorship announced by presstime BBDO is agency with biggest talent and production stake in network tv. Agency's average talent billings for '54-'55 season (September-June) will be an estimated $336,000 weekly. (Costs of non-weekly shows are included in average by prorating them over 39 weeks. Participations are not included.) Y&R is second with $285,000 weekly; JWT third with $260,500; McCann-Erickson fourth with $162,800; Leo Burnett, Chicago, fifth with $129,500. Others among leaders on talent basis are: Biow, Dancer-Fitzgerald-Sample, Benton & Bowles, Kenyon & Eckhardt, William Esty, SSCB. For complete list of tv show costs see p. 41.

-SR-

Net radio study to be searching

NBC Radio affiliate committee undertaking study of network radio is set up to do searching job. At least 3 months will be spent evaluating today's network mode of operation and possible alternatives. Stations may be assessed to provide for hiring experienced industry people to gather facts under committee's direction. Network will open up its books to committee.

-SR-

Committee of veterans

Committee is as veteran a group as you could assemble. Members are Wayne Coy, KOB, Albuquerque (ex-chairman of FCC); Walter J. Damm, WTMJ, Milwaukee; Ralph Evans, WHO, Des Moines; J. Leonard Reinsch, WSB, Atlanta; Edwin K. Wheeler, WWJ, Detroit. They'll study every aspect of affiliation agreements, may also probe whether net radio should be made even more flexible for clients. Committee will go over some of same ground explored in SPONSOR article this issue called "Where does network radio go from here." See p. 44.

-SR-

2-year ratings study due soon

Long-awaited first report of ARF committee on ratings will probably be out before fall is over. Committee began 2 years ago after series of ratings disputes arose, never expected to deliberate so long. Report suggests standards for various rating techniques. All rating services have long since seen report, may already have been influenced by it. But you can still expect some fireworks when publication comes.

-SR-

Taped commercials part of F&P pitch

Presentation soon to make rounds will give admen chance to hear outstanding spot radio commercials on tape. Free & Peters is showing agencies, clients way to use spot radio in which musical trademark provides identity for campaign while allowing variation to fit type of audience reached. Among examples on tape: Atlantic Refining, Camay, Carling's Beer. (See story p. 56.) F&P will make tapes of local commercials too for stations to use. Next step for industry? Library of radio commercials to aid copywriters.

SPONSOR. Volume 8, No. 18, 6 September 1954. Published biweekly by SPONSOR Publications, Inc. Executive, Editorial, Advertising, Circulation Offices, 40 E. 49th St., New York 17. Printed at 3110 Elm Ave., Baltimore, Md. $8 a year in U.S. $9 elsewhere. Entered as second class matter 29 Jan. 1949 at Baltimore postoffice under Act of 3 Mar. 1879

REPORT TO SPONSORS for 6 September 1954

Hassle over writer-producers

Behind-scenes hassle is on at some agencies over who produces tv commercials. Copy writing department frequently feels results are best if man who writes commercial follows through on set. Television production departments just as frequently don't care for idea.

-SR-

Will-they-buy-it commercials test

Look for announcement soon by research firm of new way to test commercials under conditions simulating sales situation. Method goes beyond factors like retention of sales points, seeks whether they'll buy after being exposed to commercials.

-SR-

Can't tell shows without scorecard

Tv this fall will keep viewers gaping at succession of high-powered spectaculars and near-spectaculars, will also be most irregular season of any network year. It'll take plenty of on-air, newspaper and fan magazine promotion to tell 'em where to tune.

-SR-

When 'worst' slot can be 'best'

Item in 9 August issue quoted Starch organization on worst spot in general for commercials. At show's close, said Starch, based on experience in analyzing dozens of commercials for its clients. A. C. Nielsen executive dipped into minute-by-minute audience curves to add this qualification: "Final commercial can have greatly increased audience if your show precedes a high-rated program. Frequently audience starts to shift over to 'Lucy', say, before show starts."

-SR-

Keen interest in QRG

Admen are watching formation of Quality Radio Group with interest. QRG, which held organizational meeting in Chicago last week, will include 3 dozen or more major radio stations. It will offer shows on tape to be placed in prime time, will be convenient to buy through its own sales organization. As agengy buyer pointed out to SPONSOR, clients are more conditioned to buying spot-placed shows today through experience in tv where spot-placed film shows are so frequently used.

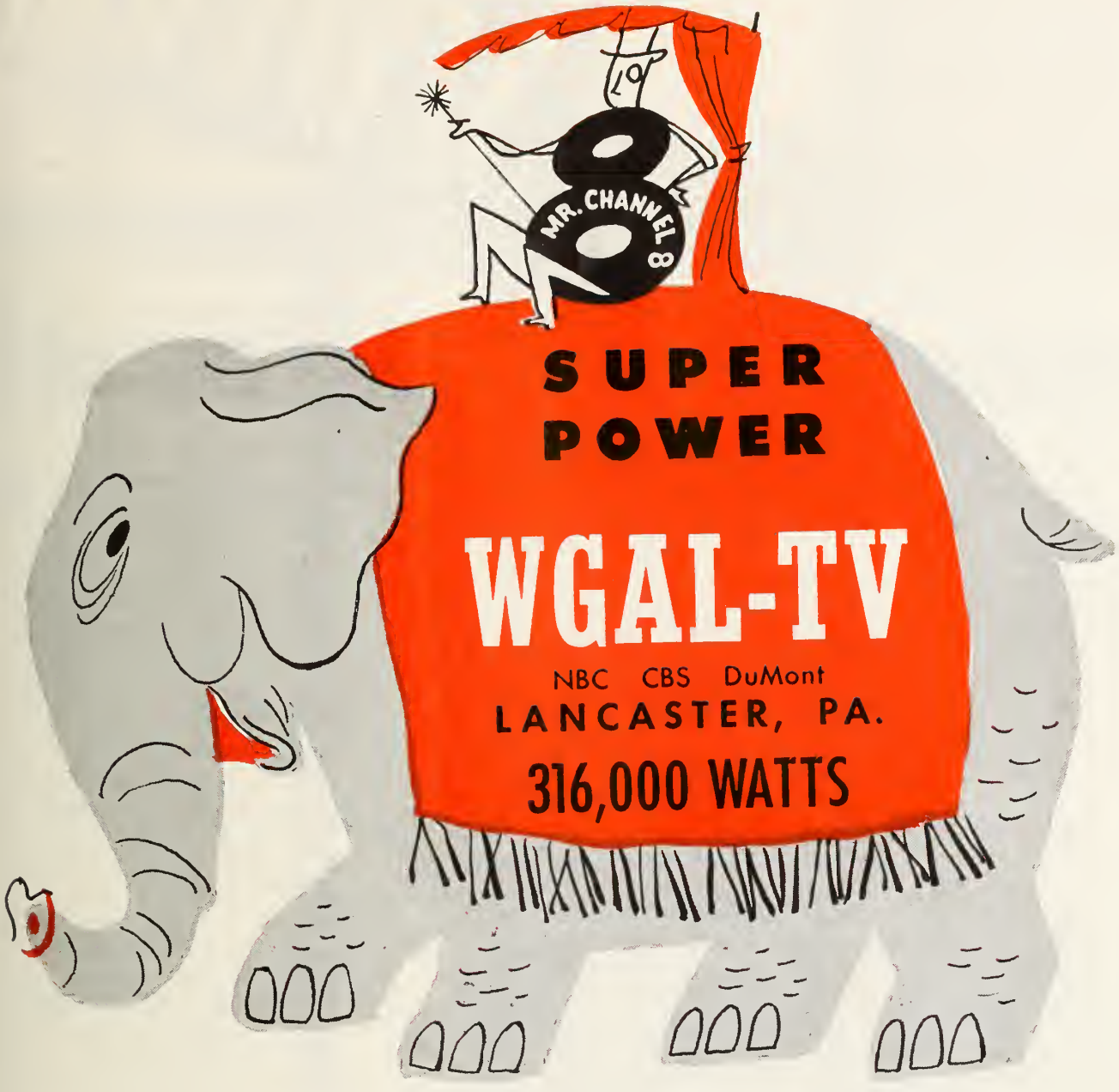
-SR-

Liaison ad infinitum

Interesting sidelight on multi-sponsorship in television today is fact that competing agencies must work together far more often than in past. Shows with 3 or more clients from different agencies require liaison particularly on matter of how many markets go on network list. It's case of having 3 or more agency timebuyers work out decision each time question of added market comes up.

New national spot radio and tv business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Block Drug Co, Jersey City, NJ	Amm-i-dent toothpaste	Harry B. Cohen, NY	107 major mkts	Tv: 25 min film anncts a wk; 1 Sep; 13 wks (over $500,000)
Block Drug Co, Jersey City, NJ	Poli-Grip	Cecil & Presbrey, NY	12 tv mkts	Tv: 20-, 60-sec film anncts; end Jul; 13 wks
Block Drug Co, Jersey City, NJ	Py-Co-Py Toothbrush	Harry B. Cohen, NY	4 test mkts	Tv: min film anncts; 1 Aug; 13 wks
Clicquot Club, Millis, Mass	Canned soft drinks	Cunningham & Walsh, NY	5 New England mkts	Tv: min partic in kid shows; end Aug. 20 wks
Gulf Oil Corp, Pittsburgh, Pa	Gasoline	Y&R, NY	50 mkts	Radio: min anncts; 15 Sep; 13 wks
Pan American Coffee Bureau, NY	Coffee promotion	Cunningham & Walsh, NY	22 tv mkts	Tv: 2-5 min film anncts a wk; 4 Oct; 26 wks



Covers a vast, prosperous territory — a rich target for your advertising dollar

WGAL-TV PRIMARY MARKET

TV sets	554,915
families	803,200
effective buying income	$4,226,847,000
retail sales	$2,654,371,000

COVERING

York	Harrisburg	Reading	Lebanon
Hanover	Westminster	Carlisle	Coatesville
Gettysburg	Hagerstown	Martinsburg	Shamokin
Chambersburg	Sunbury	Pottsville	Huntingdon
Frederick	Lewistown	Lewisburg	Waynesboro

STEINMAN STATION

Clair McCollough
President

Representatives

MEEKER TV, INC.

New York
Los Angeles
Chicago
San Francisco

the magazine radio and tv advertisers use

SPONSOR

Volume 8 Number 18
6 September 1954

ARTICLES

Net tv show costs: why they went through the roof

Nighttime net tv shows are up 25% over last year; the new spectaculars cost about $300,000 for time and talent. What's pushing up costs? Article gives explanation, lists all network tv sponsored shows with costs — **39**

What next for network radio?

What do the next two or three years hold for network radio? SPONSOR tries to answer some of the long-range questions admen have been asking about the medium, rounds up frank views from top-level network executives — **44**

A.L., the butter man, switches to radio

For years, Hotel Bar butter stuck faithfully to newspaper advertising. Then early in 1954, the firm tried radio announcements in the New York market. Today, bulk of budget goes into radio I.D.'s and station breaks — **46**

Bardahl hauls in more loot via the light touch

As a take-off on ever-popular mystery programs, Bardahl Manufacturing of Seattle runs tv commercials featuring cartoon gangsters. Sales rose 35% this year for this gas and oil additive designed to clean engines — **48**

SPONSOR visits five U. S. agencies: I

This summer, a SPONSOR editor paid visits to five advertising agencies in the Northwest and Midwest, studied their operation, approach, atmosphere. Here are over-all impressions; also details on one agency in Spokane — **50**

Tv Dictionary/Handbook for Sponsors: III

If you don't know a "gobbo" from a "gobo," then the Tv Dictionary is for you. More terms and definitions clarifying special language of the tv industry — **52**

Tips on showing your product to best advantage

Whether you sell broilers or bobby pins, you will undoubtedly learn something valuable from this illustrated feature showing how to best present a variety of products on tv. Material is part of Herb True's Dictionary Handbook — **54**

Spot radio's creative salesmen

With new emphasis on creative selling, radio reps are developing presentations which give the client detailed market guidance plus campaign ideas — **56**

COMING

Negro Radio Section: 1954

SPONSOR makes its annual examination of the Negro market, taking a close look at its current size, income, location and how to best reach it by air — **20 Sept.**

SPONSOR visits five U. S. agencies: II

The spotlight turns on the Marshall Robertson agency in Denver and Bozell & Jacobs in Omaha for the second article in this cross-country series — **20 Sept.**

DEPARTMENTS

AGENCY AD LIBS
TIMEBUYERS
49TH & MADISON
NEW & RENEW
MR. SPONSOR, J. Ohrbach
P. S.
NEW TV STATIONS
TOP 20 TV FILM SHOWS
TV RESULTS
ROUNDUP
SPONSOR ASKS
AGENCY PROFILE, J. B. van Urk
RADIO COMPARAGRAPH
NEWSMAKERS
SPONSOR SPEAKS

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KTHS
can even sell
INSURANCE
in Arkansas!

WHEN you buy time on KTHS—the only 50,000-watt station in Arkansas—you naturally expect real results—even if you are selling such difficult "products" as auto and fire insurance. That's why we're proud of this quote from W. Judd Wyatt, Advertising Director of the MFA Mutual Insurance Company, proving that KTHS delivers—*and then some!*

"During our first year with KTHS and Bill Neel's noontime news, the volume of MFA Mutual's new business increased 195%! An expanded agency force contributed to this increased volume, but a large share of the credit is justifiably deserved by KTHS and Bill Neel."

KTHS delivers primary daytime coverage of more than a million people—interference-free nighttime coverage of more than 3¼ million people!

Ask your Branham man for all the KTHS



KTHS newscaster, Bill Neel, chats with Carroll Fenton, a young fan, while W. Judd Wyatt, MFA Mutual Insurance Company Advertising Director, looks on.

50,000 Watts . . . CBS Radio

Represented by The Branham Co.
Under Same Management as KWKH, Shreveport

Henry Clay, Executive Vice President
B. G. Robertson, General Manager

KTHS

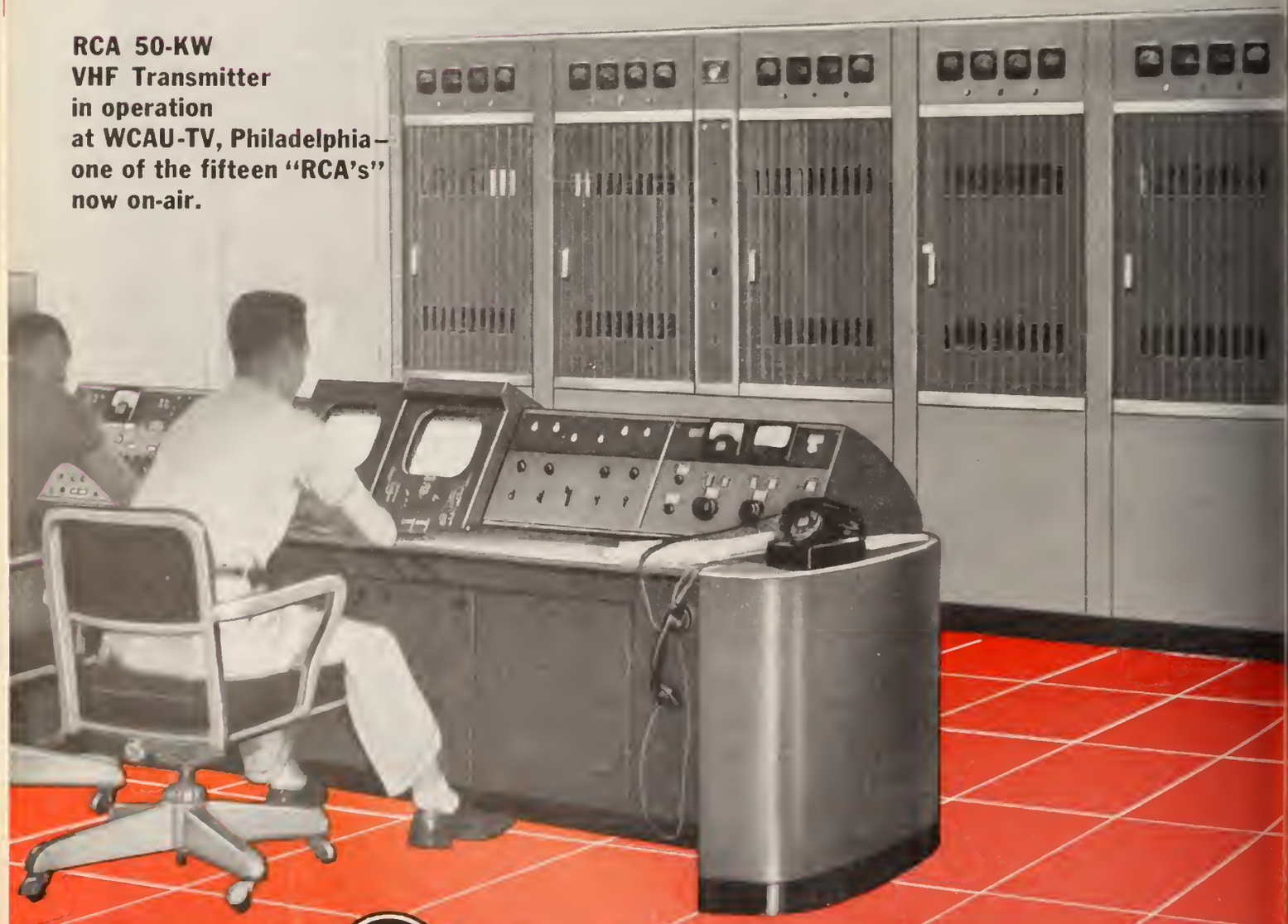
BROADCASTING FROM
LITTLE ROCK, ARKANSAS

24 RCA 50-KW "VHF

Today, 24 television stations have received shipment of their RCA 50-K transmitters. And, just like the station pictured here, (15) of these high pow TV transmitters are already on-the-air and producing "saturation" covera These stations knew they could "plan ahead" for BIG MARKET COVERAG with confidence. Now they are profiting—through RCA's ability to . . . desi . . . manufacture . . . and DELIVER . . . high-power equipment.

Take advantage of RCA's 25 years experience in designing and building hi power equipment. You too can make your plans with assurance. Ask your R Broadcast Sales Representative to help you plan a completely-matched syste from the transmitter to antenna. In Canada, write RCA-Victor, Ltd., Montre

RCA 50-KW VHF Transmitter in operation at WCAU-TV, Philadelphia— one of the fifteen "RCA's" now on-air.



RCA

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DIVISION **CAMDEN, N.J.**

DELIVERED

Here's why RCA 50-KW transmitters are the overwhelming choice:

RELIABLE

RCA 50-KW equipments are built to operate with "day-in day-out" reliability. (Ask the RCA-equipped 50-KW VHF stations already on air.)

CONSERVATIVE DESIGN

RCA 50-KW VHF's deliver a full 50 kilowatts of peak visual power—measured at the output of the sideband filter. You get full power output on both monochrome—AND COLOR, with power to spare!

SATURATION COVERAGE

An RCA 50-KW VHF, operated in conjunction with an RCA Superturnstile Antenna, is capable of "flooding" your service area with STRONG SIGNALS—close in and far out! With standard antennas, RCA 50 KW's can develop 316 KW ERP—with power to spare.

AIR-COOLED

RCA 50-KW VHF's are all air-cooled. You save on installation costs and maintenance. Visual and aural P.A.'s use conventional RCA power tetrodes (Type 6166).

MATCHED DESIGN

RCA 50-KW VHF's are "systems-matched" to deliver peak performance in combination with RCA 50-KW antenna systems.

COMPLETE SYSTEM

RCA supplies everything in system equipment to match the RCA "50-KW" precisely; antenna, transmission line, fittings, tower, r-f loads, diplexers—and all other components needed to put a 50-KW VHF signal on the air.

SERVICE

RCA TV transmitter operation is backed up by a nationally famous broadcast engineering service organization and an RCA replacement parts service.



RCA PIONEERED AND DEVELOPED COMPATIBLE COLOR TELEVISION.

"Who's Who" List of RCA "50's"

KAKE-TV
KLZ-TV
KMBC-TV
KOLN-TV
KTLJ
KWTV
WAAM-TV
WBAL-TV
WBTW
WCAU-TV
WCHS-TV
WGAL-TV
WHBQ-TV
WHO-TV
WISH-TV
WJAR-TV
WJRT
WNHC-TV
WOOD-TV
WSFA-TV
WTHI-TV
WTOP-TV
WTRF-TV
WMIN-TV/WTCN-TV

50-KW VHF Power Amplifiers at WCAU-TV. Air-cooled throughout.





At home...

more radios are tuned to KSDO than any other station . . HOOPER.



In cars...

more radios are tuned to KSDO than any other station . . PULSE.



Outdoors...

more radios are tuned to KSDO than any other station.

Let us show you why KSDO is your best buy in San Diego.



AGENCY AD LIBS



by Bob Foreman

As Beauregard Bream, executive vice president of Snook, Crappie & Bream, Inc., the Madison Avenue ad agency, tells it: "I had just dropped in to this bistro for a Rhine Wine and seltzer. A couple of youngsters were standing to my right arguing. Couldn't help overhear from their conversation that they were agencymen. The talk was flying fast and loud about clients. The story then goes something like this:

"Why is it that the stupidest guys in the entire business world are our clients?" said Young Man A whom we will call Crew Cut.

"Yeah, we seem to pick 'em," agreed Young Man B whom we will call Old Eli. "That beetle brain I work with costs the agency so much money and insists on such terrible advertising, I wrote a four-page single space memo to my supervisor outlining why we should resign the account. Wouldn't be surprised if the management does something about it. Was a pretty well thought out memo if I say so myself."

Old Eli smacked his lips. He was a connoisseur of Gibsons as well as memos.

Beauregard partook of a second Rhine Wine which seemed to give him courage. By now the dialogue next to him had reached the incendiary stage. Crew Cut and Old Eli had garroted half a dozen advertising managers, decimated the presidents of a score of leading business concerns and skewered eight or 10 sales managers who had had the temerity to encroach upon the domain reserved solely for advertising experts. In addition they had courageously resigned about six million dollars worth of billing which included two half hours of prime nighttime on NBC TV and a daytime strip on CBS TV.

Beauregard was, at that very moment (as he had been at all moments for the preceding month) trying desperately to pry one single 15-minute daytime segment loose on CBS with no visible (or auditory) evidence of success. Therefore, he decided it would be O.K. if he entered the conversation.

"Fellows," he said, "pardon the mumblings of an old man. But before I leave here may I offer a thought or two for you to conjure with?

"Don't worry," said Beauregard Bream. "I'll forget everything I heard. But not till I say a few things myself.

"It isn't very smart to get yourselves in the frame of mind of resigning accounts, unless, of course, you got the accounts.

(Please turn to page 64)



nothing **W***orks* **L***ike* **W***antmanship*

Might-buys become *must-buys* when the Crosley Group's three-way **W***antmanship* gets dollars headed your way. 1, program promotion builds maximum audiences for your advertising. 2, talent selling adds *personality force* to your commercials. 3, merchandising works with you all the way to the cash register.

Typically WLW-T, Cincinnati, proves that Crosley Group **W***antmanship* moves more merchandise faster, *at less cost,* than any other medium or combination.



WLW	*Radio*
WLW-A	*Atlanta*
WLW-C	*Columbus*
WLW-D	*Dayton*
WLW-T	*Cincinnati*

the CROSLEY GROUP

Exclusive Sales Offices:

New York, Cincinnati, Dayton,

Columbus, Atlanta, Chicago

©1954, The Crosley Broodcosting Corporotion

Only 4 STATIONS

are powerful enough

and popular enough

to register audiences

in radio survey ratings

of both Los Angeles and

San Diego.

Of these top four, KBIG is

- the only independent
- the least expensive
- the lowest cost per thousand families



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOllywood 3-3205

Nat. Rep. Robert Meeker & Assoc. Inc.

Timebuyers at work



Vincent De Luca. *Cecil & Presbrey, New York, says spot radio will always be an important medium because of its flexibility and impact. "We use it for 'fill-in' advertising, for example," Vincent told* SPONSOR. *"That is, in areas where we can't get network clearance or where we need an extra push. Quite often, local participating shows are then the answer to our problem. But I do wish reps wouldn't try selling us local shows on the basis of merchandising only. After all, the time and audience are still prime factors."*



Mildred Fulton. *Biow, New York, says she's kept too busy reshuffling schedules because of rate hikes by tv stations. "It would be nice if the Tv Code could include a 52-week minimum rate protection," said she. "It might apply to just those markets where tv set saturation is 80% or more. But as things stand now, stations can change their rates within either six or even three months and that throws a lot of budgets completely off kilter." She points out, too, that these rate increases are beginning to affect even Blue Chip advertisers.*



Genevieve Schubert. *Compton, New York, keeps looking for better ways to evaluate tv coverage in fringe areas. "This gets to be pretty important," says she, "when you're working with a limited budget and are trying to determine whether you can cover a certain market with your schedule on an outside station or whether you have to buy a schedule on the local station to get impact." Usually, she adds, set penetration figures for tv fringe coverage areas are difficult to determine and audience figures completely unavailable.*



John McCorkle. *Sullivan, Stauffer, Colwell & Bayles, New York, says that nowadays nearly every tv show involves a multiplicity of sponsors—and agencies. Hence timebuyers from various agencies work closely together in lining up stations and times. "For example," says he, "in working on the Sid Caesar Show for Speidel Corp. I was in contact with Kenyon & Eckhardt (for RCA) and Dancer-Fitzgerald-Sample (for American Chicle). Even after shows are lined up inter-agency calls continue: stations seek to get on the list."*



"WE BACK THE PEOPLE WE SELL"

Eight million people a month ride the buses in Rochester, New York. Colorful, eye-catching, memory-retaining cards tell these bus riders about WHAM advertisers' programs and products . . . every month . . . 12 months a year.

Designed as audience promotion, WHAM Radio operates on the theory that what helps a sponsor helps the station.

Bus cards are but a single facet of a broad plan of audience promotion. WHAM Radio backs its advertisers every step of the way to increase sales.

LET WHAM RADIO SELL FOR YOU



The STROMBERG-CARLSON Station, Rochester, N.Y. Basic NBC • 50,000 watts • clear channel • 1180 kc

GEORGE P. HOLLINGBERY COMPANY, *National Representative*

Cordic & Co

OPENS TO SRO HOUSE ON

KDKA

The guy's great! So good he's sold-out before he begins his show on Labor Day. His name's Rege Cordic—and KDKA's got him—warming the heart and tickling the funny bone of 108 counties!

Here's what happens on a typical morning in and around Pittsburgh—all because of Cordic! Father, (who hadn't laughed till noon in years!) rolls out of bed with a smile! In fact, alarm clocks clang in happy harmony all through the house—for everyone has a great awakening with Cordic! And what ever happened to the harried motorist in the midst of a morning tie-up? You'll find him chortling along with Cordic, too!

Because Rege Cordic, with his fabulous Company, has created a wonderful world of zanies who flit about the show with all the appeal of favorite radio and comic strip characters combined. They're informal, breezy, easy to take as a honey tonic.

They're figments of the imagination, of course—mostly the imagination of the head of the "Company." The only straight lines on the show are the weather, time and news—and even they get a treatment now and again.

That's how it is these days. Great things are going on at KDKA. It's bigger and better every day! Top talent, complete coverage, mass audience, potent power, starring shows . . . everything you expect—and *more*—and always the highly localized, audience-action-provoking approach of WBC!

That's the WBC approach, too—top talent, top coverage, top audience, top power, top shows. And that about covers it except for the number to call to discuss availabilities. Here it is—PLaza 1-2700 will get you Eldon Campbell, WBC National Sales Manager in New York. In Pittsburgh call Sales Manager John Stilli, GRant 1-4200.

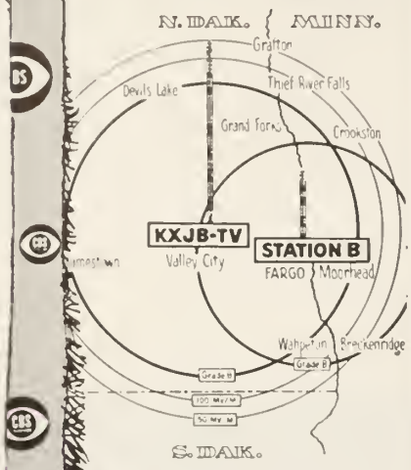
WBC

WESTINGHOUSE BROADCASTING CO., INC.

KDKA, *Pittsburgh;* **WBZ-WBZA • WBZ-TV**, *Boston;* **KYW • WPTZ**, *Philadelphia;*
WOWO, *Fort Wayne;* **KEX**, *Portland;* **KPIX**, *San Francisco*
National Representatives, FREE & PETERS, INC.
KPIX represented by THE KATZ AGENCY, INC.



it takes
TOWER
and
POWER
to cover the Dakota area
KXJB-TV
gives you more of both



COMPARE	KXJB-TV	Station B
Tower	1085 ft.	433 ft.
Power	100 KW	65 KW
Above sea	2495 ft.	1383 ft.
In 100 MV/M Area		
Pop.	327,500	256,900
Families	86,300	69,700
Retail Sales	$397 mi.	$292 mi.

In the 100 MV/M area KXJB-TV will give you 27% more people, 23% more families; 36% more retail sales.

Live interconnected Sept. 26th.

KXJB-TV
CBS Primary—DUMONT
Channel 4
VALLEY CITY
FARGO

NO. DAK. BDCST. CO. INC.
Box 626 Fargo, N. Dak.
Phone Fargo 4461
KSJB-600 KC, Jamestown
KCJB-910 KC, Minot
KCJB-TV-Ch. 13, Minot
REPS: WEED TELEVISION

49th and MADISON

SPONSOR invites letters to the editor. Address 40 E. 49 St., New York 17.

ALL-MEDIA BOOK

I would appreciate very much if you would please send a copy of your All-Media Evaluation Study to me when ready.

I would like to reserve this copy now as I feel that this was one of the outstanding series of articles I have ever read pertaining to media evaluation. I believe this series has been a great contribution to the industry.

HARRY C. PICK
Supervisor—Printed Media
Russel M. Seeds Co.
Chicago

Would you be so good as to send me a copy of SPONSOR's All-Media Evaluation Study, together with a bill, when it is off the press?

I shall appreciate it if you will.

I have followed, and preserved these articles as they appeared, and consider them of unusual value, not alone in the study of advertising, but also in the more significant aspects of public opinion and communication, especially in motivation and audience effects.

ELMER J. EMIG
Professor of Journalism
University of Florida
Gainesville

• **SPONSOR's All-Media Evaluation Study book is available at $4 a copy. You may order now by writing to 40 East 49 St., New York 17.**

TV DICTIONARY/HANDBOOK

As a subscriber, I'd like to make an early reservation for one copy of your new Tv Dictionary/Handbook, when it becomes available in book form.

How does it happen that every time one begins to think, "It's about time that somebody did a such-and-such," the "such-and-such" turns up in SPONSOR almost immediately?

Keep up the good work!

ROBERT G. CRIAR
New York

Herbert True and the contributors and consultants that made SPONSOR's Tv Dictionary/Handbook possible rate thanks from the broadcasting industry and from those of us who ever seek references for video beginners. To the lucid lexicographers of SPONSOR, a handbook halo.

MARVIN ALISKY
Asst. Prof. Radio-Tv-Journalism
Indiana University, Bloomington

Will you please reserve and mail to the address above a copy of the Tv Dictionary/Handbook for Sponsors when available.

MRS. H. BAKES
Spacebuyer
J. J. Gibbons, Ltd.
Vancouver

• **SPONSOR's Tv Dictionary/Handbook is currently being printed in installments in regular issues. It will be printed in book form this fall. The Tv Dictionary will be available free for subscribers; extra copies, $2 each.**

SUPER MARKET

I have just finished reading your issue of July 26, and the usual congratulations are in order. Almost anyone can do a good job once in a while but how you guys manage to do at least a reasonably super job in every issue is almost uncanny.

Anyway, I would like to have 10 reprints of your article, "Local food chain battles the giants with radio," [page 39]. Seems to me that this is terrific sales ammunition for any am radio station. It is particularly impressive to me because I spent a fair share of the winter of 1951 and '52 in Albuquerque and know from personal experience how allergic Barber's was to radio as late as March 1952.

FRANK STUBBS
Station Manager
KLMS, Lincoln

• **Reprints of "Local food chain battles the giants with radio" cost 10c each. Quantity prices on request.**

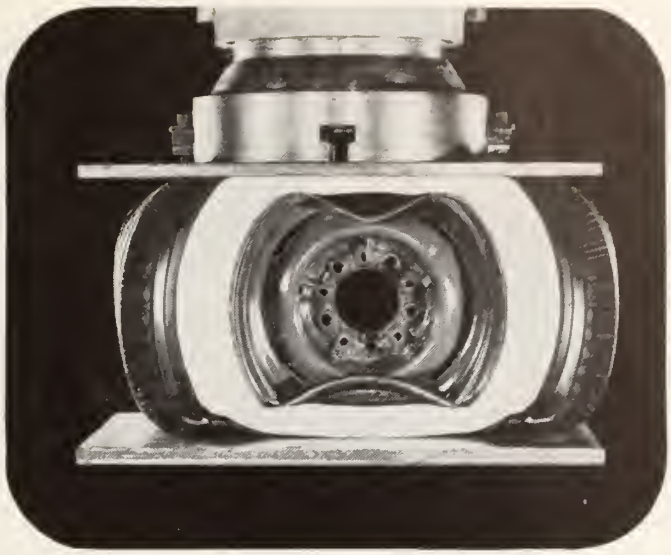
BASICS SECTIONS

Please send me information on the cost of reprints of both Tv Basics and Radio Basics included in your issue of July 12, 1954. I am interested in the special price for quantity orders so that I may distribute the reprints to my classes in radio and television.

WESLEY H. WALLACE
Lecturer
University of North Carolina
Chapel Hill

• **Both Radio Basics and Tv Basics cost 30c for a single copy; 20c each for 25 or more copies; 15c each for 100 or more copies.**

DRAMA ON TELEVISION



TV demonstration **dramatizes** greater strength and safety of All-Nylon Cord Super-Cushion Tire by Goodyear, shows that pressure that bends a steel wheel leaves tire undamaged.



TV demonstration **dramatizes** the closer, more comfortable shave of the latest Remington Electric Shaver by shaving the fuzz from a peach without nicking or cutting the delicate skin.



TV demonstration **dramatizes** the unique adhesiveness of Band-Aid Plastic Strips with Super-Stick. Just touched to an egg, without pressure they stick instantly, securely enough to lift it.

Dramatic demonstration tells the product's selling story visually and believably. To find how to demonstrate takes a lot of thought, a special ability, and a really thorough understanding of what television can do and can't do.

YOUNG & RUBICAM, INC.

ADVERTISING • New York Chicago Detroit San Francisco Los Angeles Hollywood Montreal Toronto Mexico City London

THEY EXCEL in SELLING!



Sponsors ride a strong vehicle when Betty and Bob hit the air-lanes with—

THE WDAF·TV KITCHEN KLUB

BETTE HAYES, a Bradley University home economics graduate, won several awards as a Westinghouse demonstrator before WDAF-TV discovered her. Bette is a TV natural. She never reads a commercial. She learns the product and delivers the advertiser's message straight into the camera's eye in her easy mid-western style.
Bette works in a beautiful, modern kitchen, and Bette is a beautiful girl. But her viewer friends don't envy her. They like her because she doesn't talk over them, below them, or to them. She talks WITH them.

BOB KERR has won his place in the hearts of WDAF-TV viewers with his quick, puckish—not cornball—wit. When Bob is not performing as general taste-tester, he helps Bette sell products with a warm conviction that homemakers admit they just can't resist.
Bob won a recent poll conducted throughout the Kansas City area by TV GUIDE to determine "The local personality in the Kansas City seven-station market area, most deserving of network recognition."

Here are some excerpts from WDAF-TV KITCHEN KLUB'S heavy mail:

You are by far the sweetest little homemaker that I have seen on any TV station and you are so refreshing—so neat and you truly make cooking an exciting and challenging affair. **Kansas City, Missouri**

It is 1 o'clock p. m. and your daily program is just over as usual every day. I have been listening, enthralled to every word . . . Of course I am just one person who is profiting by your priceless cooking directions. If only the young brides or those who are not wise in the culinary methods, would listen to you, how much worry, even expense, they might save themselves . . . As I believe I told you in a previous letter that I am quite an old lady (93)—the daughter and grand-daughter of two good cooks and thought I, also, knew pretty well how to cook . . . I have learned quite a lot from listening to you. **Kansas City, Missouri**

At our house Kitchen Klub time is the TV event of the day. I am a regular viewer because of the variety of ideas and practical suggestions. After thirty years as a homemaker . . . one is likely to find ones self in a rut, so your program is an inspiration to many of us. **Ottawa, Kansas**

We really like your helper Bob. We had seen him many times on the TV newscast, but we really had no idea how nice he was, until we met him on your program. It is just like being in the kitchen with you. **St. Joseph, Missouri**

Our Study Club is having a lesson on Famous American Women in Home Economics and Business, and I have chosen you as my subject on July 23rd. The Ludlow Study Club members all enjoy your Kitchen Klub very much. Your also so bright and cherry that it is impossible not to smile all the short half hour. **Ludlow, Missouri**

I try and use the products you advertise as we enjoy your program. **Ottawa, Kansas**

Keep up your good work, good ideas, and helpful hints. They are a blessing to us housewives. I sometimes throw up my arms in despair, for I cannot get any new ideas as to what I should fix for my family for supper . . But since I have been watching your TV shows, it has given me a new outlook on life. I now have some new wonderful ways to fix our meals. **Kansas City, Kansas**

And here is a sampling of the consistent participating-sponsor company that Bette and Bob keep:

General Foods
Knox Gelotine
Safeway Stores
Wearever Aluminum
Eatmor Cranberries
Sunkist
Procter and Gamble
Cornotion Co.
Lever-Lipton
Armour & Co.
Mirro Products
Purex
General Baking Co.
Louisiono Yams
Culligan Water Softener
Nestle
Lee Foods
Sunshine Biscuit
Mrs. Tucker's Shortening
Whirlpool Washers and Dryers
General Electric Co.
Holsum Products
Drocket Co.
Washington Apples
Wish-Bone Salad Dressing
Wolcott Oven Cleaners
Kerr Glass
Minnesota Mining Co.
Texas Rice
Princess Place Mats
Horpel Salad Dressing

The Kitchen Klub is just one of the outstanding local programs produced by a staff of television pioneers on

WDAF·TV
KANSAS CITY
The Television Station of The Kansas City Star

Represented by Harrington, Righter, and Parsons

FALL FACTS

I have just finished looking over the SPONSOR issue of July 12. There certainly is a lot of useful information packed in this 268-page issue.

I am enclosing a check in the amount of $4 for which I would appreciate eight copies of the July 12 issue, if they are available.

GEORGE D. COLEMAN
General Manager
WGBI-TV, Scranton

● Extra copies of the 12 July 1954 issue cost 50c each.

UHF

Your issue of July 26 has a very fine article on "How well can uhf sell?" and we appreciate the mention of WAFB-TV in Baton Rouge. However, we are wondering if it would be possible to correct the erroneous information given about Baton Rouge becoming intermixed in September. The Channel 2 owners have just finished clearing their property and are planning to start the building. As yet they do not have approval of their tower. It is expected that they will be on the air sometime early in 1955 and not in September. Would appreciate it if there is any way you can get this across so that the advertiser will not think they can get a vhf station in Baton Rouge next month.

TOM E. GIBBENS
Vice President & General Manager
WAFB-TV, Baton Rouge

I was very much gratified to see the uhf story article in your excellent publication and was exceedingly interested in reading it. I felt for a long time that with few exceptions the broadcasting trade press has given uhf a pretty raw deal. It is obvious that where conversion is the major problem uhf faces an almost insurmountable barrier. On the other hand, in areas where uhf is predominant the problems are more psychological than real. Our own area is typical of this situation. We have more uhf signals available, and for the most part, the uhf pictures are better than vhf. In such areas the technical disadvantages and all other problems facing uhf fade into insignificance as compared to the great psychological barrier which confronts us. I know there are vhf stations in other parts of the country which have only a fraction of the set circulation which we can count in our area but they are getting the business out of New York. We have to be satisfied with little more than mail order accounts. On the other hand, isn't this proof in itself that a uhf station is a good buy for a client when mail order accounts placed at card rates can be made to pay out for the agency or client? Aside from the fact that there is rarely if ever any interference or variation in quality of a uhf signal, I have never been able to detect any difference in a good picture from a vhf station and a good picture from a uhf station. The fact that a uhf signal will not travel as far as vhf makes little difference to people living in the immediate area of the station. . . .

In reading the trade press I sometimes get the impression that the author of the particular article never saw good uhf reception. There is so much half-truth, and sometimes outright ridicule, that it borders on absurdity. These stories usually wind up by damning uhf with such faint praise that it is remarkable that any uhf stations anywhere have ever been able to get any business at all from N. Y. . . .

Under present conditions, even I have little hope for new uhf television operations surviving against the competition of several well established vhf stations in the same area. This is a tragic situation and drastic action should be taken to create a remedy. However, in areas where conversion is not a major problem this biased attitude about uhf should be eliminated. I am sure the trade press did not set out to deliberately create this prejudice against uhf but it has permitted it to grow to its present proportion. A firm editorial policy in the broadcasting press generally could have quickly reversed this wave of anti-uhf sentiment. One very influential trade publication, instead of taking timely and constructive action, can only bewail over and over the fact that an organization of uhf operators have appealed to the United States Congress for relief. . . .

Congratulations on the uhf feature story in SPONSOR. It may be a little late but it is at least a start in the right direction.

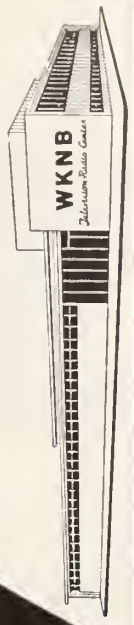
JULIAN F. SKINNELL
Operations Manager
WLBR-TV
Lebanon, Pa.

Advertisers GET RESULTS on WKNB-TV

Hartford-New Britain Market 3rd richest in U.S.

You cannot dominate this big Hartford-New Britain Market unless you use WKNB-TV. Scores of proven success FACTS.

FIRST Television station in Hartford County.
FIRST in national and local program popularity.
FIRST in acceptance by local advertisers.



The New WKNB Television-Radio Center
1422 New Britain Ave. (Corner Ridgewood Road)
WEST HARTFORD 10, CONNECTICUT
Represented Nationally by The Bolling Company

Over 190,000 HOMES delivered
CBS
Certified July figures

first today... *then* HOME.

With TODAY, starring Dave Garroway, NBC gave network television advertising a new dimension. *Flexibility* and *low cost* were its measurements. TODAY has become the biggest grosser in TV.

Then, to give advertisers the strongest possible hold on the nation's homemakers, NBC developed HOME, starring Arlene Francis. In six short months, HOME has established itself as *the* outstanding woman's service program.

And now . . . with **TONIGHT**, starring **Steve Allen** (debut: September 27) . . . the advertiser's day is complete! Now for the first time, advertisers can reach television's late-night audiences with "live", top-calibre, *network* programming. Now, for the first time, small change can buy big-league nighttime television.

WHAT'S GOING ON . . . TONIGHT? From 11:30 p.m. to 1:00 a.m. in the East . . . 11:00 p.m. to 12 midnight in Central Time zones . . . **Steve Allen**, the brainy, zany, big-time salesman, master of the unfrantic antic, who's as likely to shave, take off his socks, or milk a cow, as he is to spin out a tune, presides over these great goings-on:

1) **TONIGHT** takes America to Broadway during its most glamorous hours. It will go backstage and out front on glittering opening nights.

2) **TONIGHT** brings world-famous stars, critics and nightclub entertainers to the hearthsides of the nation.

3) **TONIGHT** gives the *very* latest news, weather reports and sports results . . . and brings in special events by remote pick-up.

Like its big brother (TODAY) and s[ister] (HOME), **TONIGHT** offers important new [tele]vision values to advertisers:

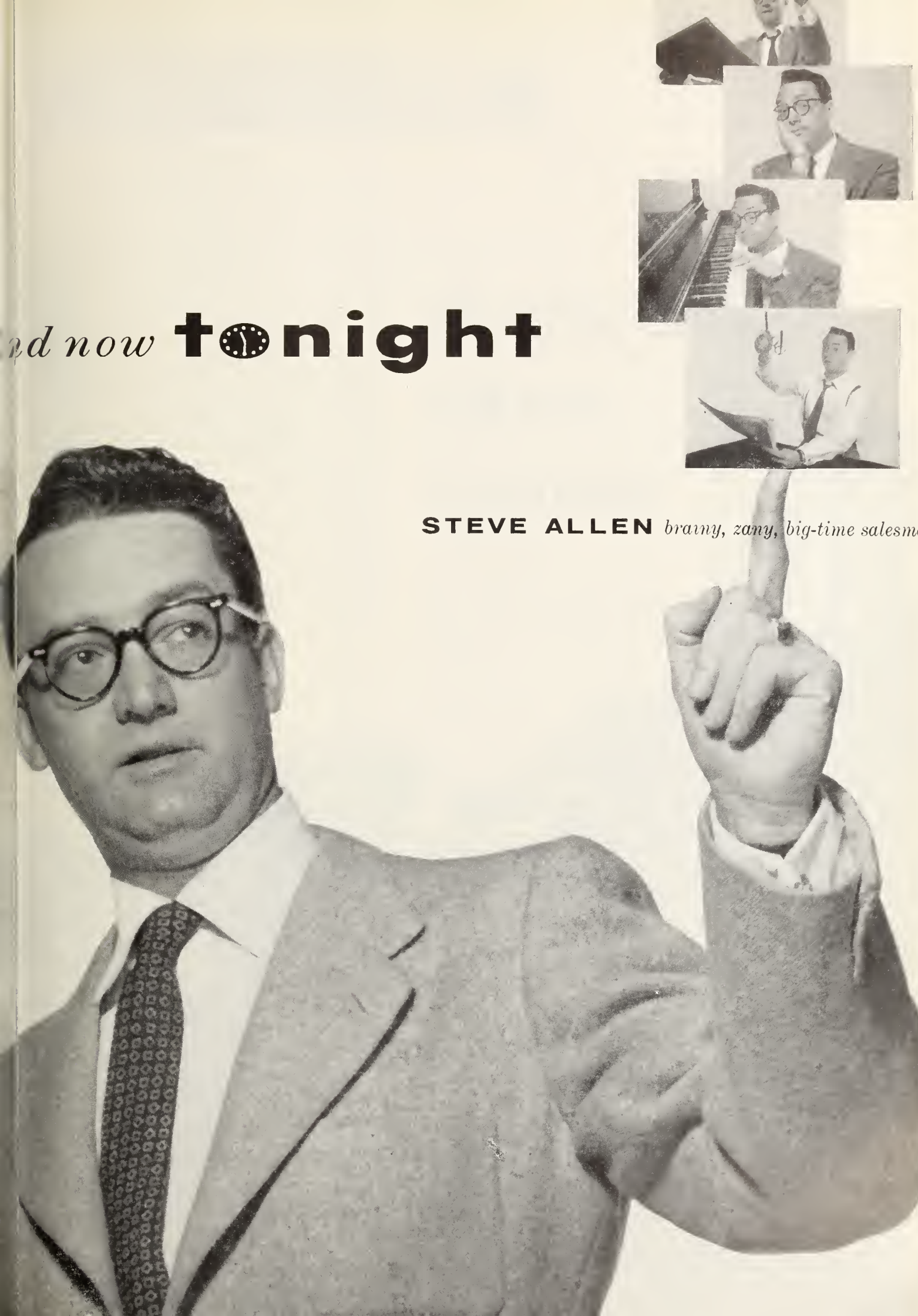
- **big-time network TV at low cost**
- **complete flexibility — you buy only *as mu[ch]* you need, *when* you need it**
- **showcasing of your product by celebrities — [at] no additional cost**
- **minimal production costs for commercials**
- **special services by NBC Merchandising D[epart]ment — unique in the TV industry**
- **TONIGHT makes the last commercial in [the] session of the day . . . *and it's the last impression that LASTS!***

TONIGHT's low advertising costs will be [even] lower under NBC's new "T-H-T" Combination Discount Plan — which gives you TODAY, HOME, *and* **TONIGHT**, at great savings. **TONIGHT** also offers *additional* savings under its Charter Client Plan — with exceptional advantages for the new program's first advertisers.

TONIGHT, by itself or in combination with TODAY and HOME, is ready to go to work for *you!* Better check with your NBC representative!

NBC TELEVISION

a service of Radio Corporation of [America]


nd now tonight
STEVE ALLEN brainy, zany, big-time salesman

machines make money

(but people spend it!)

The U. S. Bureau of the Census – methodically – has compiled a list of 453 different manufacturing activities represented in America's industrial economy.

You'll find 310 of them within metropolitan Cleveland – aggressively pursued by some 3,000 companies whose vast investment in specialized production machinery creates a yearly industrial income of *five billion dollars.*

By the happy osmosis of business, much of this manufactured money flows back into the three billion-plus annual earnings of Clevelanders . . . enough to peg their family buying power at fourth highest among all U.S. metropolitan markets.

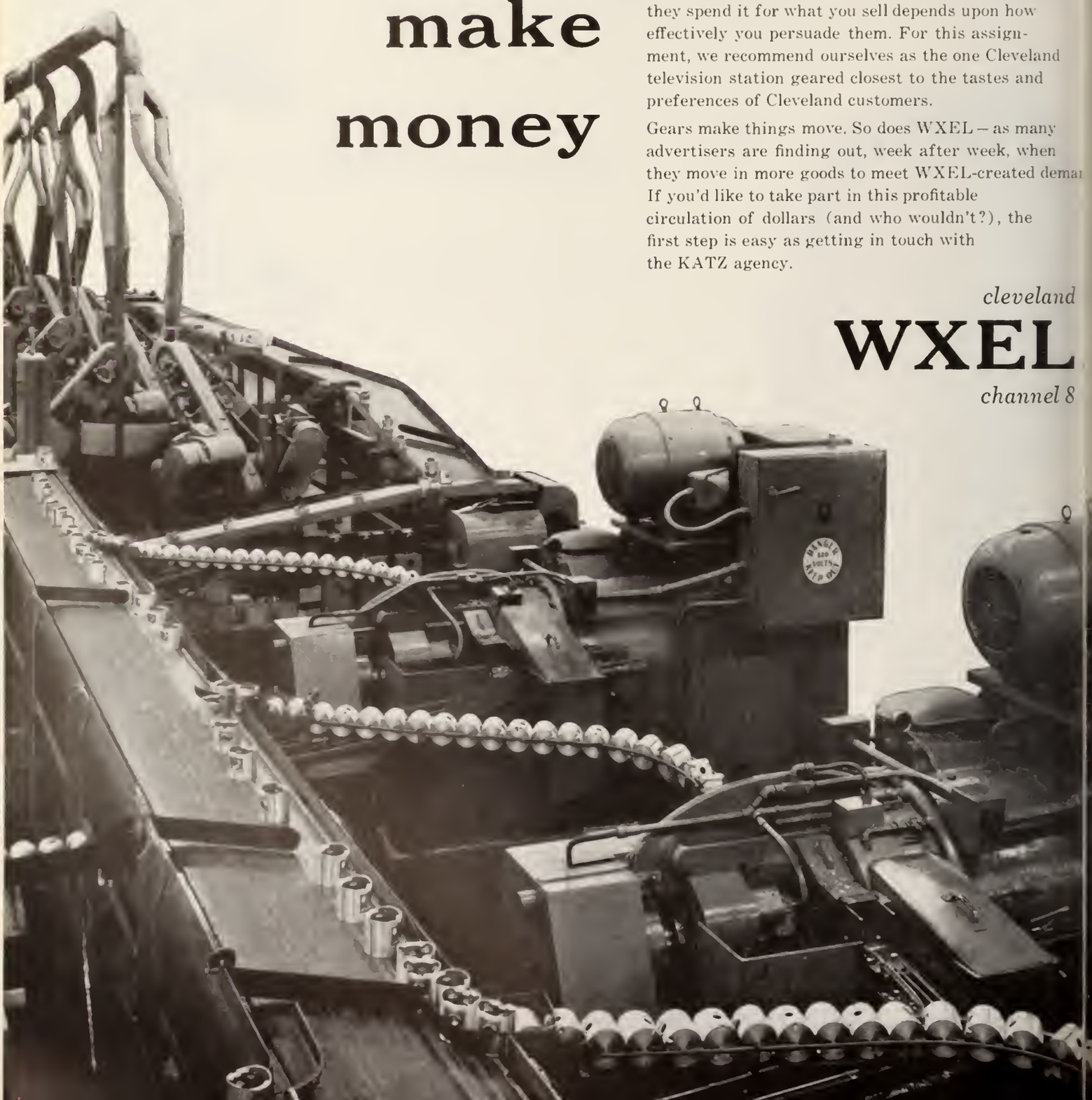
Money is a restless commodity – and the more of it people have, the more they like to spend it. Whether they spend it for what you sell depends upon how effectively you persuade them. For this assignment, we recommend ourselves as the one Cleveland television station geared closest to the tastes and preferences of Cleveland customers.

Gears make things move. So does WXEL – as many advertisers are finding out, week after week, when they move in more goods to meet WXEL-created dema
If you'd like to take part in this profitable circulation of dollars (and who wouldn't?), the first step is easy as getting in touch with the KATZ agency.

cleveland

WXEL

channel 8



New and renew

New on Television Networks

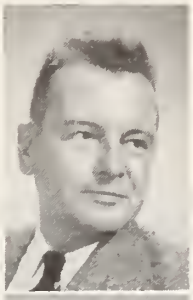
SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Campbell Soup Co, Camden, NJ	BBDO, NY	NBC TV 41	Dear Phoebe; F 9:30-10 pm; 10 Sep; '54-55 season
Carter Prods, NY	SSCB, NY	CBS TV 122	Name That Tune; alt Th 10:30-11 pm; 2 Sep; '54-55 season
Chrysler-Plymouth Dealers, Detr	McCann-Erickson, NY	NBC TV 85	It's a Great Life; T 10:30-11 pm; 7 Sep; '54-55 season
Dow Chemical, Midland, Mich.	MacManus, John & Adams, Detr	NBC TV 75	Medic; M 9-9:30 (3 wks of 4); 13 Sep; '54-55 season
Economic Labs, St Paul, Minn	Scheideler, Beck & Werner, NY	CBS TV 51	Garry Moore; F 10:15-30 am; 10 Sep; 52 wks
Gen Mills, Mpls	BBDO, Mpls	CBS TV 57	Robert Q. Lewis; W, F 2:15-30 pm segs; 1 Sep; 52 wks
Gen Motors (Pontiac), Detr	MacManus, John & Adams, Detr	NBC TV 55	Red Buttons Show; F 8-8:30 (3 wks of 4); 1 Oct; '54-55 season
Gen Tire, Akron	D'Arcy, NY	DuMont 102	General Sports Time; Sat 7:45-8 pm & Sun 1:45-2 pm; 26 Sept; 12 wks
Griffin Mfg Co, NY	Bermingham, Castleman & Pierce, NY	NBC TV 90	Imogene Coca Show; Sat 9-9:30 pm; 10 min seg; 2 Oct; 26 progs
Hazel Bishop, NY	Raymond Spector, NY	NBC TV 135	Martha Raye; every fourth T 8-9 pm; 28 Sept; '54-55 season
Helene Curtis, Chi	Earle Ludgin, Chi	CBS TV 59	Robert Q. Lewis; T 2:15-30 pm seg; 7 Sep; 52 wks
S. C. Johnson, Racine, Wis	Needham, Louis & Brorby, Chi	CBS TV 71	Life With Father; alt T 10-10:30 pm; 7 Sep; 52 wks
S. C. Johnson, Racine, Wis	Needham, Louis & Brorby, Chi	CBS TV 45	Robert Q. Lewis; Th 2-2:15 pm seg; 7 Sep; 52 wks
Johnson & Johnson, New Brunswick, NJ	Y&R, NY	NBC TV 90	Imogene Coca Show; Sat 9-9:30 pm; 10 min seg; 2 Oct; 26 progs
Lady Esther, Chi	Biow, NY	CBS TV	Morning Show; partic spon M-F 7-9 am; 8 Sep; 260 partic in 52 wks
Lentheric, NY	C&W, NY	DuMont 26	Chance of a Lifetime; alt F 10-10:30 pm; 17 Sep; '54-55 season
Lever Bros (Lux), NY	JWT, NY	NBC TV 95	Lux Video Theatre; Th 10-11 pm; 26 Aug; '54-55 season
Lewis Howe Co (Tums), St Louis	D-F-S, NY	NBC TV 90	Imogene Coca Show; Sat 9-9:30 pm; 10 min seg; 2 Oct; 29 progs
Miles Labs, Elkhart, Ind	Geoffrey Wade, Chi	CBS TV 77	Garry Moore; T 10-10:15 am; 28 Sep; 52 wks
Miles Labs, Elkhart, Ind	Geoffrey Wade, Chi	CBS TV 72	Robert Q. Lewis; T 2-2:15 pm; 28 Sep; 52 wks
Miles Labs, Elkhart, Ind	Geoffrey Wade, Chi	DuMont	Morgan Beatty; M-F 7:15-30 pm; 27 Sep; 52 wks
Mogen David Wine, NY	Weiss & Geller, NY	ABC TV	Dollar a Second; F 9-9:30 pm; 1 Oct; '54-55 season
Monsanto Chemical, St Louis	Gardner, St Louis	CBS TV 20	Morning Show; M-F 7-9 am; 27 July; 104 partic in 43 wks
Pan-American Coffee Bureau, NY	C&W, NY	NBC TV 49	Today; M-F 7-9 am; 5 Oct; 52 partic in 26 wks
Pet Milk Co, St Louis	Gardner, St Louis	CBS TV 121	Life With Father; alt T 10-10:30 pm; 24 Aug; 52 wks
Pharmaceuticals Inc (Geritol), Newark	Edw Kletter Assoc, NY	CBS TV 78	Douglas Edwards With the News; F 7:30-45 pm; 27 Aug; 52 wks
Philco, Phila	Hutchins Adv, Phila	ABC TV	Coronation of Miss America; Sat 10:30-12 midnight; 11 Sep; one time
Pillsbury Mills, Mpls	Leo Burnett, Chi	NBC TV 51	Mickey Rooney Show; alt Sat 8-8:30 pm; 28 Aug; '54-55 season
Ralston-Purina, St Louis	Gardner, St Louis	NBC TV 49	Today; partic spon M-F 7-9 am; 4 Oct; 20 partic
Ralston-Purina, St Louis	Gardner, St Louis	NBC TV 44	Home; M-F 11-12 noon; 21 Oct; 19 partic
Schick, Stamford, Conn	Kudner, NY	DuMont 92	Pro Football; Sat 8 pm to concl (also some Sun aft); 2 Oct; one quarter of 40 games in 11 wks
S.O.S. Co, Chi	McCann-Erickson, SF	NBC TV 90	Imogene Coca Show; Sat 9-9:30 pm; 10 min seg; 2 Oct; 26 progs
Tide Water Assoc Oil, SF	Buchanan & Co, SF	ABC TV 33	John Daly; W & F 7:15-30 pm; 6 Aug; '54-55 season
Warner-Hudnut, NY	K&E, NY	NBC TV 136	Hit Parade; alt Sat 10:30-11 pm; 18 Sep; 26 progs
Whitehall Pharm, NY	SSCB, NY	CBS TV 122	Name That Tune; alt Th 10:30-11 pm; 9 Sep; 52 wks
Yardley of London, NY	N. W. Ayer, NY	CBS TV 57	Garry Moore; F 10:30-45 am; 1 Oct; 52 wks

Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Amer Dairy Ass'n, Chi	Campbell-Mithun, Chi	CBS TV 70	Bob Crosby; Th 3:45-4 pm; 23 Sep; 52 wks
Amer Tobacco, NY	BBDO, NY	NBC TV 136	Your Hit Parade; alt Sat 10:30-11 pm; 11 Sep; 26 wks
Converted Rice, Houston, Tex	Leo Burnett, Chi	CBS TV 83	Garry Moore; F 10:45-11 am; 10 Sep; 52 wks
DuPont, Wilmington, Del	BBDO, NY	ABC TV	Cavalcade of America; T 7:30-8 pm; 28 Sep; '54-55 season
Kellogg Co, Battle Creek, Mich	Leo Burnett, Chi	CBS TV 52	House Party; T, Th 2:30-45 pm; 31 Aug; 52 wks
Lever Bros, NY	BBDO, NY	CBS TV 67	House Party; M, W, F 2:30-45 pm; 30 Aug; 52 wks
P. Lorillard, NY	Lennen & Newell, NY	CBS TV 132	Two for the Money; Sat 9-9:30 pm; 14 Aug; 52 wks
P. Lorillard, NY	Lennen & Newell, NY	DuMont 26	Chance of a Lifetime; alt F 10-10:30 pm; 17 Sep; '54-55 season
P. Lorillard, NY	Lennen & Newell, NY	NBC TV 96	Truth or Consequences; T 10-10:30 pm; 28 Sep; '54-55 season
Toni Co, Chi	Weiss & Geller, Chi	CBS TV 58	Godfrey Time; T, Th 10:45-11 am; 31 Aug; 52 wks
Toni Co, Chi	Leo Burnett, Chi	CBS TV 66	Valiant Lady; T, Th 12-12:15 pm; 31 Aug; 52 wks

(See page 2 for New National Spot Radio and Tv Business)

In next issue: New and Renewed on Radio Networks. National Broadcast Sales Executives. New Agency Appointments











Numbers after names refer to New and Renew category

M. H. Leckner (3)
Lyle W. Smith (4)
John T. Dewey (3)
Albert J. Elias (4)
L. E. Horner (4)

New and renew

3. *Advertising Agency Personnel Changes*

NAME	FORMER AFFILIATION	NEW AFFILIATION
Bruce Allen	Zonite Prods, NY, adv, sls prom mgr	B&B, NY, acct exec
Warren Ambrose	Leo Burnett, Chi, tv creative dir	McCann-Erickson, NY, tv comml stf
Arthur Bindrim	Paris & Peart, NY, acct exec	Blaine-Thompson, NY, mdsg & acct exec div
George Brown	JWT, NY, acct exec	B&B, NY, acct exec
Al Cirillo	Jacob Ruppert Brewery, NY, sports prom dir	Mahoney & Howard, NY, vp chg tv, pub
Richard T. Connelly	NBC, NY, dir press	Y&R, NY, asst mgr radio-tv publicity de
John T Dewey	J. R. Pershall, Chi, prodn mgr	Allen & Reynolds, Omaha, prodn mgr
Herb Fisher	Leo Burnett, Chi, exec	John W. Shaw, Chi, dir res
William H. FitzSimmons	Needham, Louis & Brorby, Chi, exec	B&B, NY, assoc acct exec
George Gale	Beaumont & Hohman, Seattle, exec	Maubert St. Georges Inc, NY (new agen chg mdsg, sls analysis, distr planning
Jack Harding	7-Eleven Drive-In Fd Stores, Dallas, vp chg mdsg	Tracy-Locke, Dallas, acct exec
John C. Henry	KXOK, St Louis, prom, publicity dir	Warner & Todd, St Louis, acct exec
Winfield Hoskins	Needham, Louis & Brorby, Chi, tv copy supvr	McCann-Erickson, NY, tv comml stf
C. T. M. Jaeger	Fischer & Porter, res exec	Maubert St. Georges Inc, NY, res dir
Howard Ketting	R&R, Chi, vp & dir	John W. Shaw, Chi, dir bdcstg, telecasting film activities
I. S. Kogan	Product Design & Devel, NY, assoc ed	Maubert St. Georges Inc, NY, dir publici
Marshall H. Leckner	BBDO, NY & Pittsb, acct exec	D'Arcy, NY, acct exec
Linwood G. Lessig	JWT, NY, adv exec	Al Paul Lefton, NY, dir techn adv
Joseph Lowe	Rhoades & Davis, SF, acct exec	Scott Henderson Adv, Tucson, Ariz, acct
John F. MacKay	Anderson & Cairns, NY, copy chf	Same, creative dir, hd plans bd
Douglas MacNamee	B&B, NY, sr radio & tv writer	R&R, NY, radio & tv copy chief
Fred McClafferty	ABC Radio, NY, sls dept	Donahue & Coe, NY, timebuyer
Jo McQuillin	C. F. Smith Mkts, Detr, radio-tv prog dir	Bird, Ruse & Urban, Detr, radio-tv dir
Roger Moran	Earle Ludgin, Chi, acct exec, radio-tv writer-prodr	Weiss & Geller, Chi, creative dir, acct ex
Ernest Motyl	Geyer Adv, NY, supvr film prodn	R&R, NY, supvr film prodn
William C. Munro	Gallup & Robinson, NY, adv res assoc	McCann-Erickson ,NY, hd radio-tv section res dept
J. F O'Keefe Jr	Red Dot Foods, Madison, Wis, dir sls, adv	Schwimmer & Scott, Chi, dir mdsg
Maurice C. Punch Jr	Westheimer-Block Adv, St Louis, creative stf	Warner & Todd, St Louis, tcct exec, mem bd
Alice Rich	Esmond Assoc, NY, media	Maubert St. Georges Inc, NY, chg media c
Edward A. Rodgers	Erwin, Wasey, NY, vp chg art dept	Same, creative dir
Maubert St. Georges	St. Georges & Keyes, NY, prcs	Maubert St. Georges Inc, NY (new a owner
Edward L. Segrist	Bozell & Jacobs, mgr KC branch	Rogers & Smith, Potts-Turnbull, KC, vp ac
Rudolph M. Singer Jr	R&R, Chi, vp	Gordon Best, Chi, vp & acct exec
Harold Weinberger	Reading Tube Corp, adv mgr	Maubert St. Georges Inc, NY, copy ch
Gordon White	BBDO, Chi, chg creative dept	Same, vp



4. *Sponsor Personnel Changes*

NAME	FORMER AFFILIATION	NEW AFFILIATION
Alvin F. Balaban	Gerald O. Kaye & Assoc, NY distr Crosley, Bendix appliances, prom field rep	Same, sls prom mgr
Albert J. Elias	Lever Bros, NY, brand mgr soap div	Alfred D. McKelvy Co (subsid of Vick C Seaforth, Black Watch toiletries for me mdsg dir
Raymond B. George	Philco Corp, Phila, vp mdsg	Same, bd of dir
George F. Gill	Miller Brewing, Milw, adv dept	Same, asst adv mgr
Marvin Haas	Arnold Cohan Corp, NY, copy chief	Gerald O. Kaye & Assoc, NY distr of Bendix appliances, adv mgr
Glenn Holder	Maryland Pharm Co (REM), Balt, exec vp	Same, pres
Lawrence E. Horner	Alfred D. McKelvy Co (Seaforth, Black Watch toiletries for men), NY, export mgr	Same, adv, sls prom mgr
William Howlett	Nesco, Chi, pres & dir	Gen Mills, Mpls, gen mgr O-Cel-O div prods)
Frederick D. Ogilby	Philco Corp, Phila, vp, gen mgr tv div	Same, bd of dir
John M. Otter	Philco Corp, Phila, vp chg consumer prod divs	Same, exec vp
Mrs. Merriom B. Pike	McCann-Erickson, NY, asst mktg dir	Lady Esther, NY, mdsg, prom exec
Raymond A. Rich	Philco Corp, Phila, vp, gen mgr appliance div	Same, bd of dir
Samuel N. Regenstrief	Philco Corp, Phila, vp mfg, appliance div	Same, bd of dir
Jack Siegrist	Motorola, Chi, adv mgr	Du Mont Labs, Clifton, NJ, mdsg mgr tv div
Lyle W. Smith	Borden Co, Chi, Central milk, ice cream district, adv mgr	Same, asst natl adv mgr
J. R. (Bob) Wickstrom	Miller Brewing, Milw, adv dept	Same, asst adv mgr
Wallace R. Wirths	Alcoa, Edgewater, NJ, pub rels mgr	Sylvania Elec, NY, pub rels rep
George J. Zachary	Platt, Zachary & Sutton, NY, partner & exec vp	Lever Bros, NY, radio-tv prodn mgr





5. *Station Changes (reps, network affiliation, power increases)*

KBIS, Bakersfield, Cal, new natl rep Adam Young Jr
KEYD (radio), Mpls, new natl rep H-R Reps
KEYD-TV, Mpls, ch. 9, natl rep H-R Tv; to go on air late this fall
KFMB, San Diego, power incr from 1000 to 5000 watts
KHSL-TV, Chico, Cal, power incr from 12 to 63 kw
KLIF, Dallas, new rep Clarke Brown Co
KNOE, KNOE-TV, Monroe, La, new rep Clarke Brown Co
KOA-TV, Denver; KCSJ-TV, Pueblo; KRDO-TV, Colo Springs, new regl tv net, Gold Nugget Tv; bus address 1625 Calif St, Denver, Colo; gen sls mgr, Wm F. MacCrystall
KTRH, Houston, new rep Clarke Brown Co
KTVH, Hutchinson, Kans, corp merged with KFBI W
KWJJ, Portland, Ore, new rep for Cal, Daren McGavr
KXOA, Sacramento, new natl rep Adam Young Jr
KXOC, Chico, Cal, new natl rep Adam Young Jr
WABC-TV, NY, new natl rep Weed Tv
WATR, Waterbury, Conn, new natl rep Burke Stuart
WFOX, Milw, purch by Business Mgmt, Inc, Milw de by Joseph A. Clark
WNAB, Bridgeport, Conn, new natl rep Burke Stuart
WNOE, New Orleans, new rep Clarke Brown Co
WTAC, Flint, Mich, purch by Radio Hawaii
WTVI, St Louis, new natl rep Radio Tv Reps



Numbers after names refer to New and Renew category

M. St. Georges (3)
Edw. A. Rodgers (3)
Merriom B. Pike (4)
Glenn Holder (4)
Jack Siegrist (4)

L. G. Lessig (3)
Gordon White (3)
Ernest Motyl (3)
Arthur Bindrim (3)
W. H. F'Simmons (3)



Buy WHO and get Iowa's METROPOLITAN AREAS, PLUS the Remainder of Iowa!



DRUG SALES PERCENTAGES

7.1%	Cedar Rapids	
5.1%	Tri-Cities	
13.4%	Des Moines	
2.0%	Dubuque	
5.8%	Sioux City	
4.6%	Waterloo	
38.0%	TOTAL METRO. AREAS	
62.0%	REMAINDER OF STATE	
100.0%		

(1954 Consumer Markets figures)



Iowa has six Metropolitan Areas which, all combined, do 38.0% of the State's Drug Sales, as shown above.

Quite a number of radio stations can give you high Hoopers etc., in ONE Metropolitan Area. *WHO gives you high coverage in virtually ALL the State's Metropolitan Areas, plus practically all the REMAINDER of Iowa, too!*

At 10 a.m., WHO gives you 63,442 Actual Listening Homes for only $47.50 (13.4 LISTENING HOMES per PENNY!)

According to the authoritative 1953 Iowa Radio-Television Audience Survey, 63,442 homes *all over Iowa* are actually tuned to WHO at 10 a.m., every average weekday. Figuring time costs at our 1-minute, 26-time rate, WHO gives you 13.4 *actual listening homes, per penny!*

That's the result of ALL-STATE programming, ALL-STATE Public Service, ALL-STATE *thinking,* here at WHO. Ask Free & Peters for all details!



FREE & PETERS, INC., National Representatives

BUY ALL of IOWA—
***Plus* "Iowa Plus"—with**
WHO
Des Moines . . . 50,000 Watts
Col. B. J. Palmer, President
P. A. Loyet, Resident Manager





Mr. Sponsor

Jerome K. Ohrbach

President
Ohrbach's, New York

Another miracle occurred on 34th Street on 26 August: Ohrbach's, nemesis of uptown department stores, moved "14th Street prices to mid-town New York."

In answer to a barrage of radio and tv announcements plus full-page newspaper ads heralding the opening, women braved subway rush hours and stormed Ohrbach's new quarters with the energy of Valkyries and a fanatic gleam in their eyes: bargains!

Jerry Ohrbach, president of the four Ohrbach department stores (Newark, New York and Los Angeles), fought his way grimly out of the packed elevators and into the executive suite for an interview.

"A different band, but the same tune," said he to SPONSOR. "It's the same as the results of radio-tv saturation campaigns we used in LA for the opening of our stores there in 1949 and 1953—police shut the doors periodically to prevent mob scenes."

No newcomer to radio, Ohrbach's had its initial air baptism in the 1920's with a series of radio announcements. Since that time the firm has been on and off the air periodically, always following the patterns of its newspaper campaigns: No special price promotions here, but a straight institutional pitch.

"In New York, as in Los Angeles, we blanketed the city with our advertising prior to D-Day," Ohrbach continued, relaxing for the first time in 24 hours, by his own admission.

The department store announced its new address via sponsorship of 15-minute segments of *Tex and Jinx*, WNBC; participations on the tv version of the show; announcements on *Dorothy and Dick*, WOR; *Claven and Finch*, WNEW; *Ted Brown*, WMGM; *This Is New York*, WCBS; *John Gambling*, WOR; *Martin Block*, WABC. Agency for Ohrbach's is Doyle, Dane and Bernbach.

The saturation campaign will continue at the rate of 25% of Ohrbach's total budget for the opening during the next four weeks. At that time the pace will slow down again to weekly sponsorship of segments in *Tex and Jinx*.

Will radio and tv come in for a regular share of Ohrbach's ad budget in the three other cities from now on?

Jerry Ohrbach answered a hurried "yes," smiled a little mysteriously, and then rushed off to one of the numerous meetings that took up his first day at the new address. ★ ★ ★

EXTRA Distance



Straight down the fairway . . . right into 1,468,400 television homes, with all the drive and impact you get in Michigan, Ohio and Canada with 100,000 watt power, 1,057 foot tower and commanding Channel 2 dial position on

WJBK-TV, DETROIT

Sign up for this potent foursome . . . your sales story, teamed up with WJBK-TV's full power, top CBS and local programming!

Represented Nationally by THE KATZ AGENCY

A STORER STATION

National Sales Director, TOM HARKER, 118 E. 57th, New York 22, ELDORADO 5-7690



There's Big Doing's down Texas Way...

...and WBAP-TV is Doing it!

★ **SIXTH ANNIVERSARY** — WBAP-TV, the Southwest's pioneer station, celebrates its sixth anniversary on September 29th and begins another year of service to the people and industries of this great area.

★ **FULL POWER** — With the target date of September 18th, WBAP-TV will increase its power to 100,000 watts—a new 1113-foot tower-antenna—on its 84 acre site—to become one of the most powerful stations in the Southwest, serving over 55 counties.

★ **FULL COLOR** — Since May 15, 1954, when a giant three-hour color show heralded color at WBAP-TV, the station has a weekly output of 15 programs of local studio color plus network tie-ins.

★ **MULTI-MILLION DOLLAR MARKET** — With its new power and facilities, WBAP-TV will transmit to over 400,000 television sets in the multi-million dollar Fort Worth-Dallas market.

WBAP-TV CHANNEL 5

THE STAR-TELEGRAM STATION • ABC–NBC • FORT WORTH, TEXAS

AMON CARTER, Chairman | AMON CARTER, JR., President | HAROLD HOUGH, Director | GEORGE CRANSTON, Manager | ROY BACUS, Commercial Manager

FREE & PETERS, Inc. – National Representatives





AIR TRAILS NETWORK

promotes sales in a

3½ BILLION $$

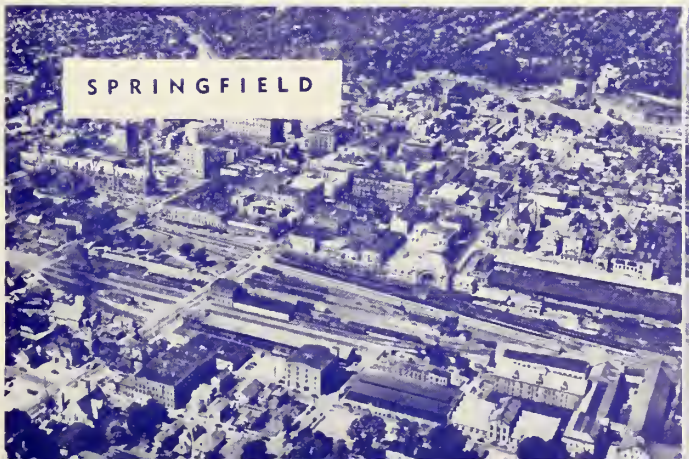
MARKET *with...*

WING
DAYTON

WCOL
COLUMBUS

WIZE
SPRINGFIELD

WCMI
ASHLAND • HUNTINGTON • IRONTON





This presentation was prepared in its entirety by

SPONSOR PRESENTATIONS, INC.

for the Air Trails Network



DON'T HAV



HAV

RESULTS *pay off!.*

*SUCCESS STORY #1 WING: Moler's Belmont Dairy spent $900 on deejay ***Tommy Sutton*** during May-June, 1954, stressing its buttermilk. Sutton is credited with boosting business 35% over same months last year.

*SUCCESS STORY #2 WING: Dayton Coca Cola Bottling Co. has sponsored ***Jack Wymer's*** daily "Man on the Street" for 20 consecutive years. Bottler says Wymer is inextricably identified with unbroken sales rise.

*SUCCESS STORY #3 WING: George Garber, owner of Town & [illegible] Furniture Store, sa'd of ***Betty Ann Horstman:*** "Her br[illegible] from our window brought phenomenal results. She's our top sa[illegible]

*SUCCESS STORY #4 WCOL: Central Ohio Federal Savings & L[illegible] sponsors ***Walter Furniss*** for 13th consecutive year. Proof of [illegible] impact on business: new depositors inquire, "Is this the Furniss s[illegible]

WHAT A... BUY! ...WHAT A BARGAIN

Buy...



... with maximum economy and convenience

Promote ***Air Sales*** *with* ***Air Trails***

JUST TOP AIR TALENT

TOP AIR SALESMEN

PERSONALITIES WHO **SELL!***

r are the **RESULTS . . .**

CCSS STORY #5 WIZE: Ripley Buick agency used as many as 40 ouncements a day for week to launch dealership and open new sales- ***Over 12,000 people*** filed through salesroom on opening day.

CCSS STORY #6 WIZE: Central Rug & Linoleum Co., credited ***hn McEnaney's*** salesmanship on "Rise With WIZE" with fact local sd more Terraflex floor covering than any other unit in its chain.

*SUCCESS STORY #7 WCMI: M. H. Preiser, district manager of Model Optical Co., wrote in July, 1954: "By asking each customer where they heard about us we attribute 80% of our sales in WCMI's area to ***WCMI***."

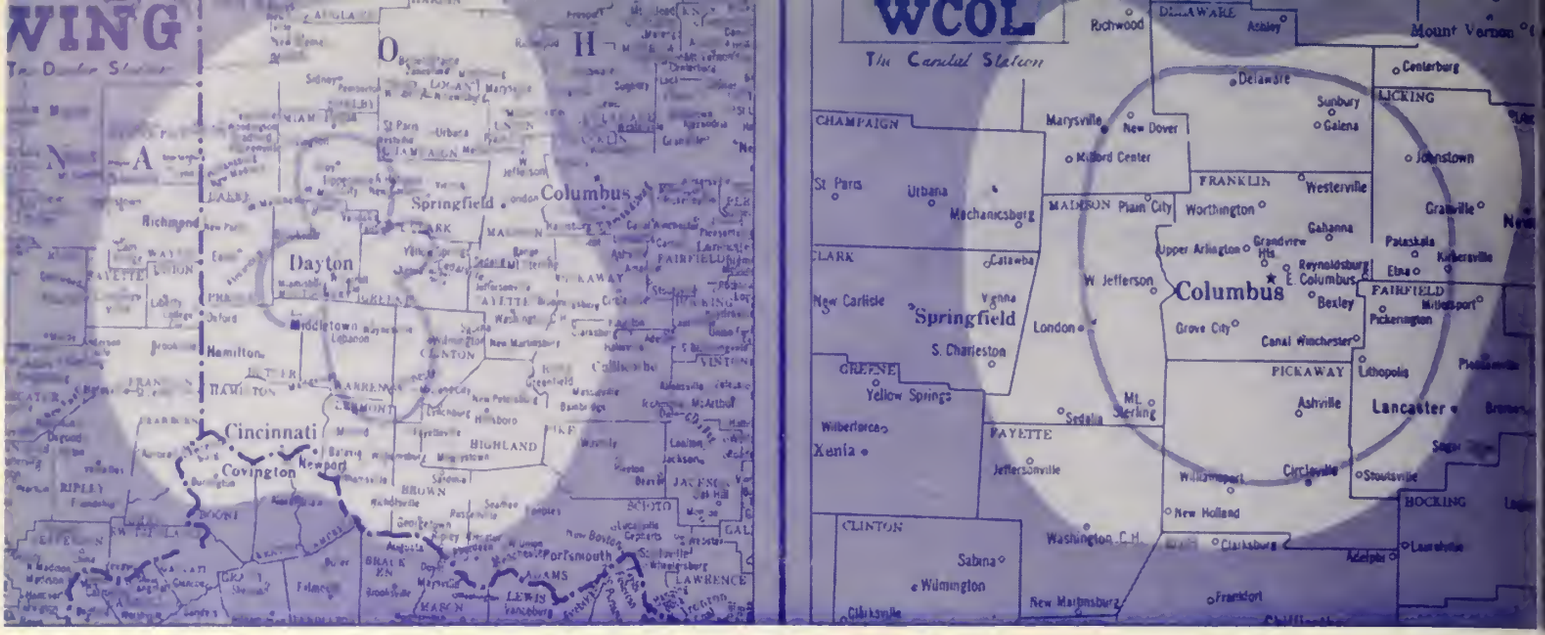
*SUCCESS STORY #8 WCMI: F. W. Munro, ad manager of Ashland Oil & Refining, wrote: "We use ***WCMI*** more than any other station in our whole marketing area . . . with intensive benefit to us all year around."

WHAT FLEXIBILITY!

Buy any **2** *of these stations and get a* **5%** *discount*

— and best of all —

Buy any **3** *or* **4** *of these stations and get a* **10%** *discount*



MAP KEY: Daytime coverage: large unshaded area. Nighttime coverage: smaller, outlined area

ATN's combined coverage area

The consolidated coverage area of the Air Trails Network—WING, WCOL, WIZE and WCMI—represents well over $3½ billion in buying power, almost $2.4 billion in retail sales and 632,000 radio families. Each station market contains thriving, diversified industries, with retail sales per family substantially above the national average, and agricultural areas where the dollar yield per acre is among the highest in the country.

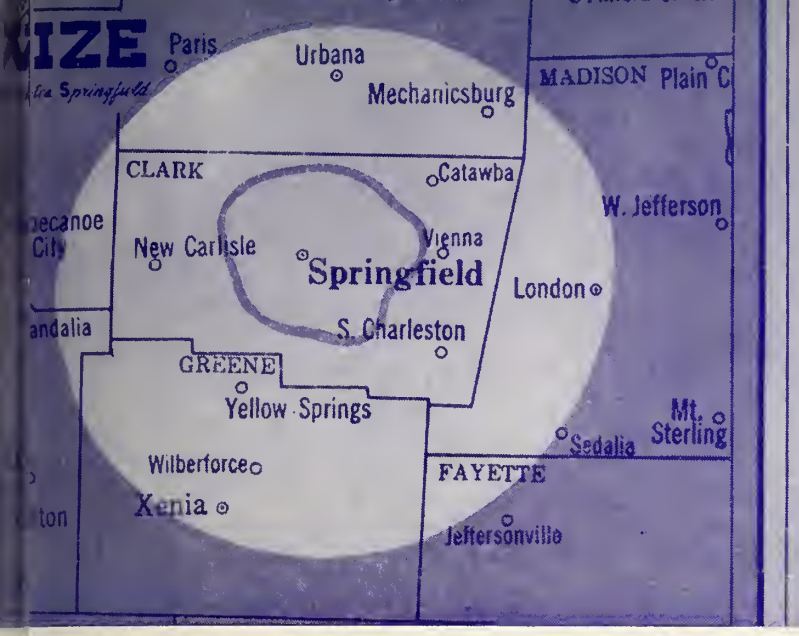


Basic fac

MARKET

	CITY	METROPO	MARKET
POPULATION			
RADIO FAMILIES			
RETAIL SALES			
NET EFFECTIVE BUYING INCOME			
FOOD SALES			
DRUG SALES			
AUTOMOTIVE			
GENERAL MERCHANDISE			
HOME FURNISHINGS			

SOURCES: Radi





MAP KEY: Daytime coverage: large unshaded area. Nighttime coverage: smaller, outlined area

...idual markets and combined ATN market

...NG ...AYTON	WCOL COLUMBUS	WCMI ASHLAND • HUNTINGTON • IRONTON	WIZE SPRINGFIELD	ATN
...62300	399,600	82,000	136,800	
...05500	544,500	117,300	254,800	
...17500	901,900	258,500	317,300	2,190,700
...76590	121,330	25,500	41,210	
...47730	160,060	35,080	69,010	
...89530	266,720	75,100	99,100	632,000
...30000	$598,126,000	$116,879,000	$180,755,000	
...22000	$658,130,000	$131,606,000	$207,919,000	
...57000	$1,010,295,000	$279,112,000	$235,322,000	$2,394,874,000
...48000	$767,913,000	$144,812,000	$244,805,000	
...73000	$1,005,436,000	$197,394,000	$332,748,000	
...31000	$1,529,305,000	$409,741,000	$396,558,000	$3,542,204,000
...84000	$124,417,000	$27,056,000	$39,290,000	
...84000	$142,096,000	$30,571,000	$50,203,000	
...21000	$222,489,000	$61,121,000	$60,199,000	$550,409,000
...95000	$18,319,000	$3,526,000	$5,135,000	
...85000	$20,304,000	$3,705,000	$5,841,000	
...20000	$27,213,000	$7,359,000	$6,513,000	$66,746,000
...28000	$124,167,000	$22,899,000	$41,345,000	
...90000	$127,889,000	$25,118,000	$45,150,000	
...30000	$195,553,000	$56,011,000	$51,281,000	$460,571,000
...00000	$97,799,000	$12,588,000	$22,256,000	
...03000	$98,388,000	$12,740,000	$24,831,000	
...4 000	$119,616,000	$20,982,000	$28,312,000	$337,663,000
...40000	$32,654,000	$6,844,000	$11,078,000	
...80000	$33,919,000	$7,074,000	$11,938,000	
...90000	$48,641,000	$24,374,000	$13,174,000	$126,305,000

...um Markets"; all other categories, Sales Management's 1954 "Survey of Buying Power."

AIR $ELLING!

AIR TRAILS NETWORK

promotes sales on

WING DAYTON | WCOL COLUMBUS | WIZE SPRINGFIELD | WCMI ASHLAND • HUNTINGTON • IRONTON

with

THESE TOP AIR SALESMEN

THEY ALSO CHARM SALES



◄ Betty Ann Horstman

Blonde, vivacious, Betty Ann, who presides over two daily WING shows, commands the Dayton market on two scores: (1) the outstanding woman personality and (2) top femme air salesman

Pat Smiley ►

She's WING's Show Girl disc jockey, who's been 10 years in broadcasting



PERSONALITIES WHO $ELL!

WCOL
COLUMBUS



Myles Foland

17 years in almost every facet of air entertaining; clients say he's wizard at creating store traffic

Walter Furniss



News commentator in radio 26 yrs.; proof of sales record: same advertisers with him over 13 yrs.



Bob Linville

Sparks brilliantly on two fronts: (1) as disc jockey-comedian and (2) his ingratiating sales style

Margaret Merritt



Director of WCOL women's programs; got her sales start in local department store radio

WING
DAYTON

Bud Baldwin



Dayton's favorite funnyman and leading d.j. whose quips are a popular source of quotation in town; 15 years in broadcasting



Gene Barry

Versatile, resourceful d.j. with amazing knowledge of modern music, unique style of comment, salesmanship; 10 years: WING

Bill Kehl



WING's sports dir. and No. 1 sportscaster among listeners in the Miami Valley; a master on remotes; five years on the air



DeWitt Campbell

WING's ace announcer and disc jockey of both popular and hillbilly music; has 12 years in radio; three years at WING

Jack Zeigin



Ranked as Dayton's most authoritative newscaster; gifted with selling knack; 22 years air experience, 15 of them at WING

WIZE
SPRINGFIELD

Alice Bahman



Norman Geron



John McEnaney



Rudi Perez



Miss Bahman. 11 years women's program director, and civic personage, is singularly skilled in getting results with new products. ***Geron's*** daily "Clark County Farmer" delivers rural audience of great buying power. ***McEnaney*** stars on "Rise with WIZE," which is loaded with standout success stories. ***Perez.*** WIZE program director, registers prime sales with his broadcasts of sports remotes.

WCMI
ASHLAND • HUNTINGTON • IRONTON

Bettye Allen



Lou Emerson



John Sowards



Miss Allen, who's very active in community affairs, conducts a daily "women's page" that national advertisers find exceptionally productive in sales. ***Emerson*** has been mixing folk music and hard-sell successfully for 22 years on top-ranking stations. ***Sowards,*** WMCI program director, doubles into newscasting and special announcing assignments.

AIR TRAILS NETWORK

promotes sales on

WING DAYTON · WCOL COLUMBUS · WIZE SPRINGFIELD · WCMI



▲ ***John Pattison (Pat) Williams***
Executive vice president of the Air Trails Network—WING, WCOL, WIZE and WCMI. Former president of the Ohio Association of Broadcasters; 14 years with Air Trails Network

These are the people who make it easy to buy Air Trails Stations



◄ ***Alexander Buchan,*** *administrative assistant of the Air Trails Network. Former general manager of WEOL, Elyria, O. and WCCC, Hartford; 21 years in radio*

WING



Charles Reeder
Station manager; 18 years with WING; former manager of WCOL; famous musician in the Miami Valley area



Jack Wymer
Assistant station manager; 25 years with WING; ranked as best commercial announcer in Southern Ohio



George Lenning
31 years with WING as account executive; experience makes him authority on how to build sales in Dayton market

WCOL



Ray Marsh
Acting station manager; formerly with WRFD, Worthington, and stations in Worcester and Marion; WCOL 2 yrs.



Don Kirk
Carries title of program director but fills such other berths as early morning newscaster and special-events man



Jack Doty
Has been with WCOL 15 years as local sales rep.; took charge of WCOL's national sales two years ago

WIZE



Mrs. Virginia Bennett
Manager; four years at WING where she developed into ace account executive; in programming with WSAI



Bob Rice
Acct. executive whose 30 yrs. in show biz, radio gives him flair for injecting showmanship in local campaigns



Lin Gaston
WIZE account executive 11 years; knows how to plan local campaign so advertisers get maximum effectiveness

WCMI

W. R. (Dick) Martin
Acting manager; in radio this area 14 years, selling, promotion, play-by-play broadcasting all types of sports events

Michael Slagel
Account executive; long and varied air sales career; in area 14 years and has been on WCMI staff for nine years

Ted Kaufmann
Account executive with WCMI four years; air sales generally seven years; Ashland Oil one of his major accounts

To buy Air Trails Network Stations write, wire or phone collect

Any **H-R Representatives** *office*

NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO

or

Pat Williams
WING 121 N. MAIN STREET, DAYTON, OHIO
HEMLOCK 3773

This presentation was prepared in its entirety by SPONSOR PRESENTATIONS, INC., under the supervision of Ben Bodec, for the Air Trails Network



He knows the score!

Even Paul Bunyan, who excelled at all sports, would be baffled by the complexities of modern football, as it's played today in the Big Ten.

Not so WCCO RADIO's ace sportscaster, Dick Enroth, one of the sports giants of the Northwest. With more than 17 years of sportscasting to his credit, Enroth knows the score so well he's acknowledged to be the top play-by-play broadcaster in the entire Northwest. He calls the plays for WCCO RADIO at the biggest events of the year—the biggest being U. of Minnesota football. And what happens? With at least four other Twin Cities stations carrying these games at the same time, the score-board shows that WCCO commands a bigger audience year after year than *all the other stations combined*. Enroth's nightly sports roundup reaches 194,730 Northwest homes a week—delivering *1.2 million* listener impressions every week!

Advertisers who know the score will let Dick Enroth carry the ball for them in the Northwest this Fall and Winter. Altho' his football broadcasts are all sponsored, participations are still available in his evening show.

Call or wire **WCCO RADIO**

Minneapolis-St. Paul
The Northwest's 50,000-watt Giant
Represented by
CBS Radio Spot Sales

MORE "FIRSTS" FOR WLAC'S ESSO REPORTER

Nashville station pioneered in election coverage 25 years ago. Still leads the field.



9:30 PM, SENATOR ESTES KEFAUVER, in his headquarters in the Maxwell House, came to WLAC's Esso Reporter first to broadcast his' (2 to 1) victory message.



10:20 PM, CONGRESSMAN J. PERCY PRIEST discussed his landslide win with F. C. Sowell, WLAC's general manager, a practice the two have observed for 14 years. The popular Tennessee Congressman always makes WLAC his first port of call.



11:25 PM, GOVERNOR FRANK G. CLEMENT made the first acknowledgment of his overwhelming victory to listeners tuned to WLAC. As always, Your Esso Reporter was "ready."

When it's LEADERSHIP that's wanted, either in public relations or advertising, most people turn to . . .

WLAC

Broadcasting Service of

Life and Casualty

Insurance Company of Tenn.

Guilford Dudley, Jr., President
Home Office: Nashville, Tennessee

New developments on SPONSOR stories



The Storecaster, which looks like an ornamental lamp, houses an fm receiver

P.S.

See: Storecasting status and developments

Issue: 13 July 1953, page 136

Subject: Storecast Corp. of America debuts "music lantern"

Storecast Corp. of America, a super market advertising-merchandising system which claims to have sold more commercial fm time during the past seven years than all other sponsors combined, expects to double its sales within the next year. Major reason for the expected growth is a music lantern device affixed to the top of a grocery counter.

The innovation, called The Storecaster, serves several purposes. It broadcasts fm music and announcements to the shoppers; it's a point-of-sale display medium; it can serve as a section marker; it can be used to illuminate the store during and after store hours.

The Storecaster was developed only a few months ago but already is in or contracted to be installed in super markets of First National Stores, American Stores Co., Dilbert's, D'Agostino Brothers, Shopwell, Roulston and Champagne Markets. Storecast Corp. plans to set up The Storecaster in connection with its current in-store broadcast operations in New York, Southern New England, Philadelphia and Chicago. ★ ★ ★

P.S.

See: "Tv ups sales $2 million in 2 years for Chicago sports store"

Issue: 16 November 1953, page 42

Subject: Mages Stores for Sport puts two-thirds of budget in tv

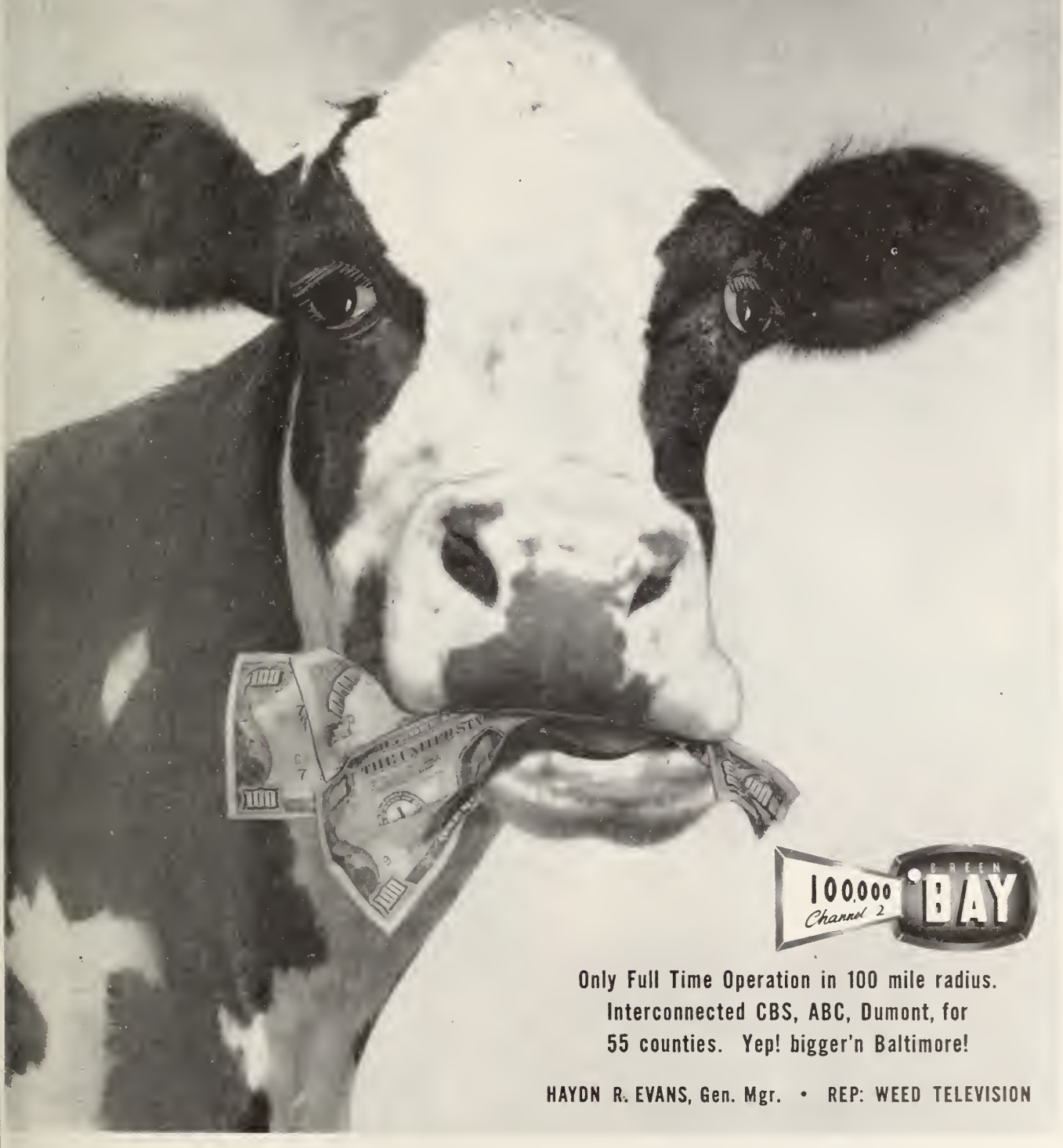
The Midwest's largest sporting goods retailer, Mages Stores for Sport, increases the number of its stores as its business increases. And since using television for its dominant advertising effort, Mages has increased the number of stores from two (in 1951) to six. Newest store, which opened a few weeks ago on Chicago's West 95th Street, followed by less than two months opening of its first suburban store in Berwyn, Ill.

The Mages sales volume last year was $5 million, and its total advertising budget was $300,000. About $200,000 went into television. The 1953 ad budget was 50% greater than 1952's, and the 1954 figure is higher than last year's.

Mages' television advertising is different from many sports retailers. Instead of using sports programs, which appeal mainly to the male members of the audience, it seeks shows which have broad family viewership. ★ ★ ★

TILLIE VISION

in the *Land of Milk and Money!*



100,000 Channel 2 GREEN BAY

Only Full Time Operation in 100 mile radius.
Interconnected CBS, ABC, Dumont, for
55 counties. Yep! bigger'n Baltimore!

HAYDN R. EVANS, Gen. Mgr. • REP: WEED TELEVISION

Sunday is Family Day on WJAR-TV



"SUNDAY SUPPLEMENT"

STARTING SEPTEMBER 19TH!

A NEW CONCEPT IN PROGRAMMING

For the first time anywhere, a 2 hour program integrating morning devotion and family entertainment.

SUNDAY MAGAZINE SUPPLEMENTS

Articles of interest selected from leading Sunday supplements such as the Chicago Tribune, Washington Star, Philadelphia Inquirer, Buffalo Courier, Cleveland Plain Dealer and many, many more.

PIPSQUEAK PARADE

Talented youngsters perform. Cartoons and Westerns, too!

NEWS AND WEATHER

The latest news plus weather reports for Sunday drivers and sports enthusiasts.

RELIGION

Sunday morning devotions, inspirational messages. Bible stories for the entire family.

GUESTS

People who make the Sunday Supplement news.

TIME PERIOD

10 a.m. to 12:00 noon starting September 19th.

COST

One minute slide, live or film participation $65.00.

★ **Starring Betty Adams**
known to thousands of WJAR-TV viewers for over 2 years!



National Sales Representatives—WEED Television • NBC Basic • ABC—Dumont-Supplementary



BIG REASONS FOR THIS YEAR'S TV COST JUMP

1. Color "spectaculars" on NBC TV, extravaganzas of Chrysler and Westinghouse on CBS TV have boosted price of top variety, dramatic talent sky high as result of competitive bidding. Other shows boost budgets to keep pace with big audience pull of the spectaculars

2. ABC TV's nighttime lineup this fall is providing strong competition as sponsors on that tv web spend more in attempt to lure audiences away from other three networks. Again, this triggers off cycle of big spending by rivals on the NBC and CBS television networks

3. Many shows that used to be on every week are upping budgets and reducing the number of times aired to thrice-monthly or alternate weeks. Sponsors, too, are splitting costs with cosponsorship, upping prices of their tv segments but holding down total television costs

4. Network lineups at night on three biggest webs will be considerably longer this season. Some sponsors are upping show budgets, feeling that by spreading costs on longer lineup they are holding to the same cost per-1,000 or are increasing net costs only slightly

Tv show costs: why they went through the roof

Networks, sponsors are waging a major battle for viewers

If network tv production costs were considered high in past seasons, this year they've gone through the roof.

Milton Berle, traditionally an example of high cost in tv, will cost $80,000 a week this fall—a 14% increase.

Red Buttons, which last season cost General Foods $22,000 weekly for production on CBS TV, will cost Pontiac $30,000 — an increase of 37% — on NBC TV, excluding time costs.

Danger, long an example of medium-priced show production, will cost its alternating sponsors $14,000 weekly this year—up 40% from last year.

Colgate Comedy Hour will go up more than 14% this season. The hour-long show now costs $80,000.

Jo Stafford, a quarter-hour musical, will be up 20% to a new level of $12,000 per telecast.

You Are There is jumping 17% to a new cost of $24,000.

Honestly Celeste, which Bristol-Myers is substituting for *Man Behind the Badge*, will cost 85% more than the previous B-M show in the same time period.

Toast of the Town, longest-running variety show in network tv, will cost $32,500 weekly—up 9% over last year's figure.

These aren't isolated cost jumps. A SPONSOR survey of network tv reveals the average *nighttime* program will cost 25% more this year than last. (The increase spread over both day and night programing is less, but is at least 10% or more, excluding time.)

These average increases don't include the "spectaculars" since they were not on the air last season in any great number. Spectaculars on NBC TV will cost about $300,000 each of which two-thirds is program cost.

What's behind the present upward trend of network tv production costs when last year they seemed to be leveling off? Are these high costs neces-



Costs of all Sponsored TV shows (see following pages)

HIGHEST PRICED SHOW (ALL TYPES)

[illegible] NBC TV

$200,000 apiece

HIGHEST PRICED WEEKLY SHOW

Jackie Gleason CBS TV

$72,000

LOWEST-PRICED WEEKLY SHOW

Sports Spot CBS TV

$1,500

AVERAGE PRICE OF ONE-HOUR DRAMA

$35,000

AVERAGE PRICE OF HALF-HOUR SITUATION COMEDY

$26,000

AVERAGE PRICE OF HALF-HOUR DRAMA

$21,500

AVERAGE PRICE OF WEEKLY HALF-HOUR QUIZ OR GIVEAWAY SHOW

$11,300

AVERAGE WEEKLY PRICE OF DAYTIME SERIALS

$9,350

sary? Will they reduce the efficiency of tv as an advertising medium?

An analysis of all network tv program costs, as compiled by SPONSOR, helps provide some of the answers. (SPONSOR's chart of network tv show costs this fall starts on page at right.)

Four main tides are sweeping show costs upward:

1. *Color and the "spectaculars"*: NBC TV is spearheading the drive to get color set sales off the ground and color tv into advertiser's air plans. To do this NBC TV is striving for excitement through tremendous investments in showmanship. So far the spectaculars are having a strong effect in pushing up: (a) the price of top-name variety talent as competition between the spectaculars and the regular variety shows sharpens; (b) the price of neighboring or competing tv shows which are forced to keep pace with the "specs."

2. *Competition from ABC TV*: Until last year the network battle for big audiences in the prime evening hours was fought mostly by two major networks. Now it's three. ABC TV, whose billings will be more than 80% bigger this year than last, is making a strong bid for nighttime ratings on Tuesdays, Wednesdays and Thursdays. Almost all of the NBC and CBS TV shows across from the biggest ABC TV shows (*Disneyland, U. S. Steel Theatre, Danny Thomas* and others) are upping production budgets to compete with ABC TV. Du Mont, whose billings are up some 30% this year, will provide additional nighttime competition.

3. *"Buy part of a show" theory*: According to network estimates, there will be about 20% more multiple sponsorship, cosponsorship and alternating sponsorship in network tv this fall. And clients seem more willing to absorb a production cost increase if it hits them every other week, or if they are buying a portion of a show. In the case of network-controlled packages like *Danger*, sponsors will compromise with rising production costs by dropping back to alternate-week or cosponsorship, rather than drop out.

4. *"Cost-per-1,000" buying*: Nighttime station lineups on the three largest tv networks will be considerably longer this year. Where total budget is not of primary importance, tv network clients tend today to spend more on a tv show. Their reasoning: They are holding the line on cost-per-1,000 by spreading the show on a larger web and attracting bigger audiences. The trouble, of course, is that the smaller markets often represent higher cost-per-1,000 than the larger cities with their greater concentration of sets.

These four pressures, and various combinations of them, explain most of the cost jumps this fall in network tv although normal increases in talent contracts are also a factor.

But the fact remains that, whatever the reason for the increases, the network tv advertiser this season has little choice but to go along. The majority of clients are on a merry-go-round and dare not let go.

As a J. Walter Thompson agencyman put it to SPONSOR:

"Tv's sales impact has become so integral to selling a nationally advertised product in the U. S. and time is still at so much of a premium, few advertisers will even dream of pulling out. There are too many others willing to take the vacancy—even if it means spending more money."

It is this precise situation which gives the networks the opportunity to package and sell shows with increased price tags and to insist on high-grade shows in their lineups. You can't air a show which smells like low ratings in the middle of a costly lineup on NBC or CBS TV this fall. The networks insist that time slots are their own valuable property and that the advertiser must not devalue a time period with a show that will lose audience for an entire evening block.

It is this philosophy which further explains the 40% increase in cost of *Danger*, for example, which used to run back-to-back with *Suspense*. It's understood that CBS TV lowered the boom on this pair of shows, claiming they weren't strong enough to match the tough Tuesday night competition on NBC and ABC TV. Result: *Suspense* got the axe. *Danger* moved into the *Suspense* spot at a higher price and *Life with Father* moved into the old *Danger* spot, also at a price hike.

At NBC TV, some of the network pressure to fall in line with its "big show" thinking has been even stronger. U. S. Tobacco's *Martin Kane* was bounced from NBC TV's Thursday night lineup to make room for the first

(*Please turn to page* 102)

costs

...sts of all ...sponsored tv shows

Estimated by SPONSOR

Chart lists only sponsored network television shows, does not include participation programs. COSTS: All figures refer to average weekly show costs, cover talent and production only. They do not include commercials or time charges. Costs are gross (include 15% ageney commission) to the client. SYMBOLS: *Show is on three out of four weeks in same time slot as spectacular. †Includes price of tape of tv show used on radio. ‡Simulcast. §Daytime show with same title as evening show. Costs appear in network tv comparagraph every other issue.

ABC TV sponsored shows

PROGRAM	WEEKLY COST	TYPE	LENGTH	SPONSOR	AGENCY
Break the Bank	$12,500	Quiz	30 min. 1 wk	Chrysler Corp.	Grant
Cavalcade of America	$35,000	Drama-history	30 min. 1/wk	Du Pont	BBDO
...ni. Bears & Chi. Cardinals	$17,000	Sports	Various 1 wk	Standard Oil of Indiana	D'Arcy
Disneyland	$68,000	Miscellaneous	1 hr. 1/wk	American Motors, Derby Foods, American Dairy	Geyer, Mc-E, Campbell-Mithun
Dollar a Second	$12,500	Aud.-partic. quiz	30 min. 1/wk	Mogen David Wine	Weiss & Geller
Elgin Hour	$32,000	Drama	1 hr. 1/wk	Elgin Watches	Y&R
John Daly News	$6,000	News	15 min. 2/wk	Tide Water Oil	Buchanan
Jamie	$17,500	Drama	30 min. alt wks	Duffy-Mott Co.	Y&R
Kraft Tv Theatre	$22,000	Drama	1 hr. 1/wk	Kraft Foods	JWT
Lone Ranger	$18,000	Western	30 min. 1/wk	General Mills	D-F-S
Make Room for Daddy	$28,000	Situation comedy	30 min. 1 wk	Am. Tobacco, Dodge	SSCB, Grant
Martha Wright	$8,000	Musical	15 min. 1/wk	Packard	Maxon
Masquerade Party	$11,000	Panel quiz	30 min. 1/wk	Remington Rand, Knomark Mfg.	Y&R, Emil Mogul
Ozzie & Harriet	$30,000	Situation comedy	30 min. 1/wk	Lambert Pharm., Hotpoint	Lambert & Feasley, Maxon
Pepsi-Cola Playhouse	$24,000†	Drama	30 min. 1/wk	Pepsi-Cola	Biow
Ray Bolger	$28,000	Book-musical	30 min. 1/wk	Lehn & Fink	Lennen & Newell

(Listing continues next page)

3...,000 "U. S. Steel Theatre" is one of keystones in ABC TV fall lineup. Competitors are upping budgets to meet rivalry



$27,000 "Lassie," on CBS TV for Campbell Soup, is typical of up-graded quality of half-hour dramatic programing



ABC TV sponsored shows (*continued*)

PROGRAM	WEEKLY COST	TYPE	LENGTH	SPONSOR	AGENCY
Rin-Tin-Tin	$28,000	Adventure	½ hr. 1 wk	National Biscuit Co.	K&E
Saturday Night Fights	$21,000	Sports	45 min. 1/wk	Bayuk Cigar	Ellington
Smilin' Ed McConnell	$4,500	Children's adventure	30 min. 1/wk	Brown Shoe	Leo Burnett
So You Want to Lead a Band	$12,000	Musical aud. partic.	30 min. 1/wk	Brillo	JWT
Space Patrol	$6,500	Children's	30 min. 1/wk	Nestle, Ralston-Purina	Cecil & Presbrey, Gardner
Stop the Music	$16,000	Quiz	30 min. 1/wk	Exquisite Form, Quality Goods Mfg.	Grey
Stu Erwin Show	$17,000	Situation comedy	30 min. 1/wk	Liggett & Myers	C&W
Super Circus	$10,000	Children's	1 hr. 1/wk	Kellogg, Mars	Leo Burnett
T-Men	$16,000	Mystery-documentary	30 min. 1/wk	Chevrolet	Campbell-Ewald
Twenty Questions	$10,800	Quiz panel	30 min. 1/wk	Florida Citrus Comm.	JWT
U.S. Steel Hour	$35,000	Drama	30 min. 1/wk	U.S. Steel	BBDO
Voice of Firestone	$18,000‡	Musical	30 min. 1/wk	Firestone Tire & Rubber	Sweeney & James
Walter Winchell	$17,500	News	15 min. 1/wk	Gruen Watch, American Safety Razor	Mc-E
Washington Redskins	$18,000	Sports	Variety 1/wk	American Oil	Katz
You Asked For It	$11,500	Quiz	30 min. 1/wk	Skippy Peanut Butter	Guild, Bascom & Bonfoti

CBS TV sponsored shows

PROGRAM	WEEKLY COST	TYPE	LENGTH	SPONSOR	AGENCY
Abbott & Costello	$9,000	Comedy	30 min. 1/wk	Campbell Soup	Leo Burnett
Art Linkletter's House Party	$20,000	Aud. partic.	30 min. 5/wk	Lever Bros., Pillsbury Mills, Kellogg, Hawaiian Pineapple Co.	BBDO, Leo Burnett, Lee Bur Ayer
Barker Bill's Cartoons	$4,000	Children's	15 min. 2/wk	General Mills	Esty
Beat the Clock	$11,000	Aud. partic.	30 min. 1/wk	Sylvania Electric	Cecil & Presbrey
Big Payoff	$9,500	Aud. partic.	30 min. 3/wk	Colgate	Esty
*Blue Ribbon Bouts**	$30,000	Boxing	Duration of fight 3 wks/mo	Pabst Brewing	Warwick & Legler
Brighter Day	$9,500	Soap opera	15 min. 5/wk	Procter & Gamble	Y&R

$28,000 "Medic," Dow Chemical sponsored alternate for part of Monday NBC TV spectaculars, is new, well-produced show

$40,000 "Durante" and "O'Connor" half-hour shows will a ho with portion of Saturday-night spectaculars for sa









$1,000 "Secret Storm" is typical of newest crop of tv soap operas. Cost of show is four times that of radio serials

$15,000 "Morgan Beatty" is new tv version across-the-board on Du Mont of long-time Alka-Seltzer radio newscast

CBS TV sponsored shows *(continued)*

PROGRAM	WEEKLY COST	TYPE	LENGTH	SPONSOR	AGENCY
Burns & Allen	$24,000	Situation comedy	30 min. 1/wk	Carnation Co., B. F. Goodrich	Erwin, Wasey, BBDO
Captain Midnight	$16,000	Children's adventure	30 min. 1/wk	Wander Co., General Mills	Tatham-Laird
*Climax**	$50,000	Drama	1 hr. 3 wks/mo	Chrysler Corp.	Mc-E
Contest Carnival	$5,500	Quiz	30 min. 1/wk	Quaker Oats	Bryan Houston
Danger	$14,000	Mystery-detection	30 min. 1/wk	Nash-Kelvinator, Block Drug	Geyer, Cecil & Presbrey
December Bride	$28,000	Situation comedy	30 min. 1/wk	General Foods	B&B
Doug Edwards News	$22,500	News	15 min. 5 wk	Whitehall Pharmacal, Amer. Tobacco, Avco Manufacturing, Pharmaceuticals	SSCB, SSCB, Earl Ludgin, Kletter
Father Knows Best	$30,000	Situation comedy	30 min. 1 wk	P. Lorillard	Y&R
Four Star Playhouse	$25,000	Drama	30 min. 1 wk	Parker Pen, Singer Sewing Machine	JWT, Y&R
Gene Autry	$28,000	Western	30 min. 1 wk	Wrigley Gum	R&R
GE Theatre	Various**	Drama	30 min. 1 wk	General Electric	BBDO
Godfrey's Friends	$45,000	Variety	1 hr. 1/wk	Toni, Pillsbury, General Motors	Weiss & Geller, Leo Burnett, FC&B
Godfrey's Talent Scouts	$20,000	Musical-variety	30 min. 1/wk	Thos. J. Lipton	Y&R
Guiding Light	$10,000	Soap opera	15 min. 5/wk	Procter & Gamble	Compton
Halls of Ivy	$51,000	Situation comedy	30 min. 1/wk	International Harvester, National Biscuit Co.	Leo Burnett, Mc-E
Honestly Celeste	$26,000	Situation comedy	30 min. 1/wk	Bristol-Myers	Doherty, Clifford, Steers & Shenfield
I Love Lucy	$35,000	Situation comedy	30 min. 1/wk	Philip Morris	Biow
I've Got a Secret	$10,000	Panel-quiz	30 min. 1/wk	R. J. Reynolds	Esty
Jack Benny	$55,000	Comedy-variety	30 min. alt wks	American Tobacco	BBDO
Jackie Gleason	$72,000	Comedy	1 hr. 1 wk	Schick, Nestle, Sheaffer Pen	Kudner, Bryan Houston, Russel Seeds
Jane Froman	$11,000	Musical	15 min. 1 wk	General Electric	BBDO
Jo Stafford	$12,000	Musical	15 min. 1 wk	Gold Seal	Campbell-Mithun
Lassie	$27,000	Drama	30 min. 1 wk	Campbell Soup	BBDO

(Listing continues on page 82)

** G Theatre" includes four special holiday shows by Fred Waring at $32,000 each; 13 film shows, $30-10,000 each; 26 live shows, $27,000 each.

Where does network radio go from here?

SPONSOR asked questions like this of key network executives. Their answers indicate all possibilities, even for radical changes, are being evaluated

Appointment of a special NBC Radio Affiliates Committee to make a searching study of every aspect of network operation underlines the degree to which the industry is engaged in reevaluation of network radio. Committee was formed just after completion of article starting at right. Among the topics committee may explore, SPONSOR *learned, are some of these article covers. Committee formation was announced by Robert D. Swezey, WDSU, New Orleans, chairman executive committee of NBC Radio affiliates.* *(See* SPONSOR *Report, page 1.)*

Where is network radio headed? Will the radio networks of two or three years hence be radically different from the networks as they are today?

These are some of the longer-range questions admen have been asking as they've watched network billings decline and signs of affiliate dissatisfaction mount.

To try and piece together some of the answers, SPONSOR has been holding a series of conversations with top-level executives at the four radio networks. Given the opportunity to speak freely without identification, network executives discussed these theories about network radio's future:

1. The theory that network radio may become a program service, selling shows on tape to stations instead of to advertisers.

2. The theory that network radio may become a program service but retain the use of telephone lines for transmission of shows to stations.

3. The theory that network radio may eventually be programed with the sound tracks of television shows or with simulcasts.

Speculative stories hinting at these and other eventualities have appeared in the trade press in recent months. Here, shorn of rumor and innuendo, are the frank observations of men who are shaping policy. The point should be made at the outset, however, that while network officials have looked into the future they are putting the emphasis in their day-to-day operations on selling network radio. More sales, sales to new clients, are the objective for today.

It is the first two theories which SPONSOR's sources regard as most worthy of immediate discussion.

Theory 1: Both network executives and affiliates have expressed interest in at least exploring a new form of network radio in which the network would act as a supplier of programing which stations could then sell to local or national spot advertisers without network aid.

The most radical version of this form of operation would abolish network lines. The networks would put their shows on tape and mail them to stations. Actually the networks would not be networks at all in the classical sense; and they wouldn't be networks in any sense unless they retained some form of option time and sold only to "affiliates" of their program service.

If there were no option time and no "affiliates," the radio networks would

Musterole is new ABC client for weekend news with Milton Cross (shown below)



Nighttime strips like Amos 'n' Andy on CBS are gaining favor with programers

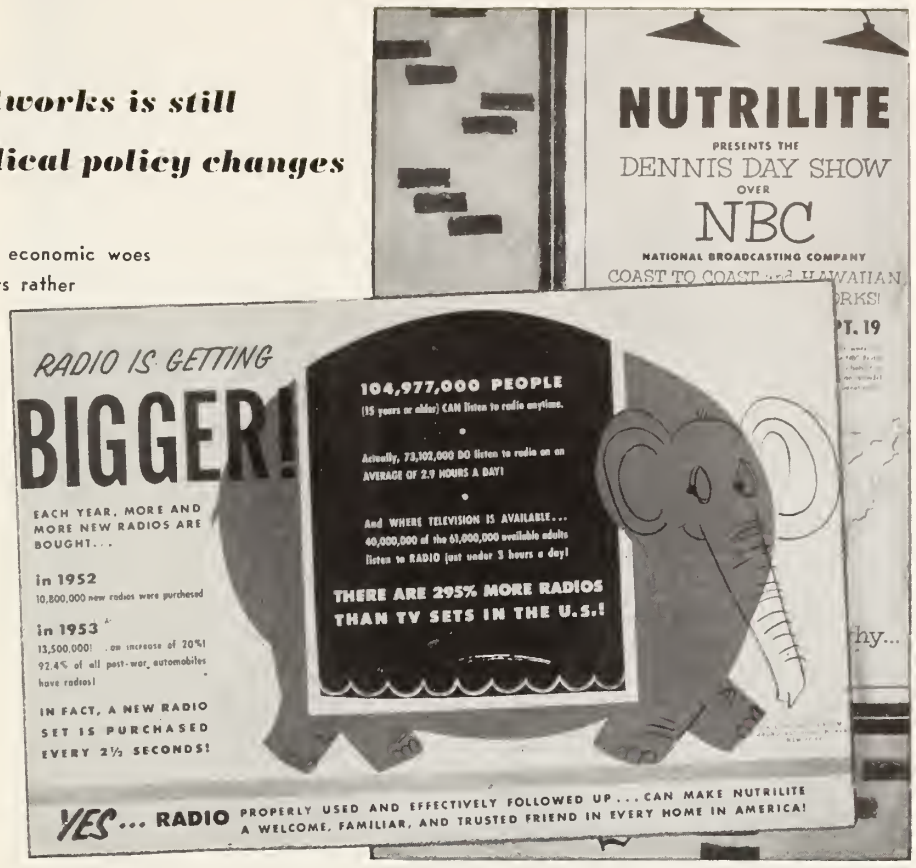


Part of new MBS Madeleine Carroll show may be turned over to stations to sell



Big emphasis at radio networks is still on selling rather than radical policy changes

Network executives feel immediate salvation of economic woes will have to come from attraction of new clients rather than changes in mode of operation—though they don't rule out evolution. One of new clients on NBC Radio this fall is Nutrilite, vitamin and mineral brand. It's never used network before, is going all out to arouse the trade now that it's bought Dennis Day show. Mailing pieces sell concept of network radio to the trade, stressing set saturation, mass audience. Nets feel that if they can convince clients net radio offers them important merchandising excitement values plus low-cost circulation they'll have big part of their problem solved.



then become syndicators or, to bring the comparison closer to home, like the syndicated film divisions of their sister networks.

At this point it should be made clear that the fact such an eventuality has been explored is no indication that the networks are sympathetic toward the idea. They are not. But going to the extreme of a taped program service has been considered in some network circles because:

1. It was felt that all possible paths should be explored in the effort to analyze the situation honestly and re-norselessly.

2. If the networks are to cut back on their use of telephone lines at all, they can't go half-way. The networks pay fixed fees ranging from $2 to $3 millions annually for telephone lines. This is a flat rate paid no matter how many hours the lines are used weekly. It isn't economically practicable, the networks believe, for them to use the lines less and pay less.

The reasons: As long as the lines are hooked up they involve fixed overhead for AT&T. They are high-quality lines, specially balanced for music and other radio needs. The phone company can't use them for its other services. So it boils down to the fact that if the networks were to abandon part of their line programing, at night for example, it would be no saving; going whole hog would be necessary if overhead were to be cut through elimination of lines.

But these are the drawbacks the networks found in this radical departure:

1. It's felt that the program service field is already well served and that the syndicators already in the field have a big competitive edge. The webs might only be jumping from the frying pan into the fire.

2. While tape sounds economical it's believed that it would be more expensive than lines unless the tapes were constantly erased and re-used.

For these and other reasons retention of network lines, whatever form net operation takes, is considered the more logical course.

Theory 2: A less drastic way to set up a program service would retain the use of telephone lines but with networks selling all their programs to affiliates for a fixed price per program. Stations would then sell the shows locally. This is commonly referred to as an "AP (Associated Press) service." This phrase recurred again and again in SPONSOR's talks with the networks.

Here's how one important network executive explains it:

"It seems to me that the best programing can be done nationally and the best selling can be done locally. Increasing spot radio and local radio sales bear out the latter contention. If this is so, then perhaps some kind of AP service will one day turn out to be the answer. If radio is assuming a newspaper pattern, then maybe we should go all the way. Just as the AP provides news from a central source by teletype as it occurs, so can radio provide programing from a central source via telephone lines. Just as advertisers buy newspapers locally, except for supplements, so can advertis-

(*Please turn to page* 112)

Network execs evaluated these radical eventualities

- Possibility of net radio becoming a service which sells programs on tape to stations not to advertisers.

- Possibility of net radio becoming a program service, yet retaining network lines; the "AP approach."

- Possibility of programing net radio with sound tracks of television shows or simulcasts of programs.



Hotel Bar was veteran newspaper advertiser. Copy was even written by company's board chairman, Albert Lowenfels (below). Last January firm decided it could make radio fit their sales needs by airing all announcements on Wednesday and Thursday



Now Hotel Bar spends $50,000 a year in radio. It merchandises heavy campaign to grocers with flyer (below). Ingenious coupling of 5-second butter I.D.'s with 20-second margarine announcements bolsters margarine brand, increases listener remembrance



A. L., t

Long a print advertiser,

Hotel Bar Foods is an old-time print advertiser, one of those accounts that seems wedded to small-space newspaper ads. For eight years the owner of the company even wrote his own copy, signing it A.L., the butter man (see cuts at left).

But late last year Hotel Bar, which has a reputation for innovation among New York creameries, decided to try radio.

Today it's spending at the rate of $50,000 a year for announcements in the New York market, more than it ever spent in newspapers. The results?

"After we started our first 13-week campaign over WCBS early in 1954, sales hit an all-time high."

That's a quote from A.L., the butter man, otherwise known as Albert Lowenfels, chairman of the board of Hotel Bar Foods.

Hotel Bar represents several trends in radio advertising today. The company is:

1. One of the many clients, particularly food accounts, who have recently discovered they can use radio instead of relying solely on newspaper shopping pages.

2. One of the "vertical saturation" sponsors who've been coming into radio. Hotel Bar bunches up its announcements on heavy shopping days instead of spreading itself thin over a whole week. This is the pattern department stores and others are turning to in order to make radio fit their sales needs.

3. One of the clients who use announcements as short as eight words in length. These are the radio adaptations of television I.D.'s which have been used increasingly of late.

At the same time Hotel Bar is different from practically any client you can name. It's in the unique position of not being able to mention the name

case history

tter man, switches to radio

Foods has hit record butter sales, boosted new margarine brand with radio

of its one best-known product in advertising for a second and newer product. That is, the firm can't mention its Hotel Bar Butter in either print or air advertising for its Happy Boy Margarine. New York state law forbids any mention of butter in a margarine ad to protect consumers against confusion of the two.

Spot radio's flexibility, however, and an ingenious coupling of its short-short radio announcements with 20-second messages solved this problem for Hotel Bar.

Hotel Bar's current air campaign consists of 42 five-second I.D.'s and 20-second station breaks a week on WNBC, New York. Its agency is Coordinated Advertising.

The 69-year-old company claims first place in New York salt butter sales. It introduced its margarine two years ago, immediately after the New York State ban on coloring margarine yellow had been lifted. (Yellow coloring for margarine is now legal in 46 states.) Happy Boy margarine ranked fifth in New York sales according to a consumer survey of 1,080 retail stores made by the *Journal-American* in October 1953.

When a company puts out two similar products it often seeks to tie both products together in its advertising. Hotel Bar's first step in relating the two: the initials of its butter brand and the margarine are the same (Hotel Bar Butter, Happy Boy Margarine).

Here's how the two brands are related on radio:

I.D.'s and station breaks are scheduled only on Wednesdays and Thursdays—heaviest super market shopping days. A total of 22 announcements run on Wednesday, 20 on Thursday between 8:00 a.m. and 6:00 p.m. The I.D.'s consist of eight words advertising Hotel Bar Butter. The 20-second breaks are devoted entirely to the margarine.

Each butter I.D. is planned in conjunction with a station break for the margarine and precedes the margarine announcement. For example, at 8:00 a.m. Wednesdays the first I.D. of the day plugs butter. Just five minutes later, at 8:05 a.m., there's a 20-second station break for margarine. At 8:30, another butter I.D. At 9:35, a margarine station break. And so on through the day. Copy for the margarine ties in with the butter I.D.'s by pointing out that the margarine is a product of Hotel Bar Foods.

"The proximity of the butter and margarine announcements works for us in two ways," says Lester Wolff, president of Coordinated Advertising and account executive for Hotel Bar.

"First, the identification of Happy Boy Margarine with Hotel Bar Butter is strengthened by having the two announcements close together in time. Second, listener remembrance of both commercials increases because they hear the Hotel Bar name in two separate announcements which are deliv-

(*Please turn to page* 108)

"We have to sell 130,000 pounds of butter and margarine a week to pay for our radio advertising, but it's worth it," says Fred Lowenfels, firm's president (below "listening" to butter)



HOTEL BAR IS PART OF THESE THREE TRENDS IN RADIO TODAY

1. **Firm is among the many sponsors, particularly food concerns, who have found they can use radio instead of relying solely on newspaper shopping pages. More and more old-time print advertisers have converted to radio advertising for the first time.**

2. **It is one of the "vertical" saturation sponsors who have been coming into radio. That is, Hotel Bar bunches up its announcements on heavy shopping days instead of spreading itself thin over the entire week. This is pattern used by department stores.**

3. **It is among clients who use announcements as short as eight words in length on radio. These are radio adaptations of tv I.D.'s and have been used often of late. Hotel Bar's agency, Coordinated Advertising, feels repetition makes short pitches effective.**



Clever take-off on mystery shows sel

35% more Bardahl in 1954 than in 1

Bardahl is a gas and oil additive designed to clean engines. To sell its product the firm pe sonalized four major threats to smooth functio of motors (see right). In each commercial this of roughnecks is defeated by Bardahl, the detec (at left). Same set of commercials has been sh in some markets as long as 18 months. Barda spends $350,000 for spot tv, $150,000 for spot r

The Bardahl caper

More loot via the light touch

Crime pays for Bardahl Manufacturing Corp. of Seattle, Wash.

This maker of a gasoline and motor oil additive has a bunch of roughnecks called "Blacky" Carbon, "Sticky" Valves, "Gummy" Rings and "Dirty" Sludge covering its territory from Boston to Seattle. And these characters in Bardahl's commercials have been hauling in over 35% more loot this year than last, continuing major gains the company has made ever since 1953 when it began its heavy air advertising.

Bardahl's characters are take-offs on the mobsters who threaten radio-tv mystery heroes at least once a week (see drawings atop these pages). So you wanna know who let these refugees from whodunits loose on the American public?

Well, it started like this. . . .
(tympani & music)

This story is true. . . .
(musical theme)

It was 9:37 p.m. in August 1952. Two black cars pulled up in front of Seattle's Rathskeller. Three men got out of the cars and rushed in. They were after the facts. Inside the restaurant they picked a corner table and huddled over Rainier beer and Sauerbraten. The men were John Haydon, Bardahl's advertising manager; Gerald Hoeck, Bardahl a/e at Wallace Mackay Co.; Marlow Hartung, art director of the agency.

Tv commercials became so popular that kids like those below use names of Bardahl villains



"We want more tv," Haydon demanded.

Hoeck spread paper roughs of tv ideas on the table between the knackwurst and the knoedels.

"We're trying to hit men," he rasped.

"Men are hot on tv who-dunnits," Hartung whispered. "Why not do a take-off on a typical tv mystery film?"

No one answered. They couldn't see any reason why the job couldn't be pulled off. And that's how the scheme for Bardahl's tv "crime" commercials was hatched.

That same night these men finished the story outlines and rough dialogue for the first three announcements. The next day the whole agency got on the job and produced the storyboards which were then animated and filmed by Ray Patin Studios in Hollywood.



Authentic touches like dramatic music and sounds were added by Bill Bates of Spots, Inc. in Hollywood. The entire production cost per minute announcement was $3,000.

Each tv announcement features the four car gangsters: "Blacky" Carbon, "Sticky" Valves, "Gummy" Rings and "Dirty" Sludge. Hero of each animated cartoon, of course, is Bardahl the detective, who arrives on the scene fully armed with a can of Bardahl in his shoulder holster. With Bardahl gas and oil additive he then eliminates the four disturbers of engine peace.

Bardahl executives figured they had a pretty dramatic commercial and decided to sneak-preview it in Hollywood style. When the first work print was ready in January 1953, Ole Bardahl, president of the firm, and Haydon flew to St. Louis to meet Fuchs, whose company is distributor for 28 Midwestern states, and Frank Gerardot, Fuchs' ad manager. Gerardot placed the commercial on KSD-TV, St. Louis, at midnight, and that night the four men sat tensely in a crowded bar to watch the reaction. When Bates' theme music boomed into the bar the fun began.

Says Haydon: "The place grew absolutely silent. Every head, and for some it was a real effort, lifted to watch the screen. When the commercial was over, men at the bar picked up the gag lines and music. They even created some jokes—many not printable. But one thing was sure: They remembered Bardahl!"

Professional judgment of the Bardahl commercials was equally enthusiastic. For the original series of cartoon commercials Bardahl won the New York Art Directors Club Gold Medal for the best tv commercials of 1953. Other professional groups soon added their praise: The Advertising Association of the West gave Bardahl's radio commercials (adaptations of the tv approach) its top award and the Southern California Broadcasters Association and the Vancouver, B. C. Advertising and Sales Bureau trophy for the best commercials of the year. The minute tv films also earned the 1953 Advertising Association of the West—Hollywood Ad Club Trophy for the best commercials of the year, the 1954 Los Angeles Art Directors Gold Medal

(Please turn to page 96)

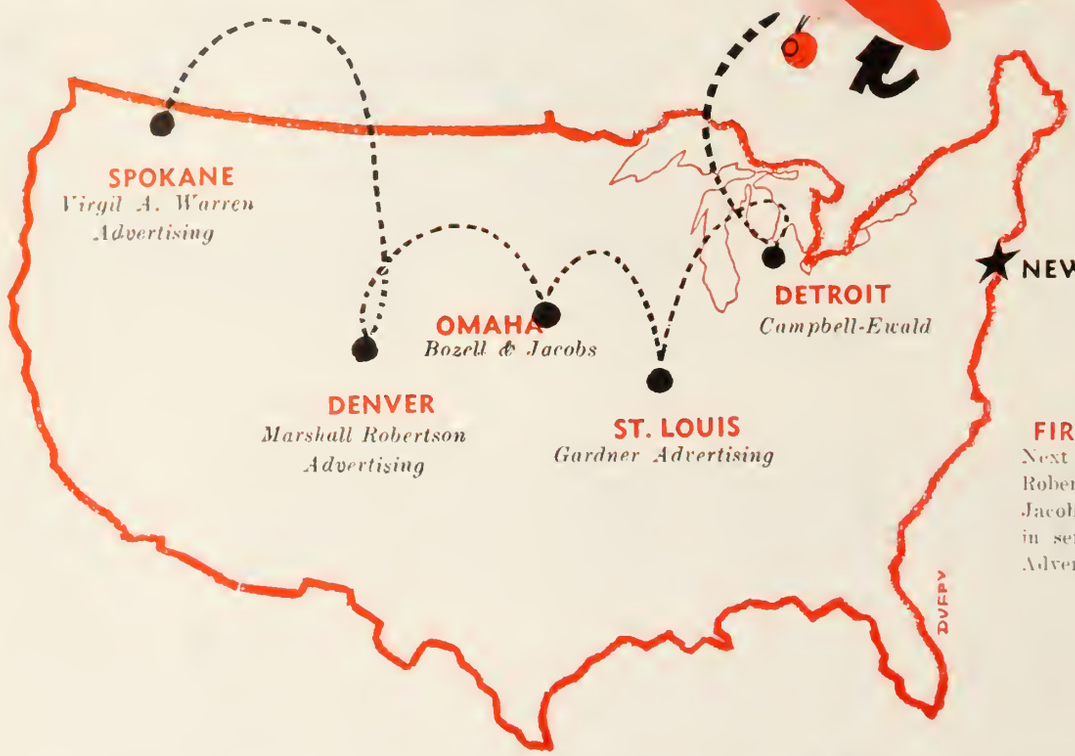
Bardahl henchmen: (l. to r.) Marlow Hartung, art director, Wallace Mackay Co.; Ole Bardahl, president, Bardahl; Gerald Hoeck, a/e, Mackay; John Haydon, ad and sales manager, Bardahl



SPONSOR visits five U.S. agencies

5,337-mile trip gives SPONSOR writer closeup look at wide range of agencies





FIRST OF A SERIES

Next issue will cover Marshall Robertson, Denver; Bozell & Jacobs, Omaha. Last article in series in on Gardner Advertising; Campbell-Ewald.

by Keith Trantow

This summer I established a world's record for contact with advertising agencies in different sections of the United States. I visited agencies in five cities strung along a 5,337-mile itinerary from Spokane to the East Coast. In a week I probably covered a wider range of agency types and sizes than anyone in advertising has ever happened to attempt before — unless there's a radio or tv salesman somewhere whose beat has taken him in five days into:

- A regional agency with an estimated $1,500,000 billings (Virgil A. Warren Advertising, Spokane).
- A retail agency with $600,000 (Marshall Robertson, Denver).
- The home office of a Midwestern agency with offices in 12 cities and $13 million in billings (Bozell & Jacobs, Omaha).
- The home office of a 52-year-old agency with $18 million in billings (Gardner, St. Louis).
- The home office of an agency specializing in automotive accounts and billing $34 million (Campbell Ewald, Detroit).

When I got back to SPONSOR's offices at the corner of Madison Avenue and 49th Street in New York, I felt a little bit like a world traveler who's seen so many countries he can't remember whether the Fiji Islanders are inhabitants of the Parisian left bank or Balkan revolutionaries. But as I studied my pigskin dispatch case full of notes and examined the lengthy questionnaires I had asked each of the agencies to fill out in advance of my trip some impressions began to come into focus.

The big impression is that admen are admen. Whether they work so near their offices they can drive home for lunch or work in the hub of an industrial metropolis, they seem to have a similarity in the pace of their thinking, their intensity as people and in the pressures they face.

To the man from Madison or Michigan Avenue who yearns for a berth along Main Street where life flows by with pastoral serenity, I'd have to say, "Sorry, Bud, it doesn't exist."

Marshall Robertson, for example, who's hip deep in Denver television and radio production for his retail clients, doesn't get home from the studio till midnight four days a week.

But there are other respects aside from the old debbil pressure in which life at the five agencies reminds you of what you run into in New York or Chicago.

Take the figure befuddlement an adman faces in buying radio and television. Out at Virgil A. Warren in Spokane they told me if they accepted all the ratings thrown at them, their market would show up with a population equaling Los Angeles. And they complained of the difficulties they face when Pulse and ARB ratings differ diametrically on shows. Sound like a discussion in any timebuyer's office anywhere? Of course.

The similarity in problems and thinking I found at the five agencies is more striking when you consider that SPONSOR chose the agencies carefully for their differences in size, location and type of accounts. My survey of the agencies was part of SPONSOR's series of articles in which members of the staff visit advertising offices to prepare close-up portraits. Unlike the previous two articles in the series which covered Cunningham & Walsh and BBDO, this one isn't based on a week or more of actually working at one agency and carrying out assignments on some of its accounts. I had time for interviews with a lot of people but couldn't actually write a piece of copy, say. I did sit in on a number of planning meetings, however, in addition to the interviews.

Although from my own observations I'm prepared to testify that radio and tv knowhow is not confined to a mile-long strip along the Advertising Avenues of the nation's two or three biggest cities, I do have one minor reservation. Admen are inclined to be defensive at some of the places I traveled. Too many times, it seemed to me, agency people were prone to talk about being as "good as those guys in New York." But then it's easy to see where the lack of national limelight would build up a defensive spirit. It was partially to throw attention on agencies which aren't always given the credits they deserve that SPONSOR sent me on this trip to begin with.

Distance from the New York, Chicago and L.A. production centers doesn't mean isolation from the cross-currents of radio and television, I found. During the first hour I spent with Gardner's radio-tv director he got five phone calls from Chicago and New York. They were about program availabilities, changes in shows and even rumors.

Vital Statistics

TOTAL MILES TRAVELED	5,337
PEOPLE SPOKEN TO	62
TOTAL BILLINGS OF AGENCIES VISITED	$77.4 MILLION

If the five agencies have one characteristic which sets them apart from New York agencies, it might be their enthusiastic friendliness. This isn't to say New York agencies are unfriendly: Their sheer size makes them seem aloof and cold.

You'd probably start the day earlier than you do in New York if you worked for one of the five. The chances are your hours wouldn't be any shorter. And you might end up working more hours because much less time is needed to get lunch.

Let's start now on my first day which was at Virgil Warren in Spokane. I arrived at nine, though Warren begins work at eight.

Warren of Spokane: From his office window Virgil A. Warren can see the Spokane River as it roars over a series of spectacular water falls less than a block away. In the distance there's a blue mountain range. And right where he can see it is the brewery of one of his largest clients, Rainier Beer.

Warren must like the view—and advertising. He's been in business for 32 years—all 32 in Spokane.

Now he employs 23 people and his offices take up the entire second floor of the Post Building. His billings from what I could estimate are about $1.5 million.

Warren has one national account—Mayflower Warehousemen's Association (long distance moving). Among his bigger local and regional accounts he has Sick's Rainier Beer, Brownie Baking Co. (cookies), Silver Loaf Baking Co. (bread), Frisbies Maple Syrup Co. Warren also handles all the radio and tv advertising for the Bon Marche-Palace, the city's second largest department store and a unit of Allied Stores.

The agency has 24 accounts of which 11 use both radio and and television. Three use radio only, one uses tv only.

"We select television for prestige.

(*Please turn to page* 115)

Discussing Mayflower Moving account are (around table, l. to r.): Keith Oka, George Carrol, Trantow, Virgil A. Warren, Robert Coons, Bernice Wilson and John Geraghty



TV DICTIONARY/HANDBOOK FOR SPONSORS

PART 3
F THROUGH K

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BILL BALLINGER, Tv Prod., Campbell-Ewald, New York
BOB BANNER, Dir., *Fred Waring Tv Show*, CBS TV, New York
GEORGE M. BENSON, Dir. Sales & Research, Tv Workshop, Ford Foundation, New York
RALPH S. BING, Ralph Bing Co., Cleveland
JAMES M. BOERST, Publisher, Executives Radio-Tv Service, Larchmont, N.Y.
WM. J. BREWER, Radio & Tv Dir., R. J. Potts, Calkins & Holden, Kansas City
FRANK BURKE, Editor, *Radio & Tv Daily*, New York
EDDIE DAVID, Prod.-Dir., Ziv Tv Programs, Los Angeles
HARRY DIETER, Tv Mgr., Foote, Cone & Belding, Chicago
ORRIN E. DUNLAP JR., V.P., Radio Corp. of Amer., New York
HUDSON FAUSSETT, Dir., Armstrong Theatre, NBC TV, N.Y.
WM. D. FISHER, V.P., Gardner Advertising, St. Louis
DON FORBES, Mgr. Studio Programs, KLAC-TV, Los Angeles
MAURY FRINK, Pres., Frink Film Studios, Elkart
NORM GRANT, Scenic Dir., NBC TV, New York
KEITH GUNTHER, Prod.-Dir., KSD-TV, Kansas City
R. B. HANNA, Mgr., WRGB-TV, Schenectady
SHERMAN K. HEADLEY, Asst. Mgr., WCCO, Minneapolis
GEORGE HEINEMANN, Dir. Tv Prog., NBC TV, Chicago
BERNARD HOWARD, Academy Film Prod., Chicago
DOUG JOHNSON, Author, TV Writer, CBS TV, NBC TV, N.Y.
BILL LADISH, Prod.-Dir., WDAF-TV, Kansas City
ROBERT L. S. LEEDY, Asst. Adv. Mgr., Communications Prods. Div., Du Mont Labs, Clifton, N.J.
CHESTER MacCRACKEN, V.P. Radio-Tv, Doherty, Clifford, Steers & Shenfield, New York
DON McCLURE, Sales Mgr., Bonded Tv Film Service, New York
HARRY McMAHAN, V.P. Charge Radio-Tv Commercials, McCann-Erickson, New York
RAY MERCER, Ray Mercer Prodns., Hollywood
HOWARD NEUMANN, Tv Dir., Lowe Runkle, Oklahoma City
BERNARD F. OSBAHR, Editor, *Tele-Tech & Electrocin Industries*, New York
LEE RUWITCH, V.P. & Gen. Mgr., WTVJ, Miami
DR. DIK TWEDT, Research Supvr., Needham, Louis & Brorby, Chicago
WALTER WARE, Scheideler, Beck & Werner, New York
JACK WEBB, Tv Actor; Prod *Dragnet*, Mark VII Prodns., Hywd.
ADRIAN WEISS, Louis Weiss & Co., Los Angeles
BEULAH ZACHARY, Prod., *Kukla, Fran & Ollie*, NBC TV, Chi

If you don't know a "gobbo" from a "gobo," here's your chance to catch up on the language of tv

If you don't know a "gobbo" from a "gobo," this installment of SPONSOR's Tv Dictionary/Handbook is for you. These two commonly used words around a tv studio are among the words defined this issue.

Some of the other more colorful terms you'll find in these pages are "idiot sheet," "ike" and "in-betweeners." But you'll get more than a chuckle out of reading quickly through the definitions in the Dictionary/Handbook. You'll find yourself gaining new perspective about the many facets that make up television today.

Herbert True, advertising assistant professor at Notre Dame, is the compiler of the Dictionary/Handbook which appears exclusively in SPONSOR. True staked out his claim as television's Webster early, his first dictionaries having appeared in SPONSOR in 1950 and 1951. The newly revised and greatly enlarged 1954 dictionary remains today the industry's only full-length lexicon.

True told SPONSOR he was greatly indebted to the busy executives in the industry who helped him in gathering words and checking facts. The names of his 37 industry contributors and consultants appear in the box at left.

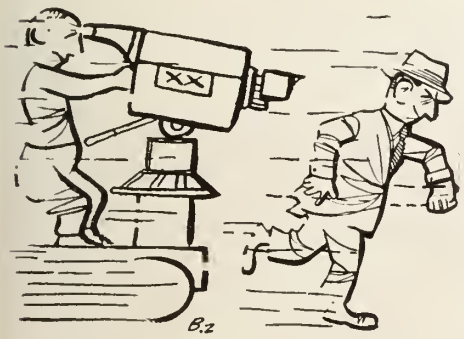
True's own background was very advantageous in preparing the Dictionary/Handbook. He was an agency radio-tv executive before joining the Notre Dame faculty. The complete Dictionary/Handbook will appear in SPONSOR in installments and will then be published in book form for convenience as a reference.

• *Readers who wish to reserve copies of the Tv Dictionary/Handbook for Sponsors can write to* SPONSOR *Services Inc., 10 E. 49th St., New York 17, N. Y.*

F *(Continued)*

FOLLOW FOCUS The process of keeping the object in focus as the camera is moving towards, away from or parallel to it. For example, the camera may follow an actor as he crosses the set keeping him in focus all the while.

FOLLOWING SHOT Scene where the camera moves behind moving actor.



FOOTAGE A term to indicate the length in feet of a piece of film. Each reel of 35 mm film contains 1,000 feet. A reel of 16 mm. film contains 400 feet. The average running time of a reel of film is 10 minutes. Sound speed 16 mm. film runs five seconds for every three feet. (See Film Information.)

FORMAT General physical style or makeup of a television script; describes the opening and closing pattern a certain show will follow.

FRAME A motion picture term meaning one complete picture. The individual picture on a strip of film. To form the illusion of movement, each frame passes in rapid movement through a projector. With 35 mm film, 30 frames a second are shown on the screen; with 16 mm film, 24 frames a second. With silent 16 mm film 16 frames a second were projected thus differentiating between silent speed (16 frames) and sound speed (24 frames). Generally speaking both silent and sound film are taken today at 24 frames a second.

Frame lines: Horizontal diving bands between frames of film.

In Frame: So framed that the frame lines do not trespass on the image area.

Out of frame: So framed that the frame lines trespass on the image area.

To frame: Adjusting certain film mechanisms like the projector so the frames of film coincide with an aperture plate. Where this is not done, the frame lines will appear in the image area and the image will be out of frame. (See Film Information.)

FRAMING Making the frames of film coincide with an aperture plate.

FREE PERSPECTIVE A design technique to provide a feeling of depth or distance. Lines on scenery or especially a backdrop which by falsely converging or converging much more rapidly than normal adds to an illusion of depth.

FREE RESPONSE Research technique used by Schwerin Research Corp. and others to measure the effectiveness of a tv commercial. Much like the recall tests used in measuring newspaper ads.

FREEZE Actor who shows temporary paralysis of tongue or movements. Scene is held stationary on the screen for a period of time in slides.

FREQUENCY The number of times each second that something appears. Tv waves, being 30 to 3,000 megacycles, change millions of times per second.

FOCUS The point where the rays of light passing through a lens meet and form an image. In tv, focus is accomplished electrically within the camera as well as with the lens which is in front of the camera tube.

FOOTAGE A term to indicate the length in feet of a piece of film. Each reel of 35 mm film contains 1,000 ft. A reel of 16 mm film contains 400 feet. The average running time of a reel of film is 10 minutes. Sound speed 16 mm film runs five seconds for every three feet.

G

GADGET BOX Box in which the cameraman stores things useful in working on his apparatus; i.e., tape and tools.

GAFFER The chief electrician on tv shows; one who understands the tv cameras and supervises the other electronic crews.

GAG A juke or comedy situation or device. "Gag show" is made up of a succession of jukes or alleged jokes.

GAIN The increase in volume of sound obtained in the amplifier from which the studio engineer adjusts the sound and video portions of a tv show.

GATE Camera slot behind the lens which masks the film as it passes through the gate while being exposed; projectors also have a gate.

GAUZE Linen or silk placed in front of the camera lens to soften hard lines and lighting in a picture.

GEN. LOCK System of interlocking sync-generators between remote and the television studio.

GET HOT (1) Ad-lib musical improvisation. The equivalent of "Jazz it up." (2) Direction to talent to start projecting—get into their parts.

GETAWAY An offstage means of descent from raised flooring areas within a set. Also a passageway behind set.

GHOST Unwanted image appearing in television picture usually as a result of signal reflection.



GIMMICK (1) Particular quality, planned characteristic or quirk which sets off a commercial or program from others that resemble it. (2) Any device or "angle" used as an attraction for attention.

GIVE Order to actors to become more a part of their character, to get into their parts and act more convincingly.

GIZMO Generic term. In tv something for which a more technical definition is lacking or else has been forgotten altogether by the speaker.

GLASS SHOT Shot of action in a setting only part of which is constructed full size, the remainder usually painted or applied photographically in miniature on a sheet of glass suspended a short distance in front of the camera in such a position that the miniature will appear to be in the same scale as, and to merge with, the more distant full-size set seen through the clear part of the glass. Gives correct effect of depth and perspective.

GOBBO Screen made of sound absorbent material, placed in an extreme-

(Please turn to page 74)

Turn page for tips on best way to show your product on tv

A series of special sections is included in the Dictionary/Handbook. These special sections include: a set of tips for the best way to show various products on the air (next page); a breakdown of the SAG scale; a description of wipes used in television; a section on special color terminology; a description of tv's sign language.

TV SPECIAL EFFECTS BY PRODUCTS

SPONSOR

A special section of SPONSOR'S *Tv Dictionary/Handbook*

Automobiles

Demonstration if possible. Camera level is best when the car is shot with the lens level with the hood; avoid closeups from straight ahead except for shots of features; simple backgrounds are better; plain drapes or backgrounds also flatter the car. Avoid shooting glassy finished cars; better effect is obtained by using light and medium colored cars. Stills or motion pictures can be effectively used when a car or part of a car cannot be brought into the studio; this is also good to show effects or power of the automobile.

Baked goods

Product identification is important; use the wrappers for catching eye. Use of the product and human voice increases the favorable response. Poor color response of the wrapper or product can be corrected by using photographs of the wrapper, or the use of dark cakes or pastries rather than white, which produces bad color effects. In the use of birthday cakes, smoking candles make good effect, add drama to scene.

Beauty aids

Sell the idea; demonstration is most effective. In using the hair, small soft lights will highlight it as will small amounts of brilliantine in the hair to create texture and natural highlights. In the face, a simple light is usually best. Lipstick should usually be used in the normal medium red shades, not deep red. When using the hands, use soft lights and medium colors for nail polish.

Beer

A pinch of bicarbonate of soda dropped in a glass of beer will help to produce foam; light should come from the side and from behind. Sometimes using ink or other colors to highlight the label will help it to photograph better and add contrast between label and bottle.



Clothing

On fine fabrics and textures, it is best to take extreme closeups in a wide angle lens. Rough materials look best when cross lit with incandescent light. Clothing must be well lit from the front and the rear; it must have a sharp outline or shape to show up well. Trial and error can determine if a light or dark background is best in connection with a specific scene.

Dairy products

The normal colors of milk and cream do not contrast enough to show the difference. To show up this difference, add a bit of tumeric to the milk, and put the cream back into the bottle. Cheese and butter will also improve in looks if a little tumeric is added. Butter looks better when mixed with some of the coloring that is used in oleomargarine. If it takes too long to whip cream on the air, add a few drops of lemon juice. Use of the milkman in a commercial is a good way to add the human touch and setting to the commercial.

Drugs

The use of a revolving drum and a human voice at the same time produce a fine effect for small items and written material. When you wish to show large items, a counter display is good. A druggist shown in the picture also makes an excellent salesman. It is wise to tint the druggist's coat for the best effect.

Florists

The use of slides to show pictures of floral displays and an announcer using the "reasons why you should send flowers" have proved very effective. A faint spray of ink will tint the flowers and give them a three-dimensional appearance if real flowers are used. Always use small displays of flowers; they should be shown in simple closeups with simple backgrounds. Whenever possible use a background that suggests the atmosphere in which the flowers are used, such as a living room.



Furniture

Wood looks best under a diffused light; a frosted light will produce clear pictures of the wood. Leather and table tops should be sprayed with wax to kill unwanted luster; don't rub. Mirrors and shiny metals will look best if sprayed with a solution of epsom salts and stale beer (two to one). Blacks and whites cause poor definition and should be avoided where possible. Summer furniture can be televised, and white pieces should be sprayed with a light water color solution to reduce the reflected light. Lamps should be lit with a bulb no stronger than 15 watts; a frosted bulb will reduce reflection. Rugs and carpets should be cross-lit and taken in closeup shots to show texture of material.

Furs

The use of live models has proved excellent. Careful lighting is needed, back lighting will emphasize line and back and side lighting can be combined to show texture.

Groceries

Coffee and tea look best when televised very weak; a piece of dry ice in the bottom will help keep the coffee steaming. Fruits should be so arranged that the colors which contrast on the gray scale are next to each other. Fruits with smooth skins should be shot close up and not waxed but lightly polished with a dry cloth. Meats look better when the lean parts are painted lightly with



grape juice. Soaps and detergents look best when in the foam or suds form. This can be done by using soap, hot water and dry ice. Dishes in a pan also create a realistic picture. Vegetables should be treated in the same manner as fruit. Spraying them with water improves the highlights. These should not be displayed in great abundance and should be shot close up for best results and to achieve greater definition.

Jewelry

It is always best to have the jewelry worn or modeled if possible. If this is done, particular attention should be given to the wardrobe and personal appearance. Stones look best against a light gray material; diamonds look best against black. White backgrounds should be avoided. Material in the background should be smooth and plain without being bunched. There should be nothing to distract from the item in the picture. Pearls will look best as will metals if there is black in the picture.

Paper products

Paper towels will show best if some color is added to the water so that it can be seen how fast the paper absorbs water. Coloring will add contrast to water.

Real estate

Pictures or models of individual pieces of property will help enhance the value of the property. Photographs, motion pictures will also give good effects. The use of electric signs will produce an original effect when commercial property is being displayed on the screen.

Refrigerators

It is best to treat stark white surfaces with yellow shellac and spray wax on the chromium so that it will photograph without too much unwanted reflection. Ice trays provide an article in which everyone is interested; demonstration here will add life to the commercial. Showing the way the shelves are arranged and how they can accommodate many objects is also a good selling and demonstrating point: opening, closing drawers adds interest.

Shoes

Shoes look best when displayed on nice looking feet and standing on a hard surface. Black pumps next to a blonde table, or on linoleum or glass also make for good results. The use of moving displays such as turntables will add movement and create interest in an otherwise static display. The camera angle should be at a level just slightly above the sole of the shoe; 90 mm lens is good for this shot. Shots from a toe-on position will create an unflattering effect, elongating the foot.

Silverware

Use dark backgrounds for silverware; smooth surfaces cause flares; rough material emphasizes texture contrast in your picture and emphasizes silver highlights.

Stoves

Stoves should be painted with clear shellac mixed with canary-yellow pigment for good photography. Chromium should be sprayed with clear liqnid wax to kill trouble-



some glare. It is good sales psychology to display stoves with food cooking. Dry ice can help stimulate the boiling or cooking effect. adds realism to scene.

Television sets

The appeal of (1) picture quality and size, (2) ease of tuning and (3) attractiveness are most effective in good commercials. Showing pictures on the set is most effective. This can be done with a slide and back lighting. Animated silhouettes are also very effective. The same treatment should be given to the cabinet as for furniture to obtain the best view of the wood texture. Draperies of rough soft cloth provide a nice background.

Wines

Red wines look best when lighted from close behind with a frosted incandescent light. Fairly light backgrounds are usually best. White wines do not need close back lighting, but a frosted incandescent spot from above and one to one side will fill the bill in most cases. Backgrounds can be either dark or light for light wines. If labels don't register, photostatic copies made under controlled conditions will work nicely in their place.

Spot radio's creative salesmen

Selling is based more and more on hard digging for specific marketing facts. Here are four examples of how radio reps are selling today

The hero of *Death of a Salesman* kept saying that selling is only a matter of "a smile and a shoeshine."

There's no field where this theory is further from the actual facts than spot radio.

Spot radio's selling today has become increasingly a matter of digging deep for facts, not only about radio but about client marketing problems and competitive media as well.

Several factors have brought the creative approach to the fore.

- Maintaining the level of spot radio spending—and increasing it—requires hard competition against other media. It's a matter of selling to get radio's share of the budget as well as selling one station against another.
- Years of development of the radio representative system have brought more maturity into selling.

Of course everyday sales activity doesn't involve use of full-dress presentations and reams of statistics. It's when one or the other or the reps puts together a special presentation that you can see the trend shape up.

To show you how creative spot radio salesmanship works today SPONSOR has chosen four presentations—each typical of a certain approach.

One, by Free & Peters, is a pitch for the medium itself. This presentation carefully suggests a concrete, new and merchandisable way for advertisers to use spot radio.

The second, by CBS Radio Spot Sales, is based on the rep's research

Selling an idea: the use of a musical commercial which can be varied with the audience

Free & Peters presentation soon to make rounds of admen is example of creative selling in which an idea is being sold. F&P suggests clients use spot radio campaign built around a memorable musical trademark. This musical motif can be varied with time of day message is played and type of audience reached. Accompanying presentation, F&P has tape-recorded examples of musical campaigns using this approach. Among them: Atlantic Refining, Carling's beer, Camay. Shown going over new presentation below are: Jones Scovern, sales manager, pointing at symbols which represent the varying musical themes. Standing by tape recorder is Frank Woodruff, research and promotion director. Seated (l. to r.): Bob Somerville, John Francis, Don Frost, Dan Schmidt, Jack Thompson and Bill Morrison, manager of F&P's new business department



into a particular client's business (Lincoln-Mercury). It starts with an analysis of the client's market problems and then shows how radio fits into the advertiser's aims.

The third, by Edward Petry and Co., tells the advertiser how he can reach a specialized audience, namely farmers, via spot radio.

The fourth, by NBC Spot Sales, starts with a particular program availability and shows how this availability would fulfill a specific advertising aim of the client to whom the presentation was made.

Free & Peters: This presentation, in the process of being completed at SPONSOR'S presstime, is aimed at selling spot radio as a merchandisable hard-sell advertising vehicle. It is actually aimed primarily toward a/e, copywriters and others on the campaign planning level.

Here's the idea Frank Woodruff, Free & Peters' research and promotion director, is getting across:

1. Spot radio is the only medium through which you can reach your audience, *individually* or in the family, all day from morning to night with a message that is completely keyed to their activity at the time.

2. Spot radio can be a highly merchandisable vehicle if you build a trademark in the form of a recognizable musical theme. You can then vary this theme according to the particular commercial message that you want to dramatize throughout the day or evening.

He cites instances of national advertisers who have used their musical themes in that manner. Example: Camay. And he gives tips on how this national musical trademark can be varied to suit the theme of each commercial message throughout the day.

"The changes in commercial copy can be handled in the music by introducing a different tempo or treatment for different messages, but retaining the 'over-all' company identification," Woodruff advises. (He's a former adman himself, having come over to F&P after having been an account executive.)

The major point of the presentation is that an advertiser should consider his spot radio advertising as an overall, highly merchandisable campaign rather than a series of disconnected announcements.

The several variations of his musical theme from his announcements can be recorded, for example, and sent to the dealers as a promotion of goodwill among them. These records can be played at sales meetings and distributor conventions to give salesmen and distributors a feeling of the national advertising effort the company is making. They can also be used for direct consumer merchandising by having

(*Please turn to page* 123)

Expanding a schedule: the use of marketing data to show spot radio effectiveness vs. newspaper

CBS Radio spot sales wanted to show Mercury and its agency, Kenyon & Eckhardt, how effective spot radio had been in New York market where it was used heavily. Presentation was made drawing on sales figures for Mercury in New York as compared with two markets where radio was not used heavily. Figures showed that in heavy car-buying month of April New York market showed much higher gain over previous year than other two markets. And New York is not as good a market for company as markets it was compared with. Shown with presentation below are: Henry R. Flynn, general sales manager, CBS Radio Spot Sales, New York; John Akerman, account executive, New York; Bert S. West, general sales manager, KNX and Columbia Pacific, Los Angeles; Sherril W. Taylor, sales promotion manager, CBS Radio Spot Sales



NEW AND UPCOMING TV STATIONS

I. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	REP
DURHAM, N. C.	WTVD	11	2 Sept.	316	1,000	NBC	1	NFA	Durham Bestg. Enterprises, Inc. Harmon L. Duncan, pres. & gen. mgr. J. Floyd Fletcher, v.p.-sec. Ernie Greup, pgm. mgr. Mike Thompson, com. mgr. Henry Cronin, chief engineer	Headley-Ree
FARGO, N. D.	See Valley City, N. D.									
MARINETTE, Wis.	WMBV-TV	11	12 Sept.	105	450	NBC	1	NFA	M & M Bestg. Co. William E. Kalker, pres. Joseph D. Mackin, sec.-tres. & gen. mgr. William R. Walker, station mgr. Pat Kehoe, film dir. Allster Alexander, chief engineer	Clark
STOCKTON, Calif.	KOVR	13	6 Sept.	144	3,172		2	112 vhf	Television Diablo Inc. H. L. Hoffman, pres. Orrin H. Brown, v.p. J. A. McCullough, v.p. W. W. Eitel, v.p.	Blair
TRAVERSE CITY, Mich.	WPBN-TV	7	7 Aug.	51	760	NBC	1	NFA	Midwestern Bestg. Co. Les Biederman, pres. & gen. mgr. William H. Kiker, v.p. & chief engineer Drew McClay, sec.-treas. R. E. Detwiler, com. mgr.	Holman
VALLEY CITY, N. D.	KXJB-TV	4	1 Aug.	100	1,090	CBS, DuM	2[2]	42 vhf	North Dakota Bestg. Co. John W. Boler, pres. & gen. mgr. William L. Hurley, sls. mgr. Hal Kennedy, pgm. mgr. Arvid Johnson, prod. mgr. Robert Ridgeway, chief engineer	Weed Tv

II. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	RADIO REP
BEAUMONT, Tex.	KFDM-TV	6	4 Aug.		100	537	1	28 uhf	Beaumont Bestg. Corp. D. A. Cannan, pres. C. B. Locke, exec. v.p.	Free & Peters
COLUMBUS, Miss.	WCBI-TV	4	28 July	Spring '55	5	390	0	NFA	Birney Imes Jr., permitee & pres.	McGillvra
NOTRE DAME, Ind.		46	12 Aug.		164	500	1[3]	111 uhf	Michiana Telecasting Corp. (U. of Notre Dame) Rev. Theodore H. Hesburg, pres. Rev. Edmund P. Joyce, sec.-tres.	
PORTLAND, Ore.	KLOR	12	28 July		316	1,015	2	182 vhf	Oregon Television Inc. Henry A. White, pres. S. E. Thompson, v.p. R. L. Sabin, sec.	Hollingbery
SCOTTSBLUFF, Neb.		10	18 Aug. 54		12	620	0	NFA	Frontier Bestg. Co. Robert S. McCraken, pres.	
SOUTH BEND, Ind.	See Notre Dame, Ind.									
TAMPA, Fla.	WFLA-TV	8	4 Aug.	Feb. '55	316	1,035	0	NFA	Tribune Co. D. T. Bryan, chmn bd. John C. Council, pres.-tres.	Blair Tv

BOX SCORE

U. S. stations on air, incl Honolulu and Alaska (27 Aug. '54	**390**	*Post-freeze c.p.'s granted (excluding 32 educational grants:*	
Markets covered	**210**	*27 Aug. '54)*	**561**[1]
		Grantees on air	**281**
		Tv homes in U. S. (1 July '54)	**30,717,000**§
		U.S. homes with tv sets (1 July '54)	**65%**§

*Both new c.p.s and stations going on the air listed here are those which occurred between 7 Aug. and 27 Aug. or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Effective radiated power. Aural power usually is one half the visual power. ***Antenna height above average terrain (not above ground). †Information on the number of sets in markets where not designated as being from NBC Research consists of estimates from the stations or reps and must be deemed approximate. §Data from NBC Research and Planning. Percentages based on homes with sets and homes in tv coverage areas are considered approximate. ‡In most cases the representative of a radio station which is granted a c.p. also represents the new tv operation. Since at press it is generally too early to confirm tv representatives of most grantees, SPONSOR lists reps of the radio stations in this column (when a radio station has been given the tv gr NFA: No figures available at presstime on sets in market.

[1]This number includes grants to permitees who have since surrendered their c.p.'s or who had them voided by FCC.
[2]Includes station in Fargo, N. D.
[3]Includes South Bend, Ind.



THE NEW KEN MURRAY SHOW...

Where were you?

...great heroes
...world personalities
...famous events
...daring exploits
...world shaking decisions
...unbelieveable records

SEE . . . the man described by General Pershing as the greatest hero of World War I.

SEE . . . the woman who brought greater glory to America by her exploits in 1927 . . . and nearly lost her life in the effort.

SEE . . . the man who made world headlines **twice** in one day . . . the day that Adolph Hitler refused to shake his hand.







This new exciting program, produced by Ken Murray is filled with drama, comedy, suspense, music, variety and the great events which set apart a special day in our history as belonging particularly to one man or one woman. The day they added one more document to American history in our century. The day that they were the talk of the world.

The most amazing list of great personalities ever put on television in one series . . . . . brought to you directly from their present homes throughout America.

26 HALF-HOURS... AVAILABLE NOW... for local and regional sponsorship. . . . for those sponsors and stations who want something NEW . . . REFRESHING . . . DIFFERENT . . . Call your nearest UTP office and screen Ken Murray's new television series . . . **WHERE WERE YOU?**

WHERE WERE YOU?
produced by
Ken Murray
for Bing Crosby
Enterprises, Inc.

Distributed By
United Television Programs, Inc.

home office
HOLLYWOOD
650 NORTH BRONSON
HO 9-8321

NEW YORK
444 MADISON AVENUE
PL 3-4620

CHICAGO
360 NORTH MICHIGAN
CE 6-0041

SPONSOR-TELEPULSE ratings of top s

Chart covers half-hour syndicated film pr

Top 10 shows in 10 or more markets
Period 6-12 July 1954

Rank now	Past* rank	TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average rating	7-STATION MARKETS N.Y.	7-STATION MARKETS L.A.	4-STATION MARKETS Boston	Chi.	Mpls.	S. Fran.	Seattle	St. L.	Wash.	3-STATION MAR Atlanta	Balt.	Cinc
1	1	***I Led Three Lives,*** Ziv (D)	**23.1**	9.7 wnbt 10:30pm	10.2 kttv 8:30pm	15.3 wnac-tv 7:00pm	15.5 wgn-tv 9:30pm	20.3 kstp-tv 8:30pm	17.5 kron-tv 10:30pm	10.5 kint-tv 9:30pm	33.5 ksd-tv 10:00pm	10.0 wnbw 10:30pm		14.3 wbal-tv 10:30pm	20.0 wlw- 7:30p
2	5	***Mr. District Attorney,*** Ziv (A)	**18.6**	8.0 wcbs-tv 7:00pm	11.0 knxt 7:00pm	18.5 wnac-tv 10:30pm	15.5 wbkb 9:30pm	18.0 kstp-tv 9:30pm	12.3 kron-tv 7:00pm	17.0 king-tv 9:00pm	25.5 ksd-tv 7:00pm	7.2 wmal-tv 10:30pm	13.3 wsb-tv 7:00pm	24.0 wbal-tv 10:30pm	17. wlw- 9:30p
3	3	***Badge 714,*** NBC Film (D)	**18.1**		20.4 kttv 7:30pm	15.5 wnac-tv 6:00pm	15.7 wgn-tv 8:00pm	20.3 kstp-tv 8:30pm	26.3 kplx 9:00pm	20.8 king-tv 9:30pm		16.5 wnbw 7:00pm	15.2 wlw-a 8:30pm	10.3 wbal-tv 10:30pm	12. wlw 9:30p
1	2	***Favorite Story,*** Ziv (D)	**17.4**	9.4 wnbt 10:30pm	11.2 kttv 8:00pm	15.0 wnac-tv 6:30pm	17.5 wnbq 9:30pm	22.0 wcco-tv 9:00pm	11.8 kron-tv 7:00pm	19.3 king-tv 8:00pm		8.0 wton-tv 10:30pm	12.5 waga-tv 10:00pm		10. wlw 8:
5	9	***Liberace,*** Guild Films (Mu.)	**16.2**	5.8 wplx 7:30pm	9.4 kcop 7:30pm		14.4 wgn-tv 9:30pm	22.0 wcco-tv 8:30pm	21.5 kplx 9:30pm		25.5 ksd-tv 9.30pm	9.5 wtop-tv 7:00pm	5.3 wlw-a 7:00pm	13.8 wbal-tv 10:30pm	13. wkrc 10 11
6	9	***City Detective,*** MCA, Revue Prod. (D)	**15.6**		9.4 knxt 10:30pm	19.3 whz-tv 10:30pm	4.4 wbkb 8:30pm	21.0 wcco-tv 9:00pm		19.0 king-tv 8:30pm				7.3 wmar-tv 11:00pm	15. wkrc 8
7		***Foreign Intrigue,*** JWT, Shel. Reynolds (A)	**15.5**	12.2 wnbt 10:30pm	8.9 knbb 10:00pm	16.5 whz-tv 10:30pm	5.7 wgn-tv 7:30pm	17.3 kstp-tv 8:30pm	7.8 kgo-tv 8:00pm	18.3 king tv 8:30pm		13.2 wnbw 10:30pm			
8	6	***Kit Carson,*** MCA, Revue Prod. (W)	**15.3**		11.5 kabc-tv 7:30pm	12.8 wnac-tv 6:00pm			14.8 kron-tv 4:00pm	17.5 king-tv 6:00pm	25.3 ksd-tv 2:30pm		10.8 wlw-a 5:00pm	7.0 wmar-tv 6:00pm	
9	6	***Cisco Kid,*** Ziv (W)	**15.1**	8.7 wnbt 6:00pm	10.2 kabc-tv 7:00pm	13.3 wnac-tv 6:30pm	6.2 wbkb 5:00pm	12.8 wcco-tv 4:30pm	20.8 kron-tv 7:00pm	16.8 komo-tv 7:00pm		10.4 wnbw 8:00pm	18.2 waga-tv 7:00pm	9.3 wbal-tv 7:00pm	16 wcp 5
10		***Racket Squad,*** ABC Film, Showcase (D)	**14.7**	5.7 wabc-tv 10:30pm	7.9 kabc-tv 10:00pm			21.3 wcco-tv 10:00pm	16.8 kgo-tv 9:30pm	25.3 king-tv 9:00pm		7.7 wmal-tv 10:00pm	18.3 wsb-tv 10:00pm		
10		***Superman,*** Flamingo, R. Maxwell (K)	**14.7**	11.2 wcbt 6:00pm	8.5 kttv 8:30pm	1.0 wjar-tv 6:00pm	8.5 wbkb 5.00pm	8.7 wcco-tv 5:00pm	15.8 kgo-tv 6:30pm	17.5 king-tv 6:00pm	25.8 ksd-tv 5:30pm	8.2 wnbw 7:00pm	15.5 wsb-tv 7:00pm	11.3 wbal-tv 7:00pm	7 wk 5:3

Top 10 shows in 4 to 9 markets

Rank now	Past* rank		Average rating	7-STATION MARKETS N.Y.	7-STATION MARKETS L.A.	4-STATION MARKETS Boston	Chi.	Mpls.	S. Fran.	Seattle	St. L.	Wash.	3-STATION MAR Atlanta	Balt.	Cinc
1	2	***Inner Sanctum,*** NBC Film (D)	**18.0**		7.7 kttv 9:00pm		15.4 wnbq 10:00pm	10.3 wtcn-tv 10:00pm	17.8 kron-tv 10:30pm						
2		***Lone Wolf,*** UTP, Gross-Krasne (D)	**16.0**		9.4 kttv 8:00pm		4.9 wgn-tv 9:00pm		19.3 kron-tv 8:30pm		19.3 ksd-tv 10:00pm		9.0 wsb tv 10:30pm		
3	3	***Heart of the City,*** UTP, Gross-Krasne (D)	**15.6**	2.0 wabd 8:00pm	10.2 kttv 10:00pm			10.8 wcco-tv 6:30pm	15.0 ksan-tv 10:30pm						15 wk
4	1	***Famous Playhouse,*** MCA, Revue Prod. (D)	**15.3**									5.9 wtop-tv 6:30pm	13.3 waga tv 10:00pm	4.8 wmar tv 11 15pm	
5		***Jeffrey Jones,*** CBS Film, L. Parsons (D)	**14.6**	2.7 wabc-tv 6:30pm											
6	5	***Counterpoint,*** UTP, Bing Crosby (D)	**12.6**				4.2 wbkb 10:30pm		24.0 kron-tv 10:00pm	0.5 komo tv 10:30pm	1.8 kstm-tv 8:00pm		9.3 wsb-tv 10:30pm		
7		***Colonel March,*** Official Films, Panda Prod. (D)	**11.9**	3.2 wabc-tv 10:00pm			6.9 wbkb 9:30pm		15.0 kron-tv 10:00pm	14.0 king-tv 9:30pm	2.0 kstm-tv 7:00pm				
8	8	***Amos 'n' Andy,*** CBS Film (C)	**11.8**	4.5 wcbs-tv 2:30pm	14.5 knxt 8:00pm				17.3 kplx 7:30pm	19.8 komo-tv 7:30pm	5.3 wtvl 7.00pm	7.2 wtop-tv 7:00pm			
8		***Gene Autry.*** CBS Film (W)	**11.8**		7.4 knxt 5:30pm		13.4 wbbm tv 5:30pm			13.8 king-tv 6:00pm		7.7 wtop tv 7:00pm			
10		***Orient Express.*** NTA, John Nasht (D)	**11.1**					12.3 kstp-tv 9:30pm	3.3 kgo-tv 8:00pm						

Show type symbols (A) adventure; (C) comedy, (D) drama, (K) kid show, (Mu) musical; (W) Western. Films listed are syndicated, half hour length telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this market 6-12 July. While network shows are fairly stable from one month to another in the markets in which they are shown, t is much lesser extent with syndicated shows. This should be borne in mind when a trends from one month to another in this chart. *Refers to last month's chart. was not rated at all in last chart or was in other than top 10. Classification

m shows

lly made for tv

TAON MARKETS			2-STATION MARKETS				
Detroit	Milw'kee	Phila.	Birm.	Buffalo	Charlotte	Dayton	New O.
2.0	36.5		27.5	47.5	47.0	18.8	44.5
wj-tv 9:30pm	wtmj-tv 8:30pm		wabt 8:30pm	wben-tv 9:30pm	wbtv 9:00pm	whio-tv 8:00pm	wdsu-tv 9:00pm
13	28.8	8.5			36.8	26.0	36.0
wj-tv 9:30pm	wtmj-tv 9:30pm	wptz 10:30pm			wbtv 7:00pm	wlw-d 9:30pm	wdsu-tv 7:00pm
23	11.0	10.4	25.3		45.5	16.3	
wj-tv 10:30pm	wcan-tv 9:30pm	wcau-tv 7:00pm	wbrc-tv 9:00pm		wbtv 9:00pm	wlw-d 9:30pm	
18					40.3	7.3	48.3
wj-tv 7:30pm					wbtv 9:30pm	wlw-d 6:00pm	wdsu-tv 9:30pm
18			20.5	6.8			43.5
wj-tv 7:30pm			wabt 8:00pm	wbuf-tv 10:30pm			wdsu-tv 9:30pm
25						13.3	
wj-tv 7:30pm						wlw-d 8:30pm	
15		11.2	25.0	7.0			43.8
wj-tv 7:30pm		wcau-tv 7:00pm	wbrc-tv 8:30pm	wbuf-tv 8:00pm			wdsu-tv 9:30pm
13		10.2	19.8		29.8	13.8	
wj-tv 10:30pm		wptz 6:30pm	wabt 6:00pm		wbtv 5:30pm	wlw-d 5:00pm	
15	26.5	12.2		32.0	14.3		
wj-tv 7:30pm	wtmj-tv 4:30pm	wcau-tv 7:00pm		wben-tv 7:00pm	wbtv 10:00am		
13	22.8	6.0					
wj-tv 7:30pm	wtmj-tv 10:00pm	wfil-tv 11:15pm					
10	21.0	12.9	10.3	34.5	30.0	7.5	23.8
wj-tv 7:30pm	wtmj-tv 4:00pm	wcau-tv 7:00pm	wabt 6:00pm	wben-tv 7:00pm	wbtv 5:30pm	wlw-d 6:00pm	wdsu-tv 5:00pm
	11.0						46.0
	wcan-tv 7:30pm						wdsu-tv 9:30pm
							40.0
							wdsu-tv 10:30pm
							40.5
							wdsu-tv 10:00pm
17			10.8		10.3		44.5
wj-tv 10:30pm			wabt 6:30pm		wbtv 1:00pm		wdsu-tv 8:30pm
	13.0	8.7					34.0
	wcan-tv 9:30pm	wcau-tv 6:00pm					wdsu-tv 6:30pm
							35.5
							wdsu-tv 10:00pm
13							28.5
wj-tv 7:30pm							wdsu-tv 6:00pm
13							
wj-tv 10:00pm							
		5.9	22.3				
		wcau-tv 5:30pm	wabt 9:00pm				
	11.0		19.0				
	wcan-tv 9:30pm		wabt 8:30pm				

market is Pulse's own. Pulse determines number by measur-
ons are actually received by homes in the metropolitan
market even though station itself may be outside metro-



the adventures of
ELLERY QUEEN
starring
HUGH MARLOWE

tpa sales builder

Another winner!

from the portfolio of TPA *Sales Builders*

No mystery about the success of this one. Here's a brand new series, that boasts an unbroken record of success in every major medium. Ellery Queen is a fictional detective who is very real to tens of millions of fans. And Hugh Marlowe, star of stage ("Voice of the Turtle") and screen ("Twelve O'Clock High" and many others) brings him to vivid life in each episode.

With scripts (which avoid sadism and brutality) supervised by Ellery Queen, with production on the level of the highest quality dramatic offerings, the show has won instantaneous acceptance by local and regional advertisers throughout the country, as well as by stations which bought the property to make sure it was on their air. All of them are profiting from the audience-building tie-in with the American Weekly.

If you're interested in a series where you *know* how you're going to come out, ELLERY QUEEN is your dish.

For availabilities on this proved winner, contact your nearest TPA office.

tpa

Television Programs of America, Inc.

New York: 477 Madison Avenue
Chicago: 2710 West Summerdale Avenue
Hollywood: 6253 Hollywood Boulevard

DEPARTMENT STORE

SPONSOR: Strouss-Hirshberg AGENCY: Direct

CAPSULE CASE HISTORY: *After using WKBN-TV for tv announcements promoting a semi-annual Remnant Day sale, this department store—one of Youngstown's leaders—reported total sales had reached an all-time high for any comparable period. Schedule called for 20 announcements at a total cost of $800. Store officials said, "There's no question about the impact of WKBN-TV. . . . During this last sale crowds were so tremendous it was difficult to get in and out of the store. . . ." The store increased its tv budget, reduced its newspaper schedule.*

WKBN-TV, Youngstown, Ohio PROGRAM: Announcements

TV results

LUMBER COMPANY

SPONSOR: Abrahamson Lumber Co. AGENCY: Direct

CAPSULE CASE HISTORY: *Since KKTV went on the air in December 1952 this firm has sponsored three weather shows. Last fall Abrahamson's promoted garages and carports with FHA Title 1 financing. Response was so great that for the next two weeks the company bought every available weather show on the station. When the campaign ended Abrahamson's had sold $26,500 in garages and carports—and it's still getting inquiries. The campaign cost $400. Live commercials with a cartoon panoramic strip were used for the weather shows.*

KKTV, Colorado Springs PROGRAM: KKTV Weather

COMIC BOOKS

SPONSOR: Richfield Oil Co. AGENCY: Hixon-Jorgenson

CAPSULE CASE HISTORY: *The sponsor had distributed special giveaway comic books to its gas stations in the Portland area. But the books weren't moving so Richfield bought participations in KPTV's* Toymaker *show (4:30-5:00 p.m., weekdays). After five announcements 20,000 books had been given away. An additional 5,000 were shipped in from another town and they were gone almost immediately. Still another 5,000 were shipped in; again, they lasted only a short while. In less than two weeks 30,000 books were given away. Tv cost: $600.*

KPTV, Portland PROGRAM: The Toymaker

AIR CONDITIONERS

SPONSOR: Air Temperature, Inc. AGENCY: Direct

CAPSULE CASE HISTORY: *Air Temperature, Inc., of Yuma now sells 'em by the carload lot. The product is Chrysler Airtemp residential air conditioners which cost from $1,400 to $1,600 apiece. And sale of a carload lot is directly attributed to three weekly half-hour film dramas bought in June for $150 each. There were 33 units sold in the area in June—of which this sponsor sold half. During July and August he continued to outsell all other dealers two to one. Total cost of the campaign was $1,500. Television was the only medium used.*

KIVA, Yuma PROGRAM: Favorite Story

TOMBSTONES

SPONSOR: Curry Monument Co. AGENCY: Direct

CAPSULE CASE HISTORY: *This sponsor, who makes tombstones, uses one 20-second announcement every Saturday night on WROM-TV's* Saturday Jamboree *—and his gross sales have doubled since the schedule began in mid-April. Copy and pictures used are straight sell, forsaking the traditional sentimental approach, and stress beauty, craftsmanship and service. The sponsor offers free delivery service anywhere within the viewing area. Customers have bought monuments from as far as 90 miles away. The cost is $15 weekly.*

WROM-TV, Rome, Ga. PROGRAM: Saturday Jamboree

TIRES

SPONSOR: Fisk Tire Distributor AGENCY: Direct

CAPSULE CASE HISTORY: *In an effort to boost sales in what was considered a slow market, the local Fisk Tire distributor decided to test a local tv program. The program selected was* Tv Tune Shop, *seen nightly over WMFD-TV. Two one-minute participations were bought. They were run on consecutive nights and consisted of live demonstrations showing the advantages of Fisk Tires over other makes. Twenty-four sales of complete sets of tires resulted from the two participations—a healthy increase in business for only $70 invested.*

WMFD-TV, Wilmington, N. C. PROGRAM: Tv Tune Shop

SUPER MARKET

SPONSOR: Consumer's Warehouse Market AGENCY: Direct

CAPSULE CASE HISTORY: *In spring this sponsor scheduled a promotion to sell cake mix (at 33c a box) and evaporated milk (at 11c a can). Only one commercial—the middle one—of the sponsor's* Boston Blackie *show was used to plug the promotion. The next day more than 7,600 packages of cake mix and 8,000 cans of milk were sold—$3,400 in sales at a cost of $39.85 for the single commercial. The sponsor, as a result of this and other effective advertising, just renewed on the station for another year.*

KFSA-TV, Fort Smith, Ark. PROGRAM: Boston Blackie


KWK-TV
channel
4
CBS
ST. LOUIS, MISSOURI
100,000 WATTS • OVER 600,000 RECEIVERS
Represented Nationally by THE KATZ AGENCY, INC.
CBS
TELEVISION
NETWORK

BATON ROUGE

THE SOUTH'S

Fastest Growing Market!

the FIGURES

POPULATION

1940	88,415
1953	197,000

RETAIL SALES

1940	$ 20,251,000
1953	$184,356,000*

and the FACTS

CHEMICAL CENTER OF THE SOUTH • WORLD'S MOST COMPLETE OIL CENTER • AMERICA'S MOST BEAUTIFUL STATE CAPITOL • HOME OF LOUISIANA STATE UNIVERSITY • FARTHEST INLAND DEEP WATER PORT

Baton Rougeans are among the highest paid workers in the country—with the highest per capita income in Louisiana. To reach this rich petrochemical market, put your message on WAFB-TV. We have, since April 1953, given Baton Rouge entertainment from all 4 networks, as well as our own first-rate local shows. To have your sales message delivered to your potential customers in this area, contact:

Tom E. Gibbens
Vice Pres. & Gen. Mgr.

Adam J. Young, Jr., Inc.
National Representative

*East Baton Rouge Parish, Survey of Buying Power, 1954

WAFB-TV

CHANNEL 28
BATON ROUGE, LA.

AGENCY AD LIBS



(*Continued from page 8*)

It would be far better to devote your efforts and memos to the subject of *getting* accounts or the better handling of present ones."

The two young men coughed politely. They were still afraid the intruder had heard too much so they continued to listen.

"I don't want to sound like Pollyanna." Beauregard continued.

The young men brightened perceptibly. They thought he had said Polly Adler.

"However, I think you'll both be on a lot safer ground if you take the point of view that inept advertising men in the offices of advertisers are the direct result of inept agency service. In other words, the onus is on the agency to develop and educate the ad manager where this is called for. Their skill in teaching him the difference between good and bad advertising is just as important as their skill in preparing that advertising."

"Yessir," said the two men.

"I'm not through yet," said Beauregard. "Before you categorically state that clients are dopes it might be well to review what their objectives are—and see if, perhaps, yours are the same. Also, you might pause to wonder whether you really *are* a better judge of what a client's company should be saying.

"I've seen scores of fine looking ads and storyboards turned down with the simple comment—'This doesn't look like us!'

"A comment like that usually causes the junior account man and/or copywriters to froth at the mouth. But as you get along you find that one of the greatest services an ad manager can perform is to preserve, in the advertising he O.K.'s, the corporate personality—to make copy, layout, film technique or whatever reflect that personality rather than run counter to it and thus destroy it!"

"Very interesting," muttered Old Eli.

"This, mind you, is not a plea for stuffy advertising," said Beauregard. "It's just a tip that some folks may not be as knuckleheaded as you think. And now—goodbye and thanks for listening."

As Beauregard walked out, Crew Cut shook his head. "Wonder who that old goat was?" he asked.

"I dunno," replied his chum. "Maybe he works for the Four A's." Then they went back to their drinks. ★ ★ ★

T. V. story board

A column sponsored by one of the leading film producers in television

SARRA

NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET



"That's the beauty of Lux" is the theme of a new series of commercials by Sarra for "Lux Video Theatre." Close-ups of Hollywood stars, plus demonstrations of the actual Lux Beauty Treatment visually prove that Miss Average Girl can become Miss Glamour Girl. High style photography is used throughout this series produced for Lever Brothers Company through the J. Walter Thompson Company.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



A new series for a new product, Instant Pet Milk! Appetite appeal, economy are stressed by human interest, pep-in, and stop motion. Easy instant use is emphasized by live photography and an animated background of tiny snow flakes. Produced by Sarra for Gardner Advertising Company and their client, Pet Milk Company.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Warm family appeal is made realistic in a new commercial for the Crane Company. Crane Radiant Baseboard Heating is shown in attractive interior scenes stressing the fact that it blends with the general decoration and becomes part of the room. A free booklet offer ends the dignified sell. Produced by Sarra for the Crane Company through Leo Burnett Co., Inc.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Imaginative beginnings set the stage for Sarra's strikingly creative series of one-minute and 20-second TV commercials for Cook Paints. With each product being treated separately in every commercial, such delightful symbols as festive balloons and full rainbows graphically illustrate the colors in which Cook's Outside House Paints, Shadotone Enamel for Interiors and Scuff-Proof Floor Enamels are available. And interesting visual originality that insure high memory recall sells hard on points of product superiority. Created by Sarra for the Cook Paint & Varnish Company in collaboration with R. J. Potts-Calkins & Holden, Inc.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

round-up

10 timebuyer contest winners to get oranges by the crate

Ten New York agency timebuyers will be getting their Vitamin C next December when they each receive a crate of Florida oranges. The oranges were offered to the first 10 timebuyers who could correctly list the 15 cities in the world beginning with the letter "M" with a population of more than 500,000.

The contest, engineered by Robert S. Keller, Inc., sales promotion, was designed to focus attention on WMMB, *Melbourne*, Fla.

Of timebuyers in 104 agencies invited to enter the contest, 48—or 46.1% —sent in entries. More than 100 entries were received; 67% of them were correct. Most of the entries arrived too late to qualify as winners.

Entry forms were mailed out on a Monday. By Tuesday morning at 11:50 two correct lists had been received. First winners were Vic Seydel and Anne Burkholder of Anderson & Cairns, Inc. Other winners were Bill White, Jim Ducey, Joe Gavin and Charlie Helfrich of Cunningham & Walsh; Beth Black of Harry B. Cohen; Liz Thompson of Kiesewetter Associates; George Kern of Lennen & Newell, and Herbert Gruber of Cecil & Presbrey.

Obviously Melbourne is one of the 15 cities; others are Manila, Madras, Mukden, Montreal, Mexico City, Montevideo, Manchester, Moscow, Munich, Milan, Marseilles, Madrid, Minneapolis and Milwaukee.

The winners will receive their crates of oranges in December when the crop is at its best. ★ ★ ★



Tv commercial with nude model sells bathing soap

The picture above is from a television commercial. You're right—the model is taking a bath. (A fabric screen silhouettes her figure.)

"What's more," says the Allen B. Wrisley Co., which makes the soap the young lady is using, "the enchanting sight of a feminine beauty performing her bathing routine has been brought into the sanctity of the living room with as much taste and charm as a school marm directing choir in Sunday school."

Wrisley uses the commercial in its *Charm Salon* program on WGN-TV. ★ ★ ★

Traditional long-hair WQXR breaks out with jazz show

No longer will traditionally long-hair WQXR, New York, be known only for its classical and semi-classical musical programing. The station has started a jazz program, broadcast Monday evenings, 9:05-9:35, sponsored by Coca-Cola Bottling Co. of New York.

John S. Wilson, jazz critic of the *New York Times* and *High Fidelity* magazine and George Simon, editor of *Metronome*, will m.c. the program.

WQXR says that jazz is recognized as "characteristically American art form." Hence, it sees no violation of its previous program policies.

In Wilson's opinion, the one significant difference between jazz and WQXR's regularly scheduled classics is that jazz is a performer's music. ★ ★ ★

New tv rep to handle only smaller-market stations

First television station representative firm organized specifically to handle national sales representation for non-metropolitan tv stations swung into operation last week.

The new firm, Hoag-Blair Co., was formed by John Blair, president of Blair-Tv and John Blair & Co., and Robert Hoag, president and general manager of the new rep. Hoag was on the sales staff of CBS TV Spot Sales and was sales manager of KTSL (now KNXT), Los Angeles. For the past year he has been sales manager of KFMB-TV, San Diego.

First stations to be represented by Hoag-Blair include KBES-TV, Medford, Ore.; KFYR-TV, Bismarck, N.D.; KIDO-TV, Boise, Idaho, and KIEM-TV, Eureka, Cal. One unique feature of the new organization is a board of governors composed of station operators represented by Hoag-Blair. All station operators will elect a new board of governors each year.

"We have long recognized that there is a basic difference in the sales strategy necessary for effective representation of competitive stations in major markets and tv stations located outside of major markets. . . . A separation of responsibility between those who sell the major market stations and those who sell the smaller market stations will react to the advantage of both," Blair said, in announcing formation of the company.

In talking about the smaller market outlets, Hoag says, "It should not be difficult to prove to the national advertiser that many such stations are outstanding vehicles because they face less intense competition for audience from other tv stations, radio and other media than is the case with many major market stations." ★ ★ ★

N. Y. admen rise at dawn to breakfast on steak

Promise a tempting reward — and even 6:00 a.m. isn't too early to get New York advertising men (and women) out of bed.

The reward, in this case, was steak for breakfast. It was served up by the Old Homestead Restaurant in the heart of New York's old Chelsea district—the city's meat packing area. The gimmick was a restaurant broadcast of the *Bob & Ray Show*, wake-up program



3 Miss Steaks visit WINS' Bob & Ray program

aired daily from 5:30 to 9:00 a.m. over WINS, New York.

In addition to the steak, WINS arranged for the appearance of three Miss Steaks for Breakfast—Miss Rare, Miss Medium and Miss Well Done. In the picture above. the girls are (l. to r.) Eleanor Blunk (rare), a model; Mary Jane Doerr (medium), from the *Can Can* chorus line, and Romie Blair (well done), a concert pianist. At the microphones are Bob Elliot (left) and Ray Goulding. ★ ★ ★

Briefly . . .

Sideways glances of announcers and performers who read their lines on prompting devices—thus unintentionally but nevertheless unavoidably missing "eye-to-eye" contact with the audience—may soon be a thing of the past. Edmund B. Gerard, a New York cinematographer, has applied for a patent on a device he calls the "Eyeline Monitor." Used in conjunction with a prompting device, the Eyeline Monitor attaches to the front of a television or motion picture camera. The lines a performer is reading appear directly in front of the "taking" lens of the camera, so that he seems to be looking directly at the audience. Of course the script lines are invisible to the audience. The instrument. which will be leased to television stations and networks, currently is being tried out by WNBT, New York.

* * *

What's a transcription library worth to radio stations in terms of time sales? RCA-Thesaurus recently polled its subscribers and found that the average

(*Please turn to page* 130)



SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

What are the advantages to a sponsor of using syndicated films in multiple-market buys

THE PICKED PANEL ANSWERS

CAN BUILD OWN NETWORK

By John L. Sinn

President, Ziv Television Programs Inc., New York



In answering this question, there are four main points which I would like to make.

1. *The trend toward use of film in television is definitely increasing.* In the past year and a half the total film product handled by Ziv Television Programs, Inc., has increased 350% and the volume of business with stations and advertisers has jumped 138%. Ziv Tv now has seven film series currently being seen in more than 125 markets. They are: *I Led Three Lives*, 150 plus; *Mr. District Attorney*, 150 plus; *Boston Blackie*, 135 plus; *Favorite Story*, 135 plus; *Cisco Kid*, 125 plus; *The Unexpected*, 125 plus; *Your Tv Theatre*, 125 plus.

In addition, Ziv Tv's latest film series, *Meet Corliss Archer*, which is scheduled for release this month, already has been sold in more than 80 markets. A further example of the extent to which film has penetrated television programing is the fact that in the top 50 markets in the country the five leading Ziv Tv shows are almost completely sold out. That is, that out of 300 possible sales (60 markets × 5 shows) the Ziv Tv sales staff has completed contracts on 94% of them.

2. *The six chief advantages of syndicated film shows as against network buys are the following:*

The cost of production of a syndicated film show is pread out over many advertisers.

The advertiser can take advantage of the best possible spot time buys.

A network operation is inflexible; that is, an advertiser gets a pre-set station lineup. Whether the stations fit his distribution requirements or not, to get the show the advertiser must buy the whole station group.

In any market an advertiser using a syndicated show can select the strongest station in that particular market. In a network buy the station he must take in the same market might be a weak station. Thus the advertiser is paying to support a station that does not give him a chance of an equal return.

In using a syndicated show and making his own spot buys the advertiser has his choice of adjacencies both as to product and shows. It gives him an opportunity to steer clear of competing shows that are too strong to overcome and to make sure that his product is not sold in a time spot that is too close to his product competitor.

The sum total of the above five points is that using a syndicated film series an advertiser can build his own "film spot network." This in turn gives him the advantage of matching his television advertising to his distribution whether it is in a single market or a group of markets. He is not saddled with surplus program and time costs, weak stations, or stations in markets where he has no distribution requirements.

3. *A local live show with local appeal is not necessarily just as effective as a film show.* In fact, in most cases the reverse is true. There are many local live shows that have strong appeal and ideal for the retail advertiser but most local live shows cannot meet the regional or national spot advertisers' demands that it have the largest audience available in the market.

Other advantages of syndicated film shows over local live shows are:

Talent: A local disc jockey walking on the street of the local community probably would get a lot of recognition, but a nationally known star would be recognized instantly and would be mobbed. That same difference in appeal would hold true in programing.

Quality: Regardless of the type of show the use of film over live presentations allows for the refinement of performance to the peak of quality; it allows the director to eliminate the weak spots and to retain only that which will elicit the greatest audience response. It must be remembered that for many years all radio shows were done live. Then a few top radio personalities began to pre-record their shows. A half-hour show might run 45 minutes to an hour and a half of recording. After editing, the final product represents the best of everything. Nothing was lost and much was gained. The transcription of radio shows is comparable to the filming of television shows.

Program appeal (rating): Syndicated film shows run up consistently high ratings wherever they are shown. For example, in a recent national survey Ziv telefilm shows ranked first, second and fourth. The top rated show was *I Led Three Lives*, which was followed by *Favorite Story* and *Cisco Kid* with ratings of 25.7, 22.5 and 20.3 respectively. *Mr. District Attorney* which is a comparative newcomer—it was released last April—got an 18.1 rating after its first four weeks.

Program control: If a mistake is made during the production of the film.

it can be correc[ted] without any damage at the most im[portant] point—when the audience is watching it. A fluff, a missed cue, an unfortunate accident, interminable stage waits which embarrass the viewer as well as the actor, an outlandish anachronism of as a "period" character wearing saddle shoes, are all irrevocable. Once they have happened, the damage has been done no matter how quickly the cast recovers or the engineers get the picture off the screen.

With the film show you know what you are getting.

4. *A large percentage of all airtime on tv is now on film.* Including all film series, news, feature films, commercial and all other film uses the total is probably well over 50%—maybe as high as 75%.

LOGICAL, SIMPLE, INEXPENSIVE

By Ralph M. Cohn

Vice President & General Manager, Screen Gems, Inc.



An advertiser has four choices when he launches a spot campaign in multi markets. He may select a local live show to carry his message in each area. He may buy spots in local programs offered by stations on a co-op basis. His third choice would be to select half-hour film programs offered on a market by market basis. The fourth choice is the most logical, simplest and least expensive—select a single syndicated film series and use it in all the markets.

The reasons are rather obvious. First, by buying one syndicated film for all the markets the advertiser can get a better product than any locally produced live show. More creativity and more production have been put into such a series, the cost of which is written off against nationwide sales. As a result, the advertiser gets a far better buy for his money.

Secondly, buying a single program on a multi-market basis is less costly than buying individual properties in each market. Most syndicators give an advertiser a discount from local rates for a multi-market buy. In addition, the same set of commercials can

(*Please turn to page* 127)



OMAHA'S PIONEER STATION



- WOW-TV was one of the first eighty stations in the nation (first in Nebraska) to apply for an FCC license.
- WOW-TV was the first station in Nebraska to begin regular telecasting (August 29, 1949).
- WOW-TV was the sixth station in the nation (first in the Midwest) to operate on maximum power (February 24, 1953).
- WOW-TV was the first television station in the Midwest to have a color telecast (December 20, 1953).

WOW-TV's pioneering spirit has created a growing Midwest television audience.

This means your advertising dollars do more today on WOW-TV and will do more tomorrow, too.

WOW TV

OMAHA CHANNEL 6

NBC-TV • DUMONT AFF. — 100,000 WATTS — BLAIR TV REP.

A MEREDITH STATION

Affiliated with "Better Homes and Gardens" and "Successful Farming" Magazines.

NEW CUT-RATE PRICES!

Sponsored

SPONSORED FROM COAST TO COAST!

ALABAMA		
Birmingham		Appliances
		Laundry & Cleaners
		Dairy Products
Mobile		Beverages
Montgomery		Used Cars
		Appliances
ARKANSAS		
Fort Smith		Beverages
Hot Springs		Participating
Little Rock		Used Cars
Pine Bluff		Used Cars
CALIFORNIA		
Chico		Participating
Fresno		Syrup
Los Angeles		Syrup
Riverside		Syrup
Sacramento		Syrup
San Bernadino		Syrup
San Diego		Syrup
San Francisco		Syrup
Santa Barbara		Syrup
Stockton		Syrup
COLORADO		
Colorado Springs		Shopping Center
Pueblo		Beer
D. C.		
Washington		Dairy Products
FLORIDA		
Belle Glade		Bottled Gas
Gainesville		Beverages
Jacksonville		Appliances
Miami		Awning Co.
Orlando		Beer
GEORGIA		
Atlanta		Beer
Columbus		Beer
Macon		Participating
Savannah		Used Cars
IDAHO		
Blackfoot		Furniture
Boise		Groceries
Burley		Oil
Idaho Falls		Retail Store
Lewiston		Retail Store
Nampa		Groceries
Wallace		Groceries
Weiser		Groceries
ILLINOIS		
Bloomington		Participating
Chicago		Beer
Springfield		Used Cars



PLUS

A 17 JEWEL GRUEN CURVEX WATCH FOR YOU TO GIVE AWAY

FREE

ON EVERY PROGRAM!

The most spectacular sales-making plan in your town.



Leberton

ity after city!

SPONSORED BY EVERY TYPE OF BUSINESS!

INDIANA

Columbus	Supplies
Ft. Wayne	Drugs
Kokomo	Groceries
Lafayette	Bank
Richmond	Furniture
Terre Haute	Appliances

IOWA

Des Moines	Participating
Sioux City	Jewelry

KENTUCKY

Ashland	Participating
Louisville	Used Cars
	Taxi Cabs

LOUISIANA

Alexandria	Furniture
New Orleans	Candy
Shreveport	Dairy Products
	Refrigerators

MARYLAND

Baltimore	Wine
Cumberland	Beer
Frederick	Beer
Hagerstown	Beer

MICHIGAN

Adrian	Drugs
Ann Arbor	Ice Cream
Detroit	Used Cars
Flint	Music Store
Grand Rapids	Appliances
Ionia	Participating
Muskegon	Appliances

MISSOURI

St. Louis	Coffee

MONTANA

Butte	Groceries
Great Falls	Groceries
Helena	Drugs
Missoula	Groceries
Shelby	Mortuary

NEBRASKA

Lincoln	Appliances
Omaha	Appliances
Scottsbluff	Wall Paper

NEW JERSEY

Atlantic City	Appliances

NEW YORK

Binghamton	Used Cars
	Dairy Products
	Beer
Lockport	Used Cars
New York City	Beer
Utica	Bank

NORTH CAROLINA

Durham	Retail Store

OHIO

Cincinnati	Used Cars
Columbus	Dairy Products
Dayton	Participating
Dover	Record Shop
Lima	Groceries
Marion	Dairy Products

OKLAHOMA

Enid	Groceries
Tulsa	Dept. Store

OREGON

Coos Bay	Hay & Feed
Eugene	Hay & Feed
Salem	Participating

PENNSYLVANIA

Allentown	Clothing Store
	Bakery
Erie	Furniture
	Appliances
Lancaster	Paints
New Kensington	Appliances
Oil City	Stores
Philadelphia	Fish
Warren	Furniture
York	Oil

RHODE ISLAND

Providence	Participating

SOUTH CAROLINA

Charleston	Dept. Store
	Furniture
Columbia	Auto
Greenville	Music
Orangeburg	Jewelry

SOUTH DAKOTA

Rapid City	Shopping Center

TENNESSEE

Chattanooga	Insurance
Memphis	Heat Powder

TEXAS

Dallas	Appliances
Odessa	Furniture
San Antonio	Jewelry
Waco	Jewelry

UTAH

Cedar City	Drug
Price	Grocery
Provo	Dairy Products
Richfield	Grocery
Salt Lake City	Oil

VERMONT

Newport	Used Cars

VIRGINIA

Culpepper	Beer
Fredericksburg	Beer
Lynchburg	Beverage
Norfolk	Coffee
Staunton	Beer
Winchester	Beer

WASHINGTON

Bellingham	Participating
Richland	Participating

WEST VIRGINIA

Charleston	Taxi Cab
Oak Hill	Participating
Wheeling	Dept. Store

WISCONSIN

La Crosse	Grocery
Marinette	Bakery
Merrill	Bakery
Poynette	Participating
Racine	Participating
Casper	Participating
Cheyenne	Trading Post

ALASKA

Anchorage	Furniture
Fairbanks	Furniture
Juneau	Hardware

's GUY rdo OW

B.RDO and his Royal Canadians

with

e Lombardo	The Lombardo Trio
ert ombardo	The Twin Pianos
y ardner	The Lombardo Picture Story
Rooney	David Ross
h Lombardo	Mystery Medley



Dor Rodney



Carmen Lombardo



Kenny Gardner

NEVER BEFORE at SO LOW A PRICE!

FREDERIC W. ZIV COMPANY

Radio Productions

1529 MADISON ROAD • CINCINNATI 6, OHIO

NEW YORK

HOLLYWOOD



in Kansas City—

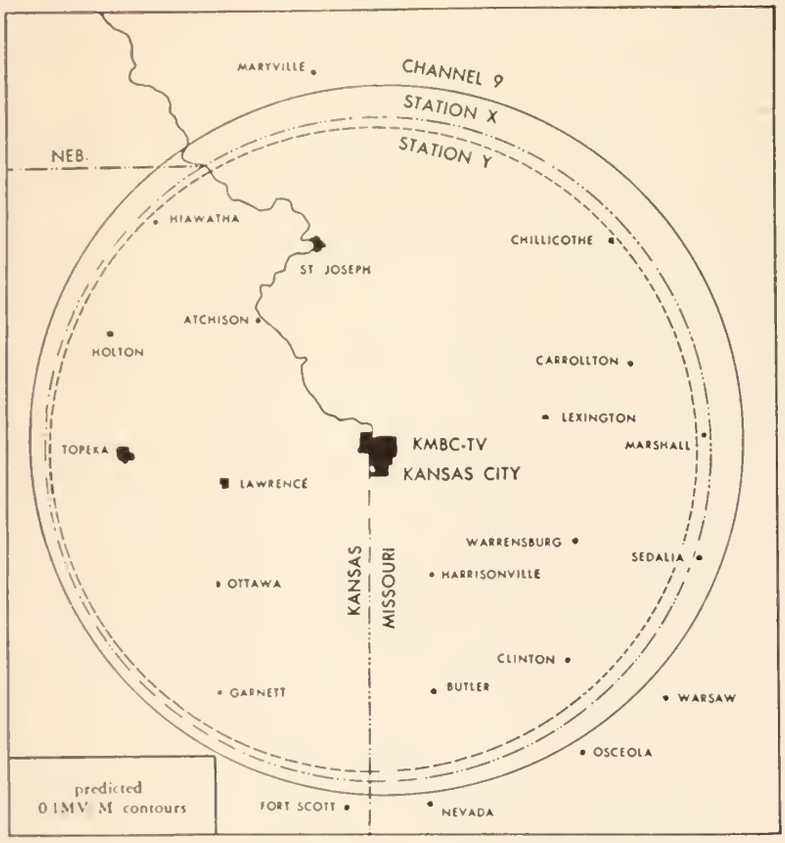
KMBC-TV

"TALL TOWER" in Operation Soon!

EQUIPPED FOR TELECASTING IN COLOR

1,079-foot tower . . . . 316,000-watts power

As you read this page, work proceeds day and night on the new KMBC-TV tower and RCA transmitter installation in Kansas City. These new facilities make Channel 9 the undisputed BIG TOP TV station in the Heart of America. The predicted 0.1 mv/m coverage map, prepared by A. Earl Cullum, Jr., consulting engineer, shows how KMBC-TV increases the Kansas City television market by thousands of additional TV homes.



BIGgest power TOPmost tower

With its tall tower and full power, KMBC-TV brings an entirely new value to television advertising in the Heart of America. No other Kansas City station gives you the unbeatable advantage of mass coverage *plus* the audience-holding programming of CBS-TV . . . the nation's leading network . . . combined with KMBC-TV's own great local shows.



Get on the CHANNEL 9 Bandwagon NOW!

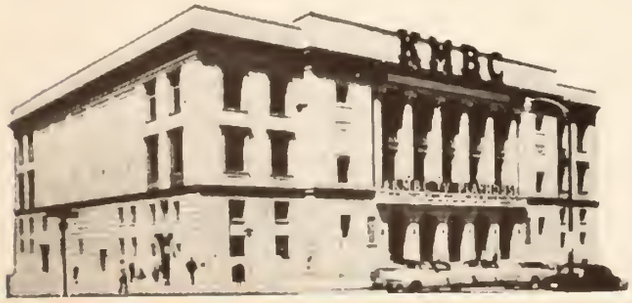
Contact KMBC-TV or your Free & Peters Colonel for choice availabilities.



FREE & PETERS, INC.
National Representatives

CBS TELEVISION

Basic Affiliate
Kansas City's Most Powerful TV Station



ONE OF AMERICA'S GREATEST BROADCASTING INSTITUTIONS—Here Channel 9 (and Radio Stations KMBC-KFRM) originate some of the most ambitious local programming seen and heard in the Heart of America. TV facilities include 15-set TV studios, a 2600-seat theater, both RCA and Dumont studio camera chains, RCA film cameras, telops, telejectors, film projectors, rear-vision slide projector, spacious client viewing room and two complete sets of remote equipment. Color telecasts can be handled from the new RCA 316,000-watt transmitter.



KMBC-TV

The BIG TOP Station in the Heart of America

Don Davis, Vice President · *John T. Schilling, Vice President and General Manager* · *George Higgins, Vice President and Sales Manager*

. . . and in Radio it's KMBC, Kansas City, Missouri — KFRM for the State of Kansas



agency profile

J. B. van Urk

Chairman of the plans board
Calkins & Holden, New York

Jack van Urk, chairman of the plans board at Calkins & Holden, is an inveterate horseman. When not jumping over a fence (picture above), he writes sporting books at his farm in Mt. Kisco.

His office window overlooks Park Avenue, but from his desk van Urk can view a series of formal hunting prints that decorate the walls. A tall, very reserved man, Michigan-born van Urk fits literature's description of a British country gentleman. His approach to advertising belies appearance: When he heads up C&H's decision-making group, he is Madison Avenue with a thorough grounding in economics, business analysis, public relations and advertising.

"At C&H the plans board determines client advertising policy and strategy," van Urk told SPONSOR. This year the 52-year-old agency is billing at the rate of approximately $10 million, which represents the spending of some 30-odd diversified accounts.

More than 40% of C&H's over-all billings are in the air media. Major radio-tv accounts include Prudential Insurance Co. of America, Stokely-Van Camp, Marcalus Mfg. Co. and Oakite.

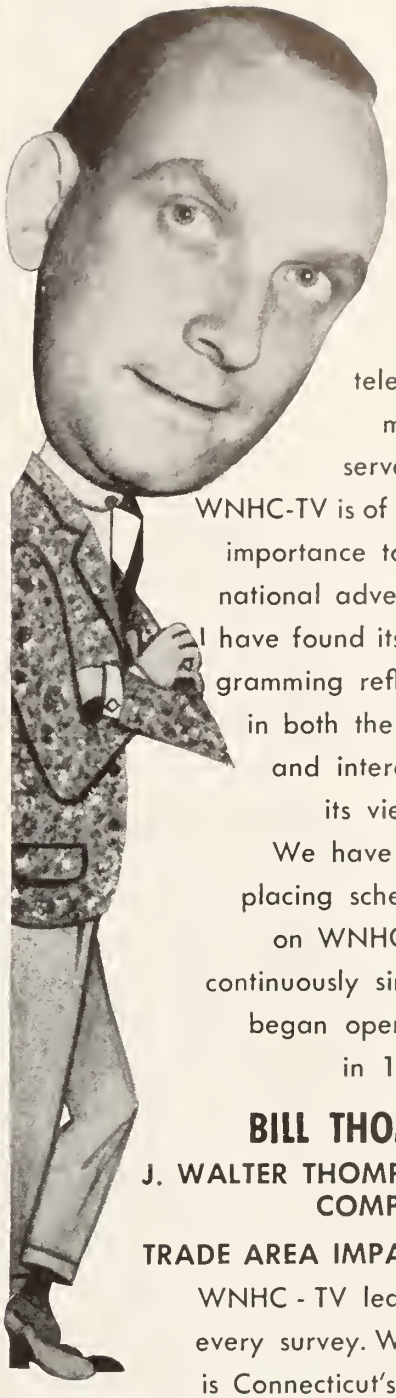
Says van Urk: "Because of the high cost of tv, the choice of tv programing or of a spot campaign must be analyzed very carefully and its effectiveness measured frequently."

This sort of analysis by the plans board, following consultation with the heads of the agency departments concerned with the decision, led to Prudential's buy of *You Are There*, CBS TV, on alternate Sundays 6:30-7:00 p.m.

"Nighttime network radio can be a valuable property today," van Urk continued. In line with this thinking it was recommended that Prudential buy five participations per week in NBC Radio's *Fibber McGee and Molly*, Sundays through Thursdays, 10:00-10:15 p.m. This show, it is felt, is the sort of family-appeal vehicle that the insurance firm needs to sell all forms of policies.

"We're merchandising the show to the hilt." van Urk concluded. The agency has already sent out 1,400 records with Fibber's and Molly's greeting to the local and regional Prudential offices.

"No matter what medium is selected for a campaign," said van Urk, "or how good the advertising, it's what you do with it before and after its presentation that counts in getting full value for your advertising dollar." ★ ★ ★



"The television market served by WNHC-TV is of prime importance to any national advertiser. I have found its programming reflected in both the taste and interest of its viewers. We have been placing schedules on WNHC - TV continuously since it began operation in 1948."

BILL THOMAS
J. WALTER THOMPSON COMPANY

TRADE AREA IMPACT!!!
WNHC - TV leads in every survey. WNHC is Connecticut's only media reaching out to influence buying habits In a 6 state area of 3,500,000 viewers and where buying power is more than $6 billion.

BETTER BUY? Naturally

WNHC TV 8
NEW HAVEN, CONN.
316,000 watts
RADIO TOO!
Ask your KATZ man

TV DICTIONARY/HANDBOOK

(*Continued from page 53*)

ly live studio to reduce the area of pickup, thus deadening the studio.

GOBO A large sheet used to shield camera from lights. Also called a Flag or Matt.

GO-HUNTING Turning a television cameraman loose to find interesting shots on a spontaneous program or any other program.

GOING OFF Script term indicating an actor's lines should be spoken as he moves away from the microphone; going off perspective.

GO TO BLACK To dissolve the picture to a blank screen. (See Fade Out, Dissolve.) The television equivalent of lowering the curtain at the end of a scene, sequence or act.

GOOSENECK Mike which hangs from a gallows-support for use over tables when the talent is seated. Sometimes called a gallows mike.



GRADING Process of adjusting the density of negatives for printing to insure no apparent or disturbing change in the lighting of a scene.

GRAY SCALE Achromatic color scale of a 10-step transition from white through grays to black where the intermediate grays differ from each other only through a proportional admixture of white and black.

GRAY SCREEN Iconoscope chain without picture.

GREEN SCALE Relatively new color theory that advocates use of five basic green colors for greater eye appeal and definition on screen.

GRIEVANCE Problem, claim or dispute handled through channels under contract procedure.

GRID or GRIDIRON Metal framework close to the studio roof to which are anchored drop mikes, backdrops, props, scenery, lights.

GRIP (1) A handy man about the set, equivalent of a stagehand. (2) Studio or scenic carpenter.

GROUND GLASS The glass in the tv camera viewing system on which the picture is projected for viewing by cameraman. Now obsolete. Now the image is viewed directly from a small kinescope.

GROUND ROW Any natural materials or small scenery pieces placed in front of main backgrounds to make a scene more real, or often used to make strip lights.

GROUP SHOT Intimate portrayal of three or more persons; also called a Three Shot.

GUIDE SHEET Schedule to outline the various routine rehearsals, details of a tv program.

GYRO Camera tripods are now fitted with a gyro head and handle to direct it, in place of the old tilting and panning handles. These enable one to point the camera easily in almost any direction.

H

HALATION Is evidenced as a spurious image that degrades the quality of the intended image because of stray exposing light that has passed once through the emulsion and is reflected back to the emulsion by the clear base of film or other partially reflecting support. Such light rays are usually absorbed by a light absorbing dye located between the emulsion and the base or by a dye incorporated in the base itself.

HALF-LAP Control technique by which two pictures in a dissolve or overlap are both held at maximum simultaneous definition (50% each) so that both are visible to viewers.

HAM IT Over-act or over-play in any way, or to over-emphasize one's part in a production.

HAND PROPS Movable materials of all kinds which are used by actors in their respective roles, or other small items used to dress a set.

HARDNESS (1) Excessive contrast in telecast image. (2) Undesirable degree of realism in portraying heavy roles.

HASSEL Meaning complete state of flux—everything going wrong.

HEAD ROOM Area between the actor's head and the actual top of set. This area is important in relation to the amount of upward camera movement possible without overshooting the sets.

HEADS AND TAILS Applied to the beginning and end of any tv film sequence. "Heads" means beginning of sequence; "tails" the end. Used to signify the position of film on a reel.

HEAD-UP Term meaning a reel of film wound so the first frame is on the outside of the reel and ready to project. Opposite term is "tails up."

HEARTBREAKER A commercial tv audition made on speculation. Usually with little chance of being accepted.

HEAVY Professional casting term usually meaning villain.



HEROIC Outsize prop, object, set—larger than life.

HIATUS The summer period, usually eight weeks, during which a sponsor and/or talent may discontinue his program but thereafter resuming his time period or show.

HIGH HAT An elevated camera mount for use on table top or other waist-high object pickups.

HIGH KEY Pictures whose tones all lie toward the lighter end of the scale. Low key—picture whose tones are at darker end of scale. Also applies to degree and contrast of lighting on image, set.

HIGHLIGHT Emphasizing a subject or scene by special painting or lighting effects to make subject stand out from the rest of the picture. Lighting may be rim lighting, halo effects, silhouettes.

HIT or HIT IT A sudden and emphatic attack by music.

HITCHHIKE An isolated commercial for a sponsor's secondary product (not advertised in the main body of the show) which is given a free ride after the end of the program proper.

HOG CALLING CONTEST A strenuous competitive commercial audition for talent or announcers possessing special qualities, plus a good voice.

HOLD IT DOWN Sound command to the engineer at controls or to talent to reduce volume. Lighting command to engineer to reduce intensity of spot.

IN SAN FRANCISCO...

THEY DON'T SHOOT YOU FOR HOLDING 5 ACES.....

NOT *THESE* FIVE!



DEL COURTNEY...
fomed band leader mc's Son Froncisco's most popular daytime participation show.



FAYE STEWART...
whose household hints lighten household stints... whose KPIX Kitchen is every wamon's kitchen.



CAPTAIN FORTUNE...
turns the younger world inta results with San Francisco's favorite multi-weekly local kid show.



WILLIAM WINTER...
Internationally-known cammentator and Narthern Califarnia's tap TV news analyst.



SANDY SPILLMAN...
Quizmaster, magician, who quizzes and mystifies on a favorite audience participatian program.

FIVE ACES, for you who have spot problems. One or more is a sure-enough answer when it comes to spotting promotions where they'll get the mostest of the bestest. Ask your Katz man for full details.

CBS

kpix 5

CHANNEL

SAN FRANCISCO, CALIFORNIA

Affiliated with CBS and DuMont Television Networks
Represented by the Katz Agency

WESTINGHOUSE BROADCASTING COMPANY, INC.

WBZ-WBZA • WBZ-TV, *Boston*
KYW • WPTZ, *Philadelphia*
KOKA, *Pittsburgh*
WOWO, *Fort Wayne*
KEX, *Portland*
Represented by Free & Peters, Inc.

HOOK (1) In writer's parlance it means to give a surprise ending. (2) A program device used to attract tangible response from the audience; e.g., an offer, a contest. (3) A suspense ending that concludes an episode or serial.

HOOPER New York; Radio and tv research firm using phone coincidental and diary methods; does local areas, over 50 tv and radio markets; sample base, tv, 200-500 diaries, radio approx. 600 phone calls; interview period for tv usually first week of the month, radio varies. Delivery date for tv about 20 days, and 30 days for radio. Cost about $1,500 for complete package. Over 370 subscribers. Basic data supplied is radio and tv ratings, share of audience, sets-in-use and for tv only, audience composition, cumulative audiences, weekly audience and uhf penetration. (See Tv Ratings.)

HOOPERATING An almost generic term for a program's audience rating as determined by the C. E. Hooper, Inc. quantitative audience measurement service. (See Tv Ratings.)

HOP Radio term for volume.

HORSE OPERA Tv presentation primarily composed of gunshots, fights, chases and occasionally a plot. Also called oat opus or oater.



HOT Too much light on talent, set.

HOT BACKGROUND Background light which is too strong and results in lack of contrast and undesirable flat picture. However, may be used to produce special dramatic effects for silhouettes.

HOT LIGHT Concentrated beam of light used to emphasize features, profiles or contours. Usually a pinpoint spot, $^3/_4$ kw.

HOT SPOT (1) Small area of scene which has been too brightly lighted or over developed; (2) flare back from bright metallic surfaces.

HOT SWITCH The rapid transfer of scene, show or program from one originating point to another.

HOUSE SHOW A package tv show usually owned, written and directed by a station or network; in contrast to an agency show which is owned by an advertising agency.

HUE The most characteristic attribute of color and determines whether the color is green, red or yellow. (See Special Color Section.)

HUSTON CRANE A camera crane that enables the cameraman and the camera to rise off the floor of the studio and to take a position in the air over the action, shooting down or from a high angle.

HYPO (1) To add vitality and interest to a program by changing its format, cast, agency, producer, writer or, sometimes, its sponsor. (2) Slang term for solution used in developing film.

HYPERFOCAL DISTANCE The near limit of the depth of field of a lens when focused on infinity, or the distance from a camera to the nearest object in focus when the lens is focused on infinity. When a lens is focused upon its hyperfocal distance, its depth of field extends from exactly half that distance.

I

IATSE International Alliance of Theatrical Stage Employees. Tv stage hands belong to this union.

IBEW International Brotherhood of Electrical Workers. Light technicians, engineers and some soundmen belong to this union.

ICONOSCOPE The camera pickup tube used by all tv stations for film transmission. "Ike" is the slang term for Iconoscope.

I.D.—SHARED I.D. (1) Tv station identification, or call letters. (2) Film I.D., announcing that the program televised is, or was produced from film. (3) I.D. (commercial) is a commercial which combines both the station call letters and a sales message for a product or service, usually 10 seconds long. I.D. standards as accepted by tv stations and the Station Representatives Assoc. have four features: (1) I.D.'s are identified by the agencies and stations as 10 seconds even though the actual commercial station I.D. is only eight seconds; (2) the audio portion of the station identification follows the audio portion of the commercial; (3) commercials occupy $^3/_4$ of the screen area for station identification; (4) the actual timing is: a. $1^1/_2$ seconds (36 frames) open, b. 6 seconds—commercial audio, c. 2 seconds—station identification, d. $^1/_2$ second (12 frames) close.

IDEAL TIME A timing on a script that is obtained by back-timing and indicates the desired pace of the telecast.

IDIOT SHEET Cue sheets attached to the front of the camera (below the lens) as well as blackboard and printed reminder sheets out of camera range.

IKE Slang term for Iconoscope.

ILLUSION Effect created for the viewer, as opposed to the technical means of creating that effect.

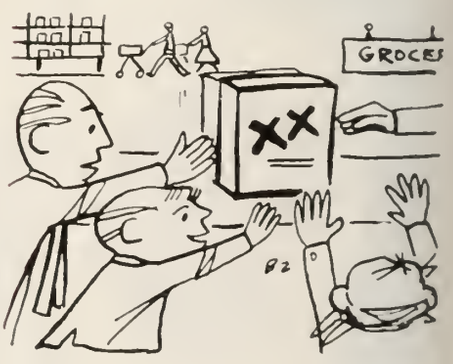
IMAGE The photographic likeness as recorded on a tv tube, kine or film.

IMAGE-ORTHICON The current supersensitive camera tube developed by RCA which is capable of picking up scenes in semi-darkness or without excessive lighting.

IMAGERY (See Special Color Section.)

IMPRESSIONISM Building up of general impression in a film by joining together a series of shots of subjects which in actuality are disconnected in space or time or both.

IMPULSE BUYING Purchases made without previous intention by people who happen to see products or a display at the point of purchase.



IN To begin.

IN CLEAR The music, sound or voice is by itself.

INTERIOR SOUNDS Sound of an object, such as a train, as heard from a position inside the object.

INTERMEDIATE Color dupe print intended for use as a parent of release prints, called second generation dupes.

INKERS Artists in an animation studio who trace the outlines of drawings prepared by animators onto cells.

IN THE CAN Completed tv film pro-

DOUBLE SALES IMPACT ON WGN-TV, CHICAGO!

QUALIFYING ADVERTISERS BUYING $450 PER WEEK FOR 13 WEEKS IN CLASS 2 ANNOUNCEMENTS MAY CHOOSE FROM FOUR GREAT MERCHANDISING PLANS—

YOU PAY NO PROGRAM CHARGES!! ALL ANNOUNCEMENTS INTERIOR TO PROGRAMS OR AT STATION BREAKS FROM SIGN-ON TO 5:00 P.M. ARE THE SAME RATE ON WGN-TV!!

- **A & P or JEWEL SUPERMARKET MERCHANDISING**
  Point-of-Sale promotion in each of the A & P or JEWEL Chicago Area Supermarkets for one full week every thirteen weeks.

- **FEATURE FOODS MERCHANDISING**
  Point-of-Sale merchandising—a minimum of 350 store calls each 13 weeks. A minimum of 125 special one week displays each 13 weeks. 75 days of Bargain Bar promotion in corporate chains and high volume supermarkets each 13 weeks. Two reports each 13 weeks on merchandising activity.

- **HOME ARTS GUILD MERCHANDISING**
  Product demonstration five days a week to a minimum of 100 homemakers per day. Display of product at the Home Arts Guild. Guild Seal of Approval available for use by advertisers. Each day, samples or literature furnished by advertiser are given to homemakers.

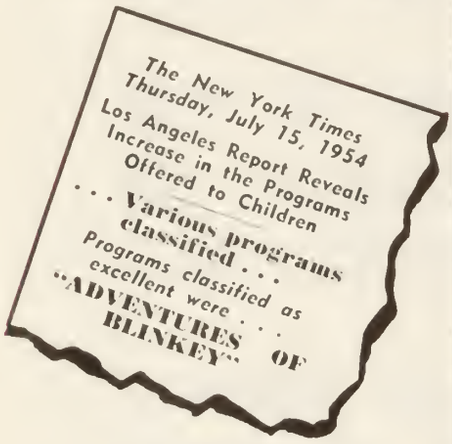
A qualifying advertiser spending $850 per week for 13 weeks is entitled to *two full weeks* display in A & P or JEWEL Supermarkets each 13 weeks . . . and a qualifying advertiser spending $1,250 per week for 13 weeks receives a full week of merchandising in A & P or JEWEL Supermarkets *every four weeks*.

Only WGN-TV in Chicago offers such an unrestricted choice of availabilities and merchandising. Contact your WGN-TV representative for further details.

WGN-TV • Channel 9 • CHICAGO, ILL.

ADVENTURES OF BLINKEY





Officially Rated
EXCELLENT
by National Association for Better Radio and Television

★

Top-rated for small fry between ages 4-12

★

26 Episodes completed
26 Episodes in production

★

First-run in all markets but 20

★

Proved successful premium draw

★

FREE merchandising available

★

Integrated film commercials

★

For TV or radio

★

Cost range $50 to $250 depending on market.

★

Wire, or phone today for free premium samples:

★

MURRAY KING, producer

BLINKEY PRODUCTIONS INC.
106 West End Ave., N. Y. 23, N. Y.
SUsquehana 7-4429

gram or commercials that have been checked, found O.K. and are in metal containers ready for shipping.

IN-BETWEENERS Artists in an animation stuido who draw sketches for the cells, which in action sequences fill up the gaps between the significant moments drawn by the senior animators.

IN THE MUD (1) A lifeless delivery visually and or soundwise with very uninteresting quality, resulting from a speaker's or actor's improper pitch, stage presence or lack of material. (2) The sound heard when the voice is spoken into a closed "mike" and picked up faintly on a live "mike" at a distance away.

INCANDESCENT LIGHT Light produced by the heating of a strip of conductor or the burning of an arc between two electrodes. Usually very rich in red values.

INDEPENDENT STATION (1) Station not having a network affiliation. (2) Station not owned by a network (whether or not it is network affiliated).

INDIRECT ACTION COPY (tv) Tv advertisement designed primarily to build good will or otherwise contribute indirectly to favorable response, cumulatively with other ads over a period of time.

INGENUE Female tv performer with a youthful, pleasant voice and appearance of approximately 16 to 24 years.



INHERITED AUDIENCE The portion of a program's audience which listened to preceding show on same station.

INKY Usually pertains to any incandescent lamp as opposed to fluorescent.

INSTITUTIONAL ADVERTISING Form of goodwill advertising designed to enhance the prestige of products through emphasis upon the company sponsoring the advertisement.

INSTITUTIONAL Type of tv presentation designed to build goodwill and confidence or promote the firm or institution sponsoring the show rather than its specific products.

INTERCUTTING Similar to a visual montage or reverse angle shots. Consists of a succession of very short scenes or flashes of the same scene from different angles.

INTEREST FILM Film which deals with a non-fictional subject in a popular manner.

INTERFERENCE Disturbances of tv reception caused by undesirable signals such as airplanes, automobiles, fm radio stations and "hams."

INTEGRATED COMMERCIAL A telecast advertisement which is woven into the sponsored program as a part of the entertainment.

INTERIOR DIALOGUE The tv application of soliloquy and the aside. It's a "stream-of-consciousness" technique given great impetus by *Dragnet*, Jack Benny, other shows.

INTERLACING The U. S. tv picture scanning system whereby the odd numbered lines are sent as a separate field and the even numbered lines are then filled in or superimposed to create one frame or complete picture entirely void of flicker.

INTERMEDIATE FILM PROCESS A system of projecting television to larger audiences in which the picture is photographed onto motion picture film, developed and projected in less than one minute.

IN-THE-CAN The completed film production ready for televising.

INVOLUNTARY ATTENTION Direction of attention which takes place despite the individual's effort to inhibit it.

IRE Institute of Radio Engineers.

IRIS Adjustable diaphragm in front of or within the lens of a tv camera. The Iris Diaphragm is used to reduce the picture area for special effects. (See Lenses.)

IRIS IN Also circle in. The gradual appearance of a picture from a small spot until it fills the screen through constantly enlarging circle.

IRIS OUT Reverse action of the above in which the circle closes down until it disappears.

J

JAM Playing without a score or benefit of written music; high pressure selling on tv commercials; to render radio signals unintelligible by sending interfering signals.

Florida's Newest VHF Station

WJNO-TV

100,000 WATTS

WJNO-TV CHANNEL 5
America's Showcase Station

CHANNEL 5 - NBC PRIMARY AFFILIATE

NOW ON THE AIR!

serving . . . **MIAMI** and the **PALM BEACHES**
In AN 11-COUNTY AREA

POPULATION	932,465
FAMILIES	301,065
RETAIL SALES	$1,213,246,000
EFF. BUYING INCOME	$1,571,731,000

ALL MARKET DATA TAKEN FROM SALES MANAGEMENT, 1954



when it's southern florida you want . . . take 5

LOWEST COST PER THOUSAND FAMILIES IN THE SOUTH

Represented by

MEEKER TV, Incorporated

New York Chicago Los Angeles San Francisco

REGIONAL REPRESENTATIVE JAMES S. AYRES --- ATLANTA, GEORGIA



Riding High...

Results of a test by one of the top advertising agencies, using WFBG-TV, frankly have been surprising. You, too, can use this proven pulling power to cover Pennsylvania between Pittsburgh and Harrisburg.

With WFBG-TV

Channel 10.....316,000 Watts Super Power

OTHER PLUS FEATURES

Television Sets 447,128
Families 651,267
Retail Sales .....2.1 Billion

Tower Height, 990 Feet Above Average Terrain



The Gable Broadcasting Co.

Altoona, Pa.

Represented Nationally By H-R Television, Inc.

WFBG TV AM

ABC NBC CBS DUMONT

JEEP A moving image on the face of a television set which is itself to be televised as in commercials for tv sets.

JIC Just in case.

JUICER A tv electrician.

JUMP To omit previously planned shot, shots, action or musical number.

JUMP CUE When an actor, soundman, switcher or musical director anticipates his action and performs before the proper time.

JUMP CUT The result of cutting a shot and resplicing the film across the gap from which a jump in the shot's continuity results. A device for deleting dead footage if the shot is motionless. Shots are seldom motionless, and if there is movement, an unpleasant visible jump will occur.

JUNIOR 1,000- or 2,000-watt bulb which gives concentrated lighting.

JUNK Waste film; generic terms used by editors to describe the films they work on; to discard film.

JUVENILE Tv talent whose appearance and/or voice carries an age quality of 17 to 24.

K

KEG LIGHT 500- or 750-watt bulb which gives concentrated spot lighting.

KEY The "tone" of a show or scene, high or low. A high-rated scene is usually played with a fast pace and in an excited manner. Low key is usually done in a slower pace and is more subdued. Also key lighting, refering to the predominating lighting effect in a scene. (See Lighting.)

KEY LIGHTS Main source of illumination on a scene.

KEY NUMBERS Edge numbering on footage numbers marked along edge of film at intervals.

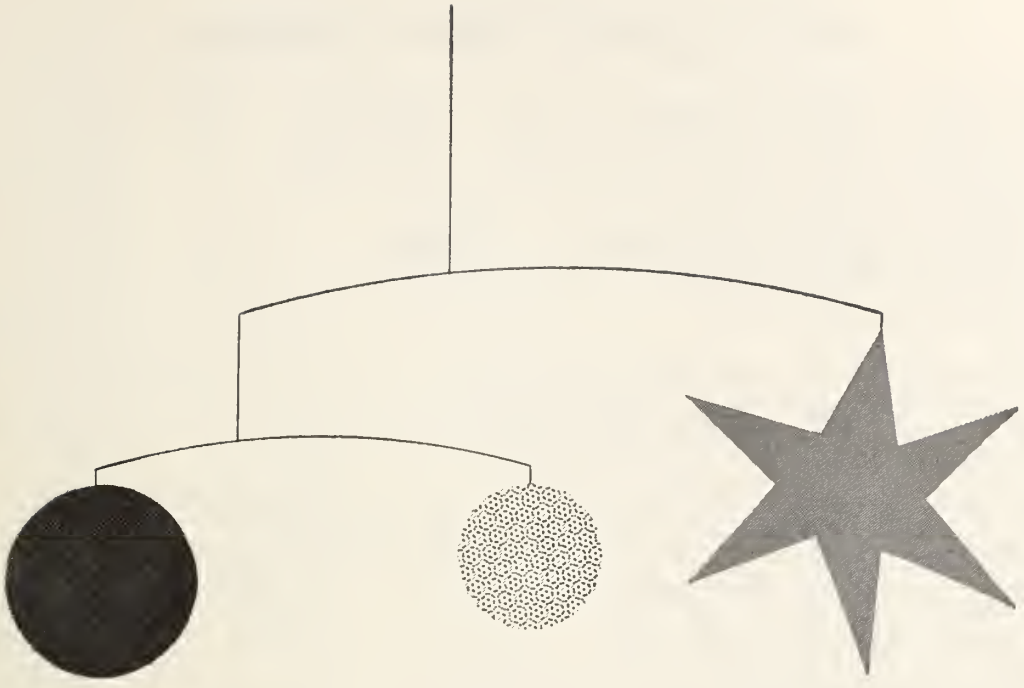
KEY SOUNDS Sound effects which suggest an entire setting or environment, such as typewriters to suggest an office, sheep bleating to suggest shearing time.

KEY STATIONS Stations in a network that originate the network's principal programs.

KICK BACK Any form of secret rebate on rates or talent.

KILL To strike out or remove part or all of a scene, set, action or show.

(To be continued in next issue)



Perfect balance... *of skilled operating technicians, specially designed equipment, and constant laboratory research maintains Precision leadership in the field of film processing.*

Electronic Printing, for example, illustrates the results of Precision's continuing search for improved ways to serve leading producers, directors, and cameramen. This important Maurer development in the printing of optical sound from magnetic original is installed at Precision for kinescope and other recording direct to the optical track.

In everything there is one best... in film processing, it's **Precision.**

PRECISION

FILM LABORATORIES, INC

21 WEST 46TH STREET, NEW YORK 36, N Y

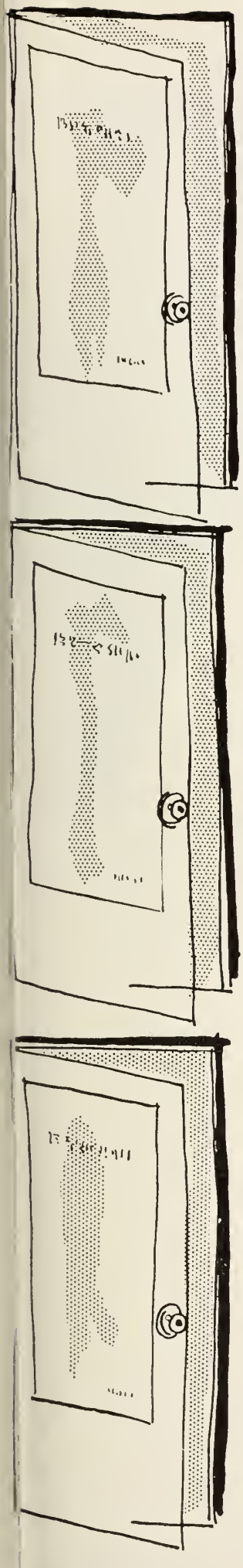
A division of J. A. Maurer, Inc.

(Continued from page 43)

CBS TV sponsored shows (continued)

PROGRAM	WEEKLY COST	TYPE	LENGTH	SPONSOR	AGENCY
Life With Father	$30,000	Situation comedy	30 min. 1 wk	Johnson's Floorwax	NL&B
Lone Ranger	$18,000	Western	30 min. 1 wk	General Mills	D-F-S
Longines Chronoscope	$6,000	News interview	15 min. 3 wk	Longines-Wittnauer	Victor A. Bennett
Love of Life	$8,500	Soap opera	15 min. 5 wk	Amer. Home Prod.	Blow
Mama	$24,000	Drama	30 min. 1 wk	General Foods	Y&R, B&B
Meet Millie	$20,000	Situation comedy	30 min 1 wk	D'Cedar Corp., Carter Prods.	Turner Advertising, SSCB
Meet Mr. McNutley	$29,500	Situation comedy	30 min 1 wk	General Electric	Maxon
My Favorite Husband	$26,000	Situation comedy	30 min. 1 wk	International Silver, Simmons	Y&R
Name That Tune	$11,000	Panel-quiz	30 min. 1 wk	Carter Prods., Whitehall Division Am Homes	SSCB
Omnibus	$60,000	Documentary-drama	90 min. 1 wk	Aluminum Ltd. of Canada, Norcross, Scott Paper Co.	JWT, Abbott Kimball, JWT
On Your Account	$11,500	Aud. partic.	30 min. 5 wk	Procter & Gamble	B&B
Our Miss Brooks	$26,000	Situation comedy	30 min. 1 wk	General Foods	Y&R
Perry Como	$27,000	Musical	15 min. 3 wk	Liggett & Myers	C&W
Person to Person	$22,000	Interview	30 min. 1 wk	American Oil, Hamm Brewing, Noxzema Chemical	Joseph Katz, Campbell-Mithun, SSCB
Portia Faces Life	$10,000	Soap opera	15 min. 5 wk	General Foods	Y&R
Private Secretary	$27,000	Situation comedy	30 min. alt wks	American Tobacco	BBDO
Public Defender	$21,000	Detective	30 min. 1 wk	Philip Morris	Blow
Robert Q. Lewis	$30,000	Variety	30 min. 5 wk	Helene Curtis, Best Foods, General Mills, S. C. Johnson, C. A Swanson, Doeskin Products	Earle Ludgin, D-F-S, BBDO NL&B, Tatham-Laird, Grey
Schlitz Playhouse	$26,000	Drama	30 min. 1 wk	Schlitz Brewing	Lennen & Newell
Search for Tomorrow	$8,500	Soap opera	15 min. 5 wk	Procter & Gamble	Blow
The Secret Storm	$10,000	Soap opera	15 min. 3 wk	Amer. Home Products	Blow
See It Now	$18,000	Documentary	30 min. 1 wk	Aluminum Co. of America	Fuller & Smith & Ross
Seeking Heart	$9,500	Soap opera	15 min. 5 wk	Procter & Gamble	Compton
Sports Spot	$1,500	Commentary	15 min. 1 wk	General Cigar	Y&R
Strike it Rich§	$12,000	Aud. partic.	30 min. 5 wk	Colgate	Esty
Strike It Rich	$11,000	Aud. partic.	30 min. 1 wk	Colgate	Esty
Studio One	$31,000	Drama	1 hr. 1 wk	Westinghouse	Mc-E
That's My Boy	$26,500	Situation comedy	30 min. 1 wk	Chrysler Corp	Ayer
The Big Top	$14,000	Children's	1 hr. 1 wk	National Dairy	Ayer
The Lineup	$27,000	Mystery-detection	30 min. 1 wk	Brown & Williamson	Ted Bates
Toast of the Town	$32,500	Variety	1 hr. 1 wk	Lincoln-Mercury Dealers	K&E
Topper	$27,000	Situation comedy	30 min. 1 wk	R. J. Reynolds	Esty
Two for the Money	$12,000	Aud. partic.	30 min. 1 wk	P. Lorillard	Lennen & Newell
Uncle Johnny Coons	$4,000	Children's	30 min 1 wk	Lever Bros.	Mc-E
Valiant Lady	$10,000	Soap opera	15 min. 5 wk	General Mills, Toni	D-F-S, Leo Burnett
Welcome Travelers	$18,000	Aud. partic.	30 min. 5 wk	Procter & Gamble	D-F-S
What's My Line	$10,500	Panel quiz	30 min. 1 wk	Jules Montenier, Remington-Rand	Earle Ludgin, Y&R
Willy	$28,000	Comedy	30 min. 1 wk	General Mills	D-F-S
You Are There	$24,000	Documentary	30 min. 1 wk	Electric Cos., Prudential Insurance	Ayer, Calkins & Holden

(Listing continues on page 84)



MR. SPONSOR
MR. AGENCY-MAN
MR. PRODUCER

In a few weeks, the battle for ratings will start in what is likely to be television's greatest season. You may have an important, expensive production to launch . . . or an established favorite to bring back in high gear. Right now, you're in the market for the biggest audience possible.

TV GUIDE's readership is an audience you will be interested in. It's an audience you can't duplicate elsewhere. It's made up of more than 2,000,000 set-owning families who are 100% interested in what you have to sell—superior entertainment.

Not only does the TV GUIDE audience constitute a large chunk of population in itself. It is the "cream" of the total television audience—the viewers who devote the most time to their sets, who take a genuine interest in what's playing, who's in it, and what's on next. It is the group responsible for establishing new trends in viewing. Corral this audience and you have the start of a superior rating

High costs for production, talent and time are characteristic of network television. For network sponsors, a schedule of advertisements in TV GUIDE is a matter of simple economy. To make your large expenditures pay off in still larger ratings this year, let the readers of TV GUIDE know at what time and on which channel to look for your show, and if it's a new show, what it's all about.

Start your schedule of program promation advertisements in TV GUIDE's Second Annual Fall Preview issue. In a single issue, to oppeor Sept. 23 the editars of TV GUIDE will wrop up the entire televisian seasan, complete with an Alphabetical Index tailored to locol time and chonnel. Your immediote decision to begin your schedule in the Foll Preview Issue will be more than justified by the handsame circulotion bonus this special issue alwoys brings.

A phone call or note to any of TV GUIDE's Advertising Offices will bring you all the details on this unique and inexpensive method of merchandising your program to viewers.

Fall Preview Issue Closing Dates

	Copy Due
Regional Program Sections Black & White	September 10

Advertising Offices

NEW YORK—488 Madison Ave., PLaza 9-7770
CHICAGO—6 N. Michigan Ave., WAbash 2-0366
PHILADELPHIA—302 N. 13th St., LOmbard 3-5588
LOS ANGELES—1540 N. Vermont Ave., NOrmandy 2-3101

TV GUIDE

(Continued from page 82)

Du Mont sponsored shows

PROGRAM	WEEKLY COST	TYPE	LENGTH	SPONSOR	AGENCY
Bishop Sheen	$12,000	Discussion	30 min. 1 wk	Admiral	Erwin, Wasey
Life Begins at Eighty	$6,500	Panel	30 min. 1 wk	Serutan	Kletter
Morgan Beatty	$15,000	News	15 min. 5 wk	Miles Laboratories	Geoffrey Wade
They Stand Accused	$8,500	Drama	1 hr. 1 wk	Consolidated Cosmetics	Duggan
The Stranger	$10,000	Mystery-detection	30 min. 1 wk	Serutan	Kletter
General Sports Time	$7,000	Sports	15 min. 2 wk	General Tire & Rubber	D'Arcy
Chance of a Lifetime	$9,500	Talent	30 min. 1 wk	Lentheric, P. Lorillard	C&W, Lennen & Newell
Rocky King, Detective	$9,800	Detective	30 min. 1 wk	American Chicle, Pharmaceuticals Inc.	D-F-S, Harry B. Cohen
The Goldbergs	$18,500	Situation comedy	30 min. 1 wk	Vitamin Corp	BBDO
Studio 57	$23,000	Drama	30 min. 1 wk	Heinz Co.	Maxon
Captain Video	$2,500	Adventure	15 min. 1 wk	W. H. Johnson Candy	Bruck
What's the Story?	$3,000	Quiz	30 min. 1 wk	Allen B. Du Mont Labs	Direct
Sports Showcase	$1,775	Sports	15 min. 1 wk	American Home Prods.	Geyer

NBC TV sponsored shows

PROGRAM	WEEKLY COST	TYPE	LENGTH	SPONSOR	AGENCY
Armstrong Circle Theatre	$20,000	Drama	30 min. 1 wk	Armstrong Cork	BBDO
Big Story	$16,000	Drama	30 min. 1 wk	Simoniz Co., American Tobacco	SSCB
Big Town	$18,000	Drama	30 min. 1 wk	Lever Bros.	JWT
Bob Hope	$75,000	Comedy-variety	1 hr. 6 ti season	General Foods	Y&R
Bride & Groom	$7,500	Variety	15 min. 3 wk	Jergens Co.	Drr
Camel News Caravan	$19,000	News	15 min. 5 wk	R. J. Reynolds	Esty
Cavalcade of Sports	$10,000‡	Sports	30-45 min. 1 wk	Gillette Co.	Maxon
*Colgate Comedy Hour**	$80,000	Comedy-variety	1 hr. 3 wks mo	Colgate	Bates
Concerning Miss Marlowe	$9,500	Soap opera	15 min. 5 wk	Procter & Gamble	B&B
Dear Phoebe	$30,000	Situation comedy	30 min. 1 wk	Campbell Soup	BBDO
Dinah Shore	$20,000	Musical	15 min. 2 wk	Chevrolet	Campbell-Ewald
Dragnet	$28,000	Mystery-detection	30 min. 1 wk	Liggett & Myers	C&W
Eddie Fisher	$22,000	Musical	15 min. 2 wk	Coca-Cola	D'Arcy
Ethel & Albert	$13,000	Situation comedy	30 min. 1 wk	Sunbeam Corp.	Perrin-Paus
Fireside Theatre	$22,000	Drama	30 min. 1 wk	Procter & Gamble	Compton
Ford Theatre	$25,000	Drama	30 min. 1 wk	Ford Motor	JWT
*George Gobel**	$25,000	Comedy	30 min. 3 wks mo	Armour, Pet Milk	FC&B Gardner
Golden Windows	$9,500	Soap opera	15 min. 5 wk	Procter & Gamble	Y&R
Goodyear-Philco Playhouse	$32,000	Drama	1 hr. 1 wk	Goodyear Tire, Philco Corp.	Y&R, Hutchins
Great Moments in Sports	$5,500	Sports	15 min. 1 wk	Mutual of Omaha	Bozell & Jacobs
Hallmark Hall of Fame	$10,000	Drama	1 hr. 1 mo	Hall Bros.	FC&B
Hallmark Hall of Fame	$21,000	Drama	30 min. 3 wks mo	Hall Bros.	FC&B

(Listing continues on page 86)



M'LADY WEARS *Denim*

The South's Prosperous Piedmont is a world center of the textile industry. It's the home of *Cone Mills Corporation,* world's largest producer of denim; *Blue Bell, Inc.,* giant converter of denim; *Burlington Mills Corporation,* world's largest weavers of man-made fibers; *Dan River Mills, Inc.,* and many others. Employees of these textile empires spend many hours daily viewing WFMY-TV.

Textiles team with agriculture and other expanding industries to furnish 2 billion dollars of spending money to eager buyers in WFMY-TV's North Carolina and Virginia viewing area.

WFMY-TV covers the Prosperous Piedmont's 31 county gold mine where 1,700,000 people live, work and buy. To get your share of sales in this wealthy market, **call your H-R-P man today.**

wfmy-tv
Channel 2
GREENSBORO, N. C.
Represented by
Harrington, Righter & Parsons, Inc.
New York — Chicago — San Francisco

CBS TELEVISION NETWORK
Basic Affiliate



(Continued from page 84)

NBC TV sponsored shows

PROGRAM	WEEKLY COST	TYPE	LENGTH	SPONSOR	AGENCY
I Married Joan	$23,000	Situation comedy	30 min. 1 wk	General Electric	Y&R
*Imogene Coca**	$38,000	Comedy-variety	30 min. 3 wks mo	Lewis Howe, Griffin Shoe Polish Johnson & Johnson, S.D.S.	R&R, Bermingham, Castleman & Pierce, Y&R, Me-E
It's a Great Life	$30,000	Situation comedy	30 min. 1 wk	Chrysler-Plymouth Dealers	Me-E
Jack Carson	$30,000	Comedy	30 min. 1 wk	TBA	
*Durante-O'Connor**	$40,000	Comedy-variety	30 min. 3 wks mo	Texos Co.	Kudner
Justice	$17,500	Drama	30 min. 1 wk	Borden Co.	Y&R
Kraft Tv Theatre	$24,000	Dramo	1 hr. 1 wk	Kraft Foods	JWT
Life of Riley	$24,000	Situation comedy	30 min. 1 wk	Gulf Oil	Y&R
Loretta Young	$30,000	Droma	30 min. 1 wk	Procter & Gamble	B&B
Lux Video Theatre	$45,000	Drama	1 hr. 1 wk	Lever Bros.	JWT
Martha Raye	$90,000	Comedy-variety	1 hr. 10 ti season	Hazel Bishop	Raymond Spector
Meet the Press	$3,500	Ponel	30 min. 1 wk	Pan American Airways, Revere Copper	JWT, St. Georges & Keyes
*Medic**	$28,000	Drama	30 min. 3 wks mo	Dow Chemical	MacManus, John & Adams
Mickey Rooney	$37,000	Situation comedy	30 min. 1 wk	Pillsbury, Green Giant	Leo Burnett
Milton Berle	$80,000	Comedy-variety	1 hr. 20 ti season	Buick	Kudner
*Mr. Peepers**	$21,000	Situation comedy	30 min. 3 wks mo	Reynolds Metals	Buchanan
My Little Margie	$22,500	Situation comedy	30 min. 1 wk	Scott Paper	JWT
One Man's Family	$10,000	Soap opera	15 min. 5 wk	Serutan	Kletter
People Are Funny	$12,500	Aud. partic.	30 min. 1 wk	Toni	Leo Burnett
Red Buttons	$30,000	Situotion comedy	30 min. 3 wks mo	Pontiac	MacManus, John & Adams
Robert Montgomery Presents	$38,000	Drama	1 hr. 1 wk	S. J. Johnson Co., American Tobacco	NL&B, BBDO
Roy Rogers	$26,000	Western	30 min. 1 wk	General Foods	B&B
*Sid Caesar Show**	$90,000	Comedy-variety	1 hr. 3 wks mo	American Chicle, Speidel Corp., RCA	D-F-S, SSCB, K&E
The Hunter	$24,000	Mystery-detection	30 min. 1 wk	R. J. Reynolds	Esty
Three Steps to Heaven	$9,500	Soap opera	15 min. 5 wk	Procter & Gamble, Miles Labs	Compton, Geoffrey Wade
This Is Your Life	$14,000	Drama	30 min. 1 wk	Hazel Bishop	Raymond Spector
Tony Martin	$12,000	Musical	15 min. 1 wk	Toni	Tatham-Laird
Truth or Consequences	$12,000	Aud. partic	30 min. 1 wk	P. Lorillard	Lennen & Newell
You Bet Your Life	$24,000	Aud. partic.	30 min. 1 wk	DeSoto	BBDO
Your Hit Parade	$33,000	Musical	30 min. 1 wk	Warner-Hudnut, American Tobacco	K&E, BBDO
Zoo Parade	$3,000	Children's	30 min. 1 wk	Quaker Oats	NL&B

CBS TV spectaculars

Shower of Stars	$100,000 min.	Variety	1 hr 1 mo	Chrysler Corp.	BBDO
Best of Broadway	$100,000	Drama-mus comedy	1 hr 1 mo	Westinghouse	Me-E

NBC TV spectaculars

Max Liebman Presents	$200,000	Musical comedy	90 min. 1 mo.	Reynolds Metals, Hazel Bishop, Sunbeam Corp.	Buchanan, Raymond Spector Perrin-Paus
Leland Hayward Presents	$200,000	Musical comedy	90 min 1 mo.	Ford Motor, RCA	JWT, K&E
Max Liebman Presents	$200,000	Musical comedy	90 min. 1 mo.	Oldsmobile	D. P. Brother



Club

Five KV*TV* spots, promoting a special offer, recently sold 120 sets of golf clubs for Schindler's Jewelry Store. Nine members of our staff fell in line, bought clubs themselves. How's that for merchandising support?

Rather unexclusive itself, the KV*TV* club is limited to advertisers exercising their right to join a wealthy market. (Last year, Sioux City Sue-land produced $653 million in annual retail sales.) For membership details call on The Katz Agency, our national reps.

CBS, ABC & DuMont

Represented by The Katz Agency

KVTV Channel 9

SIOUX CITY, IOWA

KVTV, *a Cowles Station, is under the same management as* **WNAX-570,** *the radio station that for 30 years has successfully served one of the world's major agricultural regions, the five-state area known as Big Aggie Land.*

'51 "Glad dad"

February 1951, Movie Stars Parade Magazine acclaims Robin Seymour youngest of winning disc jockeys.

'53 "Red hot item"

Billboard, bible of show biz places Seymour in nations top 10 platter spinners.

'54 "man-O-man"

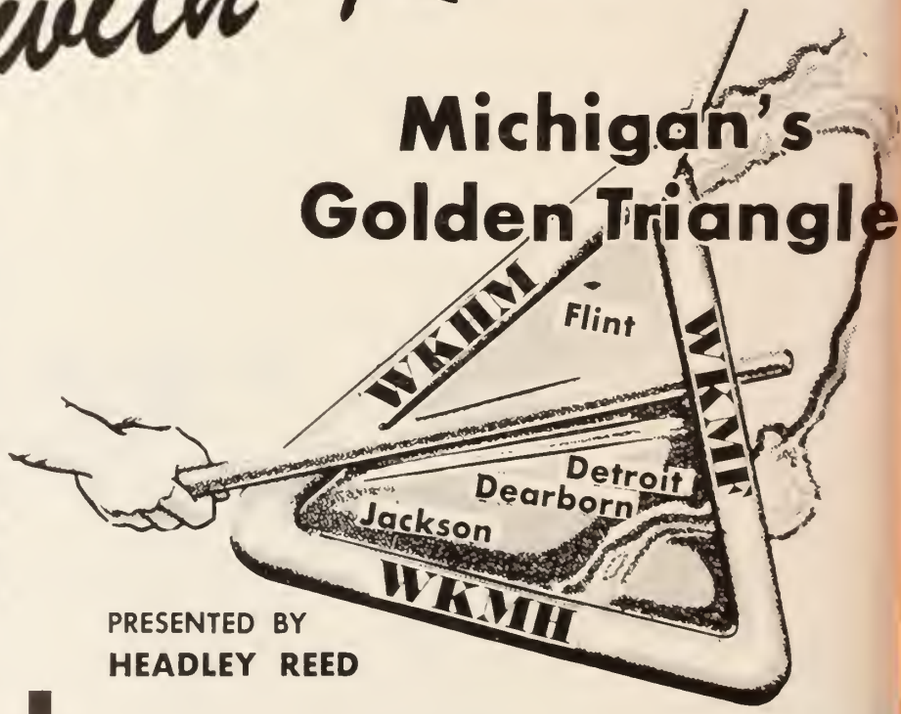
Hit Parader, national song sheet rates Robin the Bobbin man 3rd in the entire nationl



Here's your opportunity to drop a real bomb on the Detroit Market! Bobbin with Robin is nationally acclaimed the number 3 disc jock show . . . your sales message on this top program reaches the tremendous Detroit-Wayne County billion dollar market—and it's a fact, "Almost everyone in Detroit listens to WKMH."

Bobbin with Robin

Michigan's Golden Triangle



77% of the buying power of Michigan, almost 6 billion dollars yearly, lies within reach of the "Golden Triangle" formed by Detroit, Jackson and Flint. Cut yourself a big slice of this market. It's ready to serve! Come and get it! Look at these figures—radios in nearly 100% of the homes—over 85% of the automobiles. A package buy of these three strategically located Michigan stations offer you maximum coverage at minimum cost.

PRESENTED BY
HEADLEY REED

WKMH
DEARBORN
5000 WATTS
1000 WATTS — NIGHTS

WKHM
JACKSON
1000 WATTS

WKMF
FLINT
1000 WATTS

RADIO COMPARAGRAPH OF NETWORK PROGRAMS

Nighttime 6 September 1954 SPONSOR

	SUNDAY ABC	SUNDAY CBS	SUNDAY MBS	SUNDAY NBC	MONDAY ABC	MONDAY CBS	MONDAY MBS	MONDAY NBC	TUESDAY ABC	TUESDAY CBS	TUESDAY MBS	TUESDAY NBC	WEDNESDAY ABC	WEDNESDAY CBS	WEDNESDAY MBS	WEDNESDAY NBC	THURSDAY ABC	THURSDAY CBS	THURSDAY MBS	THURSDAY NBC	FRIDAY ABC	FRIDAY CBS	FRIDAY MBS	FRIDAY NBC	SATURDAY ABC	SATURDAY CBS	SATURDAY MBS	SATURDAY NBC
6 pm – 12	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]

Notes and explanations to help you use this chart

COSTS [illegible] and production only, do not include commercials or time charges. They [illegible] 15% agency commission to the client. All costs weekly unless [illegible] for across-the-board programs are listed on Monday. [illegible] program repeat times, are Eastern Daylight.

CITY ABBREVIATIONS: C, Chicago; Cinc, Cincinnati; D, Detr, Detroit; H, Hollywood; [illegible], Minneapolis; N, New York; Rich, Richmond; St L, St Louis; Wash, Washington D. C., Var, various.

OTHER ABBREVIATIONS: alt, alternate; m, midnight; n, noon; pt, products; r, repeat [illegible]; SE, southeast; MW, midwest; l, live; T, transcribed; TBA, to be announced [illegible] carried on 100 stations, originates in NYC; [illegible]

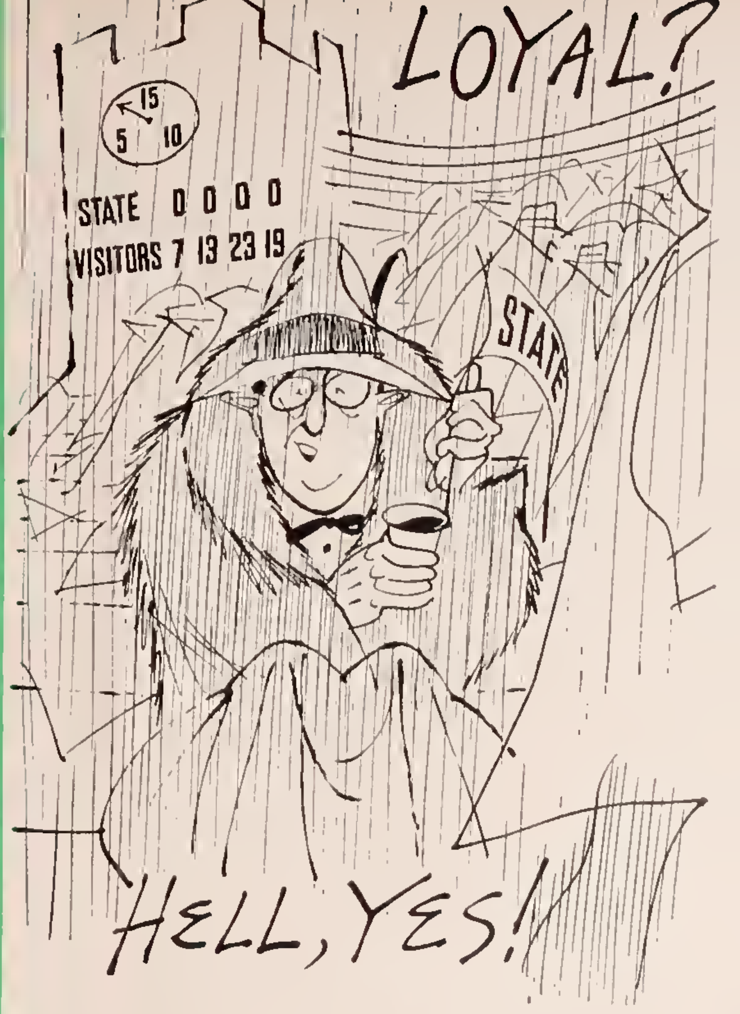
[illegible]

MBS: Capitol Commentary originates Washington, 184 stations live. Multi-Message Plan: [illegible] per participation per sponsor based on minimum purchase of 3 [illegible] Johnson, 5 news strips sold as package, time and talent $23,000 a week.

NBC: The Three Plan: Second Chance, M-F 11:45-12n; It Pays to be Married, M-F [illegible] Fibber McGee, M-F 10-10:15 pm. Each strip has 15 one-minute availabilities a [illegible] (1 per show). An advertiser must buy a minimum of 3 partic. a week of the total [illegible] showing any or all of the programs on any day. Cost per participation: Fibber [illegible] Second Chance, $2,350; Pays to be Married, $2,025. Among sponsors [illegible] in this plan are Lewis Howe, B&W, [illegible], Carter Prods, [illegible] products in addition to those mentioned are plugged on this program.

Sponsors listed alphabetically with agency and time on air

Adolph's, Erwin, Wasey: CBS, alt F 10:45-11 am
AFofL, Furman, Feiner; MBS, M-F 10-10:15 pm
Allis-Chalmers, B. S. Gillins: NBC, Sat 1-1:30 pm
Amana Refrig., Maury, Lee & Marshall: CBS, Tu 8-8:30 pm
Amer. Home Prods., John F. Murray: CBS, M-F 12:30-1 pm, NBC, alt days 5-5:15 pm; 5:30-45 pm
Amer. Oil Co., Joe Katz: CBS, M-F 7:15-8 pm; CBS, Sun 4:30-5:30 pm
Amer. Safety Razor, McCann-Erickson: ABC, alt Sun [illegible] pm
Amer. Tobacco, BBDO: CBS, Sun 7-7:30 pm; CBS, W, F 8:25-30 pm; NBC, W 9:30-10 pm
Anheuser-Busch, D'Arcy: ABC, M-F 9:30-45 pm
Assemblies of God, W. F. Bennett: ABC, Sun 10:30-11 pm
Bell Telephone, Ayer: NBC, M 9-9:30 pm
Beltone, Olian & Bronner: NBC, Sun 6:15-30 pm; MBS, alt T, Th 7-7:15 pm
Billy Graham, W. F. Bennett: ABC, Sun 3:30-4 pm
Bridgeport Brass, Harold: MBS, F 8-8:30 pm
Bristol-Myers, DCSS: CBS, F 8:30-45 pm
Calgon, Ketchum, MacLeod & Grove: CBS, Sat [illegible]
Campana Sales Co., Wallace-Ferry-Hanly: CBS, M-F 10:15-30 am (all days)
Carnation, Erwin, Wasey: CBS, Sat 12:30-1 pm; ABC, M-F 10:15-11 am
Carter Prods., Bates: NBC, M, Th, F 8-8:15 pm all wks; CBS, Sat 1-1:30 pm; M 8-8:30 pm
Cat's Paw, S. A. Levyne: ABC, M 11-11:15 am
CBS-Columbia, Bates: CBS, alt Sun 7:30-8 pm
Chevrolet Motors, Campbell-Ewald: CBS, Sat 1:30-[illegible] pm, 3-3:05 pm, [illegible] pm, Sun 9:55 [illegible] am, [illegible] pm; 9:30-35 pm; [illegible] pm, M-F 9:55-10 pm
Christian Sc. Monitor, Walton Butterfield: ABC, Tu 9:15-10 pm
Church of Christ, Mertin & Co.: ABC, Sun 1-1:30 pm
CIO, Henry J. Kaufman: ABC, M-F 7-7:15 pm
Cities Service, Ellington: NBC, M 9:30-10 pm
Coca-Cola, D'Arcy: MBS, T, Th 7:45-8 pm
Colgate-Palm.-Peet, Esty: NBC, M-F 11-11:45 am, 5:15-30 pm
Continental Bkg., Bates: CBS, M-F 11:30-45 am
Credit Union, JWT: MBS, Tu 9:55-10 pm; Sun 4:55-5 pm
Dainne Curtis, G. Bell: CBS, 11:30-45 am
Dawn Bible Students, Wm. Gleeson: MBS, Sun 11-11:15 am
DeSoto Motor, BBDO: NBC, W 9-9:30 pm
Dodge, Grant: NBC, Th 8-8:30 pm
Exquisite Form, Grey: CBS, alt T 8:15-9 pm
Firestone, Sweeney & James: ABC, M 8:30-9 pm
Florida Citrus Commission, JWT: MBS, M-F 11-11:25 am, M, W 8-8:30 pm (Multi-Message plan)
Ford Motor, JWT: CBS, M, W, F 7:15-8 pm
General Foods, B&B: CBS, M-F 12-12:15 pm; 2-2:15 pm, FC&B: CBS, M-F 1-1:15 pm; Sun 8:55-9 am; Y&R: CBS, Sat 1:55-2 pm, B&B: NBC, Th 8-9 pm; Y&R: NBC, M-F 10:30-45 am; CBS, W 9:25-30 pm
General Mills, D-F-S: ABC, M, W, F 2:30-35 pm, 4:25-30 pm, 7:30-35 pm; Knox-Reeves: ABC, M, W, F 10:25-45 am
General Motors, Kudner: ABC, M 8-8:15 pm; Frigidaire, FC&B: CBS, Tu, Th, alt F 10:30-45 am
Gillette, Maxon: NBC, F 10 pm to concl.
Glamourene, [illegible] & Grey: CBS, alt F 11:15-30 am
Gospel Bdcstg., R. H. Alber: ABC, Sun 4-5 pm
Gruen, McCann-Erickson: ABC, alt Sun 9-9:15 pm
Theo. Hamm Brewing, Campbell-Mithun: CBS, Tu, Th 7:45-8 pm
Hawaiian Pineapple, N. W. Ayer: CBS, F 8:30-45 pm
Healing Waters, Inc., White Adv.: ABC, Sun 2-2:30 pm
Int'l Harvester, Y&R: NBC, M-F 7-7:15 pm
Johns-Manville, JWT: MBS, M-F 9-9:05 pm
S. C. Johnson & Son, Needham, Louis & Brorby: MBS, M-F 10:30-35 am; 11:25-30 am; 2:25-30 pm; M-F, 12:15-25 pm; 5:55-6 pm; Sat 2:25-30 pm
Junket Fds., McCann-Erickson: ABC, Tu-F 11-11:15 am
Kaiser-Willys, Weintraub: CBS, M-F 6:45-7 pm
Kellogg Co., Leo Burnett: CBS, Tu, Th 3:15-30 pm, CBS, M, W, alt F 10:15-11 am, MBS, M, W, F [illegible] pm
Kraft Foods Co., J. Walter Thompson: CBS, Sun 9-10 pm
Lemon Prods. Advisory Board, McCann-Erickson: MBS, M-F 8-8:30 pm
Leisure, Inc., John Cohen: MBS, T, Th 11:30-45 am
Lever Bros., McCann-Erickson: CBS, M, W, alt F 11-11:15 am; CBS, M, W, Th 3:15-30 pm
Liggett & Myers (Chesterfield), Cunningham & Walsh: NBC, Tu 9-9:30 pm; CBS, M 9-9:30 pm
Thos. J. Lipton, Y&R: CBS, Mon 8:30-9 pm
Longines-Wittnauer, V. A. Bennett: CBS, Sun 12-12:05 pm; 4-4:05 pm; 5-5:05 pm; Sat 10-10:05 am; 10:55-11 am; 12n-12:05 pm; M-F 7:30-45 pm
P. Lorillard, L&N: ABC, Sun 6-6:15 pm; Sun 9:15-30 pm; MBS, M-F 11:15-12 n; CBS, Sat 9-9:30 pm
Lutheran Laymen's League, Gotham: MBS, Sun 1:30-2 pm
Manhattan Soap (Sweetheart), Scheideler, Beck & Werner: NBC, M-F 4:15-5 pm
Metropolitan Life, Y&R: CBS, M-F 6-6:15 pm
Miles Laboratories, Geoffrey Wade: CBS, M-F 3-3:15 pm, NBC, Tu, W, F 7:15-8 pm, M-F 7:30-45 pm; M-F 10:45-11 am
Miller Brewing, Mathisson: MBS, M, W, F 9:25-30 pm
Minnesota Mining & Mfg., BBDO: CBS, M, W, [illegible] 10:30-45 am
Mutual of Omaha, Bozell & Jacobs: MBS, Sun 6:30-45 pm
Mytinger & Casselberry, (Nutrilite), Dan B. Miner: NBC, Sun 5:30-6 pm
Nat'l Biscuit, Burnett: CBS, Tu, Th, alt F 11-11:15 am
Nehi Corp., BBDO: CBS, Sat 11-11:15 am
O'Cedar, Turner: ABC, M, W, F 9-10 am
Pan American Coffee Bur., Cunningham & Walsh: MBS, Tu, Th 8-8:30 pm
Pet Milk Co., Gardner: CBS, M-F 10-10:15 am (alt days)
Pharmaco, DCSS: NBC, M-F 5:30-45 pm (alt das)
Philco Corp., Hutchins: ABC, M-F 9-10 am; M-Th 10:30-35 pm
Philip Morris & Co., Biow: CBS, Sun 8:30-9 pm;
Pillsbury Mills, Leo Burnett: CBS, M-Th 3:30-45 pm; M-Th 11:15-30 am
Procter & Gamble, B&B; Compton, D-F-S, T&R: CBS, M-F 11:45-12 n; 1-2 pm; 2:15-30 pm; 2:45-3 pm (all days); NBC, M-F 3:30-4:15 pm; Biow: NBC, M-F 3-3:30 pm
Prudential Life Ins., Calkins & Holden, Carlock, McClinton & Smith: ABC, M-F 12:25-30 pm
Quality Goods, Grey: CBS, alt T 8:15-9 pm
Radio Bible Class, Stanley G. Boynton: MBS, Sun 10-10:30 am
Radio Church of God, Huntington Parmelee: ABC, Sun 12:30-1 pm
Ralston-Purina Co., Biow: ABC, Sat 10:30-11 am
R. J. Reynolds Tob., Esty: MBS, M-F 8-8:30 pm (Multi-Message plan); NBC, Sat 9:30-10 pm
Seeman Bros., Weintraub: ABC, T, Th 10:25-30 am
Skelly Oil, Henri, Hurst & McDonald: NBC, M-Sat 9-9:15 am
A. E. Staley Mfg., Ruthrauff & Ryan: CBS, M-F 10-10:15 am (alt days)
Star-Kist Tuna, Rhoades & Davis: CBS, M-F 10:15-30 am (all days)
State Farm Mutual, Needham, Louis & Brorby: MBS, Sat 5:15-55 pm, Sun 5:30-6 pm
Sterling Drug, D-F-S: ABC, M-F 10-10:25 am; NBC, M, W, F 4:15-45 pm
Sun Oil Co., Hewitt, Ogilvy, Benson & Mather: NBC, M-F 6:45-7 pm
Swift & Co., JWT: ABC, M-F 9-10 am
Table Prods., Hoefer, Dieterich & Brown: ABC, Sat 10-10:30 am
Tetley Tea, Gotfield: CBS, Sat 1:25-30 pm
Toni Co., Weiss & Geller; Leo Burnett: ABC, Tu, Th 9-10 am; CBS, M, W, F 2:30-45 pm; Tu, Th, to 11:15 am, Sun 7:30-45 pm; W, F 8:15-30 pm; M 8-8:30 pm, NBC, M, Th 7:45-8 pm
Van Camp Sea Food, Brisacher, Wheeler & Staff: CBS, Sat 11:45-12 n
Voice of Prophecy, Western: ABC, Sun 9:30-10 am; MBS, Sun 10:30-11 am
Whitehall Pharm. (see also Amer. Home Prods.): CBS, T 9:15-30 pm
Wm. Wrigley Jr. Co., BBDO: CBS, Sun 6-6:30 pm; [illegible] CBS, W 8-8:30 pm



Sponsors pile up winning seasons, one after the other, with WBNS. We've got loyal listeners (in fact . . . more listeners than all other local stations combined). Our fans stick with us through the TOP 20 PULSE-rated programs and follow through with record purchases of WBNS-advertised products.

CBS for CENTRAL OHIO
WBNS radio
COLUMBUS, OHIO
ASK JOHN BLAIR



Chief Says:

"WJW Braves Make Wampum for YOU..."



TOM CARSON...

America's top ranking advertisers place time in Carson's early morning "Breakfast a la Carson".

JANE STEVENS...

Winner of 1953 Cleveland AFTRA Award and Erma Proetz National Award for outstanding achievement in the finest of women's programs.

BRUCE McDONALD...

For eleven years Bruce McDonald's News Show on WJW has held an outstanding sales and sponsor record.

Moondog...

Sets new records with his personal appearances... recently attracted 25,000 people.

TODD PURSE...

Musical authority who stirs up new business with a disc show for all age groups.

ON

CLEVELAND'S Chief STATION

WJW

5000 W
WJW BUILDING

BASIC ABC
CLEVELAND 15, OHIO

REPRESENTED NATIONALLY BY H-R REPRESENTATIVES, INC.

RADIO COMPARAGRAPH OF NETWORK PROGRAMS

Daytime 6 September 1954 — SPONSOR

SUNDAY

Time	ABC	CBS	MBS	NBC
10	Message of Israel N abber L Negro college choir N T	Church of the air Var L&T	Radio Bible class Radio Bible Class 295OrRep T Boynton $150 Voice of prophecy Voice of Prophecy 311H T (cost includes ABC sun 9:30-10 am) Western $1500	National Radio Pulpit N L Collector's item 10:30-12 N (Weekly magazine covering "what's what" and "who's who" in the arts and sciences)
11	Marines in Review N T The Christian in action N L&T	Salt Lake City Tabernacle Salt L City L Lou Cioffi news 11 30-35 N L Invitation to learning N 11 35-12 L&T	Frank & Ernest Dawn Bible Students 312N T Dleeson $750 Merry Mailman N T Northwestern U reviewing stand C L	Collector's item (cont'd)
12	Pan American Union Wash L The World Tomorrow Radio Church of God 74N,H T HP $150	Larry LeSueur Longines Wittnauer 44N 12-12 05 L Bennett $550 The Leading Question Wash T Foreign Affairs Report N T George Herman news Wash L	Studio Concert N T Bill Cunningham co-op Host L John T. Flynn news N co-op L	Music for Thought Wash T The eternal light N L
1	Herald of truth Church of Christ 250N T r0-2 80 cent nrl Martin $1500 Pilgrimage N L	Robert Trout Chevrolet N 1-1:05 L C-E $550 String Serenade N L Syncopation Piece N L	Global Frontiers Wings of Healing N T Century Adv World Traveler (Joe King) N L Lutheran hour Lutheran Laymen's League 477BiL L Gotham $700	TBA University of Chicago roundtable C L
2	Dr Oral Roberts Healing Waters 116H T White $1000 Wings of Healing Dr Thomas Wyatt 151H L Century $1000	World Music Festivals 2-2 30 (cont'd) R Trout 2 30-35 Chevrolet C-E On a Sunday Afternoon Wash L&T 2:30-5 55	Bandstand USA N T TBA	The Catholic hour Var L Youth Wants to Know Wash L
3	Sammy Kaye's Sunday Serenade N L Hour of decision Billy Graham 208Var L W Bennett $2000	On a Sunday Afternoon (cont'd) (Music-news-weather show designed for outdoor listening; host, Eddie Gallaher)	U S Marine Band Wash L CBC Symphony Orchestra CBC 3 30-4 30 T	TBA
4	Old-fashioned revival hour Gospel Bdcstg 280H L R H Alber $1500	Larry LeSueur Longines Wittnauer 4-4 05 Bennett $550 On a Sunday Afternoon (cont'd) Rhythm on the Road Amer Oil Co Wash L&T 4 30-5 30 Katz ½ hr $1000	CBC Symphony Orchestra (cont'd) Flight into the Blue N T Lorne Greene Credit Union 543N 4:55-5 L W Thompson	Weekend (Sunday "newspaper of the air") Var L&T Selling on shared-sponsorship basis. Each hour provides for 4 participations. (See also The Big Preview Sat 1:30-6:30 pm)
5	Jimmy Nelson's Highway Frolic N L	Larry LeSueur Longines Wittnauer 14N 5-5 05 L Bennett $550 Rhythm on the Road Amer Oil Co 4 30-5 30 (cont'd) On a Sunday Afternoon (cont'd) Robert Trout Chevrolet N 5 55-6 C-E T	The shadow 544N T Tec partie: $2100 True detective mysteries N $2000 Cecil Brown State Farm Mut 5 30-? HL&B $150	Weekend (cont'd) Var L&T 1-min partic $2250 Nitelife Show [illegible] H L Glen B. Miner $5000

MONDAY

Time	ABC	CBS	MBS	NBC
10	My true story Sterling Drug: bayer, molle, analgine, dr lyons 360N m-f L 10-10 25 D-F-S $4200 Whisper's street Gen Mls 10 25-45 wheelies, bisq'k 227N m,w,f L R-R ½ hr $4500 When a girl marries Carnation Co 201H m-f T EW $2850	Godfrey 10-11:30 Staley Mfg R&R; Pet Milk Gar'ner all dee 10-10 15 Campana Sales W-F-H all dee; Star-Kist Tuna Rhodes & Davis 10 15-30 all dee Minn Mining BBDO m,w,alt f 10 30-45 Kellogg, Burnett m,w,alt f 10 45-11	Cecil Brown news co-op N m-f L Allen Prescott, the Wife Saver Philo m-f T F Singiser news S C Johnson wax 170N 10 30-35 HL&B m-sat Johnny Olsen Show N m-f 10:35-11 L	Bob Smith Show N m-f L 10-10 45 Break the Bank Miles Labs 1d2H m-f T Wade $4200
11	Modern Romances Pal a Paw Rubber 153N m-f Lavyne ½ hr $575 Ever Since Eve N m-f L $2875 Your Neighbor's Voice Ch m-f L 3-City By-Line Morning Edition Var m-f L	Godfrey (cont'd) Lever: pepsodent m,w, alt f McCann-Erickson Pillsbury Mills m-th 11 15-30 Leo Burnett Make up yr Mind Continental Bkg 65N m-f L Bates $2875 Rosemary P&G: Ivory snow 116N m-f L B&B $2700	Florida Calling Fla Citrus Comm 560Fla m-f L JWT H Engle news S C Johnson wax 405C 11 25-30 HL&B m-sat Queen for a day P Lorillard: old gold cigs 549H m-f T ep 11:45-12 L&N share $5500	Strike it rich Colgate halo, colgate dental cream, palmolive 185N m-f T rl 30 2 pm Esty $3500 Phrase that pays CFP: ajax, fab 191N el 15-30 L Esty m-f $2500 Second Chance N m-f L The Three Plans
12	Valentine N m-f L Art & Dotty Todd 12 15-25 H m-f L Jack Berch Prudential Ins 298N 12:25-30 T C&H m-f $2350 No network service m-f	Wendy Warren Gen Fds: max hse 159N m-f L B&B $3250 Aunt Jenny Lever: spry 182N m-f L FC&B $3000 Helen Trent Am Home: JFM Toni m,w alt f Burnett $2800 Our gal Sunday Whitehall: anacin 101N m-f L Murray $2300	Break the Bank Miles Labs H m-f T Wade al 9/27 Capitol commentary S C Johnson 490Wash L NL&B m-f Guest time N L&T No network service m-f 12:30-1	Pauline Frederick co-op N m-f L No network service m-f
1	Paul Harvey news co-op C m-f L Ted Malone co-op 153N m-f L No network service m-f	Road of Life P&G: Ivory soap 164N m-f L Compton $3250 Ma Perkins P&G: oxydol 166N m-f L D-F-S $3250 Young Dr Malone P&G: celeco, joy 183N m-f L Compton $2850 Guiding light P&G: duz, ivory fl 132N m-f L Compton $3000	Cedric Foster news co-op Bost m-f L Ray Heatherton Show N m-f L	No network service m-f
2	No network service m-f Betty Crocker Gen Mills m,w,f 2:30-35 T DFS m w f $2000 Martin Block Show m-f 2:35-4 N L&T	2nd Mrs Burton GF: cornflakes 145N m-f L Y&R $3000 Perry Mason P&G: tide 113N m-f L B&B $3500 Nora Drake: Bristol-Myers, DCSS; Toni W&G $3000 Brighter day P&G: cheer 176N m-f L Y&R $2850	Luncheon with Lopez N m-f L Sam Hayes news S C Johnson wax 505N 2:25-30 L NL&B m-sat Wonderful City N m-f L $3000 wk	No network service m-f
3	Martin Block (cont'd) N m-f L&T 2½ hrs per wk $663 1½ hrs per wk $1898	Hilltop house Miles: alka-seltzer 141N 3-4 15 L Wade m-f $2800 House party Lever: surf 181H 3:15-30 T BBDO m,w,f Pillsbury: flour 205H 3:30-45 T LB $6000 Five ¼-hrs m-th Mike & Buff's Mail Bag N m-f L	Ruby Mercer Show N co-op L	Welcome travelers P&G: spic&span, joy, drift, white cheer, prell 183C m-f L Blow $4000 Pepper Young P&G: camay 175N m-f L B&B $2700 Rt to happiness P&G: drift, tide 166N m-f L D-F-S $3000
4	Reed Browning Show H 4-4 05 L m-f Betty Crocker Gen Mills m,w,f 4 25-30 (see 2 30 pm) Treasury Bandstand H L&T	No network service m-f News 4:55-5 N m-f L	No network service m-f Mutual Music Show N m-f T Charley & John N m-f L	Backstage wife P&G: cheer, zest 188N m-f L Y&R $2500 Stella Dallas Sterling Drug 151N m,w,f L D-F-S $2800 Widder Brown Sterling Drug 514N m,w,f D-F-S $2800 Women in house Manhattan soap 105H m-f L SB&W $2500
5	Austin Kiplinger Wash m-f T Musical Express H m-f T Gloria Parker N m-f L Vincent Lopez N m-f T	No network service m-f Curt Massey time Miles: alka-seltzer 140H 5:30-45 T Wade m-f $10000	TBA Wild Bill Hickok Kellogg Co 5 30-55 T m,w,f Burnett $5500 Cecil Brown news S C Johnson wax 529N 5:55-6 L NL&B m-f	Just Plain Bill Whitehall: anacin Murray; Carter Bates $2800 Lorenzo Jones CFP: fab 180N m-f L Esty $2780 Fr Page Farrell Pharmaco: DCSS Am Home Prods 140N all dee L Murray $2750 Pays to be Married H m-f L The Three Plans

TUESDAY

Time	ABC	CBS	MBS	NBC
10	My true story Sterling Drug m-f 10-10 25 (see mon) D-F-S Whisper's streets Seeman Bros 125N tu,th T Weintraub $4500 When a girl marries Carnation Co m-f (see mon) Erwin, Wasey	Godfrey 10-11:30 A E Staley Mfg R&R all dee 10-10 15 Campana Sales W-F-H all dee; Star-Kist Tuna Rhodes & Davis 10 15-30 all dee Gen Motors Frigidaire tu,th,alt f FC&B Toni Co tu,th 10 45-11 Weiss & Geller	Cecil Brown news co-op N m-f L Allen Prescott, the Wife Saver Philo m-f T F Singiser news S C Johnson m-sat 10:30-35 HL&B Johnny Olsen Show N m-f 10:35-11 L	Bob Smith Show N m-f L 10-10 45 Break the Bank Miles Labs m-f (see mon) Wade
11	Modern Romances Junket Brand Fds 188N tu,th T McE ½ hr $575 Ever Since Eve N m-f L Your Neighbor's Voice Cle m-f L 3-City By-Line Morning Edition Var m-f L	Godfrey (cont'd) Nat'l Biscuit tu,th alt f McCann-Erickson Pillsbury Mills m-th 11 15-30 Leo Burnett Make up yr Mind Continental Bkg m-f (see mon) Bates Rosemary P&G Ivory snow m-f (see mon) B&B	Florida Calling Fla Citrus Comm 560Fla m-f L JWT H Engle news S C Johnson m-sat 11 25-30 HL&B Queen for a day Lettuce Inc 550H tu,th T Cohen $5500 P Lorillard old golds m-f (see mon) L&N	Strike it rich Colgate m-f (see mon) Esty Phrase that pays Colgate m-f (see mon) Esty Second Chance N m-f L The Three Plans
12	Valentine N m-f L Art & Dotty Todd 12 15-25 H m-f L Jack Berch Prudential Ins m-f 12 25-30 C&H (see mon) No network service	Wendy Warren Gen Fds m-f (see mon) B&B Aunt Jenny Lever spry m-f (see mon) FC&B Helen Trent Am Home Prods m-f (see mon) Murray Our gal Sunday Whitehall Phar m-f (see mon) Murray	Break the Bank Miller Labs H m-f Wade al 9/27 Capitol commentary S C Johnson m-f HL&B 12:15-20 Guest Time N 12 20-30 L&T No network service m-f	Pauline Frederick co-op N m-f L No network service m-f
1	Paul Harvey news co-op C m-f L Ted Malone co-op 153N m-f L No network service m-f	Road of life P&G Ivory soap m-f (see mon) Compton Ma Perkins P&G oxydol m-f (see mon) D-F-S Young Dr Malone P&G celeco, joy m-f (see mon) Compton, Blow Guiding light P&G duz, Ivory fl m-f (see mon) Compton	C Foster news co-op Bost m-f L Ray Heatherton Show N m-f L	No network service m-f
2	No network service Dorese Bell 2 30-35 tu,th N T Martin Block Show m-f 2 35-4 N L&T	2nd Mrs Burton Gen Fds m-f (see mon) B&B, Y&R Perry Mason P&G tide m-f (see mon) B&B Nora Drake Bristol-Myers DCSS all dee Toni Co, W&G Brighter day P&G cheer m-f (see mon) Y&R	Luncheon with Lopez N m-f L Sam Hayes news S C Johnson m-sat 2 25-30 NL&B Wonderful City N m-f L	No network service m-f
3	Martin Block (cont'd) N m-f L&T	Hilltop house Miles Labs m-f (see mon) Wade House party Kellogg Co 191H tu,th L LB share $6000 Pillsbury Mills m-th 3:30-45 seg LB (see mon) Mike & Buff's Mail Bag N m-f L	Ruby Mercer Show N m-f co-op L	Welcome travelers P&G m-f (see mon) Blow Pepper Young P&G camay, duz m-f (see mon) B&B Rt to happiness P&G drift, tide m-f (see mon) D-F-S
4	Reed Browning H m-f L 4-4 25 Dorese Bell 4 25-30 tu,th N T Treasury Bandstand H L&T	No network service News 4 55-5 N m-f L	No network service m-f Mutual Music Show N m-f T Charley & John N m-f L	Backstage wife P&G cheer, zest m-f (see mon) Y&R Stella Dallas Sterling Drug m,w,f (see mon) D-F-S Widder Brown Tool Co. 174N tu th L Burnett $2800 Women in house Manhattan Soap m-f (see mon) SB&W
5	Austin Kiplinger Wash m-f L Musical Express H m-f L Gloria Parker N m-f L Vincent Lopez N m-f L	No network service m-f Curt Massey time Miles Labs m-f (see mon) Wade	TBA Bobby Benson Show tu,th 5 30-55 N L Cecil Brown news S C Johnson m-f 5 55-6 NL&B	Just Plain Bill Whitehall Phar all tu,th Murray Lorenzo Jones Colgate m-f (see mon) Esty Fr Page Farrell Pharmaco DCSS Am Home Prods Murray alt dee It Pays to be Married H m-f L The Three Plans

WEDNESDAY

Time	ABC	CBS	MBS	NBC
10	My true story Sterling Drug m-f 10-10 25 (see mon) D-F-S Whisper's streets Gen Mills m,w,f 10:25-45 Knox-Reeves When a girl marries Carnation Co m-f (see mon) Erwin, Wasey	Godfrey 10-11:30 A E Staley Mfg R&R all dee 10-10 15 Campana Sales W-F-H all dee; Star-Kist Tuna Rhodes & Davis 10:15-30 all dee Minn Mining BBDO m,w,alt f 10 30-45 Kellogg, Burnett m,w,alt f 10 45-11	Cecil Brown news co-op N m-f L Allen Prescott, the Wife Saver Philo m-f T F Singiser news S C Johnson m-sat 10:30-35 NL&B Johnny Olsen Show N m-f 10:35-11 L	Bob Smith Show N m-f L 10-10 45 Break the Bank Miles Labs m-f (see mon) Wade
11	Modern Romances Junket Fds 198N L McCann-Erickson Ever Since Eve N m-f L Your Neighbor's Voice Ch m-f L 3-City By-Line Morning Edition Var m-f L	Godfrey (cont'd) Lever: pepsodent m,w, alt f McCann-Erickson Pillsbury Mills m-th 11 15-30 Leo Burnett Make up yr Mind Continental Bkg m-f (see mon) Bates Rosemary P&G Ivory snow m-f (see mon) B&B	Florida Calling Fla Citrus Comm 560Fla m-f L JWT H Engle news S C Johnson m-sat 11 25-30 NL&B Queen for a day P Lorillard old golds m-f (see mon) ep 11:45-12 L&N	Strike it rich Colgate m-f (see mon) Esty Phrase that pays Colgate m-f (see mon) Esty Second Chance N m-f L The Three Plans
12	Valentine N m-f L Art & Dotty Todd 12 15-25 H m-f L Jack Berch Prudential Ins m-f 12 25-30 C&H (see mon) No network service m-f	Wendy Warren Gen Fds m-f (see mon) B&B Aunt Jenny Lever spry m-f (see mon) FC&B Helen Trent Am Home JFM Toni; Burnett 191N-L m,w,alt f Our gal Sunday Whitehall Phar m-f (see mon) Murray	Break the Bank Miller Labs H m-f Wade at 9/27 Capitol commentary S C Johnson m-f NL&B 12:15-20 Guest time N 12 20-30 L&T No network service m-f	Pauline Frederick co-op N m-f L No network service m-f
1	Paul Harvey news co-op C m-f L Ted Malone co-op 153N m-f L No network service m-f	Road of life P&G Ivory soap m-f (see mon) Compton Ma Perkins P&G oxydol m-f (see mon) D-F-S Young Dr Malone P&G celeco, joy m-f (see mon) Compton, Blow Guiding light P&G duz, Ivory fl m-f (see mon) Compton	C Foster news co-op Bost m-f L Ray Heatherton Show N m-f L	No network service m-f
2	No network service m-f Betty Crocker Gen Mills m,w,f 2:30-35 D-F-S Martin Block Show m-f 2:35-4 N L&T	2nd Mrs Burton Gen Fds m-f (see mon) B&B, Y&R Perry Mason P&G tide m-f (see mon) B&B Nora Drake Toni Co m-f (see mon) Weiss & Geller Brighter day P&G cheer m-f (see mon) Y&R	Luncheon with Lopez N m-f L Sam Hayes news S C Johnson m-sat 2:25-30 NL&B Wonderful City N m-f L	No network service m-f
3	Martin Block (cont'd) N m-f L&T	Hilltop house Miles Labs m-f (see mon) Wade House Party Lever surf m,w,f (see mon) BBDO Pillsbury Mills m-th 3:30-45 seg (see mon) L Burnett Mike & Buff's Mail Bag N m-f L	Ruby Mercer Show N m-f co-op L	Welcome travelers P&G m-f (see mon) Blow Pepper Young P&G camay, duz m-f (see mon) B&B Rt to happiness P&G drift, tide m-f (see mon) D-F-S
4	Reed Browning H m-f L 4-4 25 Betty Crocker Gen Mls 4 25-30 m,w,f (see mon) D-F-S Treasury Bandstand H L&T	No network service m-f News 4:55-5 N m-f L	No network service m-f Mutual Music Show N m-f T Charley & John N m-f L	Backstage wife P&G cheer, zest m-f (see mon) Y&R Stella Dallas Sterling Drug m,w,f (see mon) D-F-S Widder Brown Sterling Drug m,w,f D-F-S Women in house Manhattan Soap m-f (see mon) SB&W
5	Austin Kiplinger Wash m-f L Musical Express H m-f L Gloria Parker N m-f L Vincent Lopez N m-f L	No network service m-f Curt Massey time Miles Labs m-f (see mon) Wade	TBA Wild Bill Hickok Kellogg Co m,w,f 5 30-55 Burnett Cecil Brown news S C Johnson m-f 5:55-6 NL&B	Just Plain Bill Whitehall Phar all m,w,f Murray Lorenzo Jones Colgate m-f (see mon) Esty Fr Page Farrell Pharmaco DCSS Am Home Prods Murray alt dee It Pays to be Married H m-f L The Three Plans

THURSDAY

Time	ABC	CBS	MBS	NBC
10	My true story Sterling Drug m-f 10-10 25 (see mon) D-F-S Whisper's streets Seeman Bros 125N tu,th L Weintraub 10 25-45 When a girl marries Carnation Co m-f (see mon) Erwin, Wasey	Godfrey 10-11:30 A E Staley Mfg R&R all dee 10-10 15 Campana Sales W-F-H 10 15-30; Star-Kist Tuna Rhodes & Davis 10 15-30 all dee Gen Motors Frigidaire tu,th,alt f FC&B Toni Co tu,th 10 45-11 Weiss & Geller	Cecil Brown news co-op N m-f L Allen Prescott, the Wife Saver Philo m-f T F. Singiser news S C Johnson m-sat 10:30-35 NL&B Johnny Olsen Show N m-f 10 35-11 L	Bob Smith Show N m-f L 10-10 45 Break the Bank Miles Labs m-f (see mon) Wade
11	Modern Romances Junket Fds 198N tu,th L McCann-Erickson Ever Since Eve N m-f L Your Neighbor's Voice Cle m-f L 3-City By-Line Morning Edition Var m-f L	Godfrey (cont'd) Nat'l Biscuit tu,th, alt f McCann-Erickson Pillsbury Mills m-th 11 15-30 Leo Burnett Make up yr Mind Continental Bkg m-f (see mon) Bates Rosemary P&G Ivory snow m-f (see mon) B&B	Florida Calling Fla Citrus Comm 560Fla m-f L JWT H Engle news S C Johnson m-sat 11 25-30 NL&B Queen for a day Lettuce Inc tu th (see tu) John Cohen P Lorillard old golds m-f (see mon) L&N	Strike it rich Colgate m-f (see mon) Esty Phrase that pays Colgate m-f (see mon) Esty Second Chance N m-f L The Three Plans
12	Valentine N m-f L Art & Dotty Todd 12 15-25 H m-f L Jack Berch Prudential Ins m-f 12 25-30 C&H (see mon) No network service	Wendy Warren Gen Foods m-f (see mon) B&D Aunt Jenny Lever spry m-f (see mon) FC&B Helen Trent Am Home Prods m-f (see mon) Murray Our gal Sunday Whitehall Phar m-f (see mon) Murray	Break the Bank Miles Labs H m-f T Wade at 9/27 Capitol comment S C Johnson m-f NL&B 12:15-20 Guest Time N 12 20-30 L&T No network service m-f	Pauline Frederick co-op N m-f L No network service m-f
1	Paul Harvey news co-op C m-f L Ted Malone co-op 153N m-f L No network service m-f	Road of life P&G Ivory soap m-f (see mon) Compton Ma Perkins P&G oxydol m-f (see mon) D-F-S Young Dr Malone P&G celeco, joy m-f (see mon) Compton, Blow Guiding light P&G duz, Ivory fl m-f (see mon) Compton	C Foster news co-op Bost m-f L Ray Heatherton Show N m-f L	No network service m-f
2	No network service m-f Dorese Ball 2:30-35 tu,th N T Martin Block Show m-f 2:35-4 N L&T	2nd Mrs Burton Gen Fds m-f (see mon) B&B, Y&R Perry Mason P&G tide m-f (see mon) B&B Nora Drake Toni Co m-f (see mon) Weiss & Geller Brighter day P&G cheer m-f (see mon) Y&R	Luncheon with Lopez N m-f L Sam Hayes news S C Johnson m-sat 2:25-30 NL&B Wonderful City N m-f L	No network service m-f
3	Martin Block (cont'd) N m-f L&T	Hilltop house Miles Labs m-f (see mon) Wade House party Kellogg Co 173H 3:15-30 T L Burnett tu,th Pillsbury Mills m-th 3:30-45 seg (see mon) L Burnett Mike & Buff's Mail Bag N m-f L	Ruby Mercer Show N m-f co-op L	Welcome travelers P&G m-f (see mon) Blow Pepper Young P&G camay, duz m-f (see mon) B&B Rt to happiness P&G drift, tide m-f (see mon) D-F-S
4	Reed Browning H m-f L 4-4 25 Dorese Ball 4 25-30 tu,th N T Treasury Bandstand H L&T	No network service m-f News 4:55-5 N m-f L	No network service m-f Mutual Music Show N m-f T Charley & John N m-f L	Backstage wife P&G cheer, zest m-f (see mon) Y&R Stella Dallas Sterling Drug m,w,f (see mon) D-F-S Widder Brown Toni Co. tu, th Burnett Women in house Manhattan Soap m-f (see mon) SB&W
5	Austin Kiplinger Wash m-f L Musical Express H m-f L Gloria Parker N m-f L Vincent Lopez N m-f L	No network service m-f Curt Massey time Miles Labs m-f (see mon) Wade	TBA Bobby Benson Show tu,th 5 30-55 N L Cecil Brown news S C Johnson m-f 5:55-6 NL&B	Just Plain Bill Whitehall, Murray; Carter Pr, Bates alt th Lorenzo Jones Colgate m-f (see mon) Esty Fr Page Farrell Pharmaco DCSS Am Home Prods Murray alt dee It Pays to be Married H m-f L The Three Plans

FRIDAY

Time	ABC	CBS	MBS	NBC
10	My true story Sterling Drug m-f 10-10 25 (see mon) D-F-S Whisper's streets Gen Mills m,w,f 10:25-45 Knox-Reeves When a girl marries Carnation Co m-f (see mon) Erwin, Wasey	Godfrey 10-11:30 A E Staley Mfg R&R all fri 10-10 15 Campana Sales W-F-H 10 15-30; Star-Kist Tuna Rhodes & Davis 10 15-30 all dee Minn Mining BBDO alt f 10 30-45 Adolph's Ltd E,W alt f Kellogg, Burnett 10:45-11 alt f	Cecil Brown news co-op N m-f L Allen Prescott, the Wife Saver Philo m-f T F Singiser news S C Johnson m-sat 10:30-35 NL&B Johnny Olsen Show N m-f 10:35-11 L	Bob Smith Show N m-f L 10-10 45 Break the Bank Miles Labs m-f (see mon) Wade
11	Modern Romances Junket Fds 198N L McCann-Erickson Ever Since Eve N m-f L Your Neighbor's Voice Ch m-f L 3-City By Line Morning Edition Var m-f L	Godfrey (cont'd) Lever McE; Nat'l Biscuit Co McE all f Glamourene Hirke & Deelet al 0/17 Toni, W&D f1 15-30 all f Make up yr Mind Continental Bkg m-f (see mon) Bates Rosemary P&G Ivory snow m-f (see mon) B&B	Florida Calling Fla Citrus Comm 560Fla m-f L JWT H Engle news S C Johnson m-sat 11 25-30 NL&B Queen for a day P. Lorillard old golds m-f (see mon) ep 11:45-12 L&N	Strike it rich Colgate m-f (see mon) Esty Phrase that pays Colgate m-f (see mon) Esty Second Chance N m-f L The Three Plans
12	Valentine N m-f L Art & Dotty Todd 12 15-25 H m-f L Jack Berch Prudential Ins m-f 12 25-30 C&H (see mon) No network service	Wendy Warren Gen Fds m-f (see mon) B&B Aunt Jenny Lever spry m-f (see mon) FC&B Helen Trent Am Home, JFM Toni, Burnett 101N-L m,w,alt f Our gal Sunday Whitehall Phar m-f (see mon) Murray	Break the Bank Miles Labs H m-f T Wade at 9/27 Capitol comment S C Johnson m-f NL&D 12:15-20 Dual time N 12 20-30 L&T No network service m-f	Pauline Frederick co-op N m-f L No network service m-f
1	Paul Harvey news co-op m-f (see mon) Ted Malone co-op 153N m-f L No network service m-f	Road of life P&G Ivory soap m-f (see mon) Compton Ma Perkins P&G oxydol m-f (see mon) D-F-S Young Dr Malone P&G celeco, joy m-f (see mon) Compton, Blow Guiding light P&G duz, Ivory fl m-f (see mon) Compton	C Foster news co-op Bost m-f L Ray Heatherton Show N m-f L	No network service m-f
2	No network service m-f Betty Crocker Gen Mills m w f 2:30-35 D-F-S Martin Block Show m-f 2:35-4 N L&T	2nd Mrs. Burton Gen Fds m-f (see mon) Compton Perry Mason P&G tide m-f (see mon) B&R Nora Drake Toni Co m-f (see mon) Weiss & Geller Brighter day P&G cheer m-f (see mon) Y&R	Luncheon with Lopez N m-f L Sam Hayes news S C Johnson m-sat 2 25-30 NL&B Wonderful City N m-f L	No network service m-f
3	Martin Block (cont'd) N m-f L&T	Hilltop house Miles Labs m-f (see mon) Wade House party Lever surf m,w,f (see mon) BBDO Hawaiian Pineapple 180H dole T Ayer f only Mike & Buff's Mail Bag N m-f L	Ruby Mercer Show N m-f co-op L	Welcome travelers P&G m-f (see mon) Blow Pepper Young P&G camay, duz m-f (see mon) B&B Rt to happiness P&G drift, tide m-f (see mon) D-F-S
4	Reed Browning H m-f L 4-4 25 Betty Crocker Gen Mls 4 25-30 m,w,f (see mon) D-F-S Treasury Bandstand H L&T	No network service m-f News 4:55-5 N m-f L	No network service m-f Mutual Music Show N m-f T Charley & John N m-f L	Backstage wife P&G cheer, zest m-f (see mon) Y&R Stella Dallas Sterling Drug m,w,f (see mon) D-F-S Widder Brown Sterling Drug m,w,f D-F-S Women in house Sterling Drug m-f (see mon) SB&W
5	Austin Kiplinger Wash m-f L Musical Express H m-f L Gloria Parker N m-f L Vincent Lopez N m-f L	No network service m-f Curt Massey time Miles Labs m-f (see mon) Wade	TBA Wild Bill Hickok Kellogg Co m,w,f 5:30-55 Burnett Cecil Brown news S C Johnson m-f 5 55-6 NL&B	Just Plain Bill Whitehall, Murray; Carter Pr, Bates all f Lorenzo Jones Colgate m-f (see mon) Esty Fr Page Farrell Pharmaco DCSS Am Home Prods Murray alt dee It Pays to be Married H m-f L The Three Plans

SATURDAY

Time	ABC	CBS	MBS	NBC
10	No school today Table Prods Co 81Cinc L Hoefer, Dieterich & Brown Space patrol Ralston Purina cereals 216H L Gardner $3500	Larry LeSueur Longines Wittnauer 120N 10-10:05 L Bennett $550 Galen Drake 65N L Calgon 10 15-55 Ketchum, MacLeod & Grove ¼ hr $1375 Larry LeSueur Longines Wittnauer 120N 10:55-11 L Bennett $550	No network service Wallace Fanning News Wash L Country Cousin's Corner Wash 10 35-11	[illegible]
11	Platterbrains N L&T All-league clubhouse N T	Robt Q Lewis 11-12 Nehi Corp 141N T BBDO 11-11:15 11 15-30 segment unsponsored Helene Curtis 205N 11 30-45 L Gordon Best Van Camp sea fd 201N 11 45-12 L BW&S ¼ hr $2000	Helen Hall N 11-11 15 T Conference Call N L Wallace Fanning Wash US Military Academy Band N	TBA
12	101 Ranch Boys Lancaster, Pa L American farmer C.Wash L	Larry LeSueur Longines Wittnauer 12-12 05 Bennett $550 Romance N L Stars over Hollywood Cornelius Co 201H L&T EW $3450	[illegible]	TBA TBA
1	Navy hour Wash L Vincent Lopez N L	City Hospital Carter Prods 208N T Bates $2500 [illegible] Drake 203N Sidney Garfield Allen Jackson Chevrolet C-E $550 Peter Lind Hayes Show N T ¾ hr $990	Johnny [illegible]	National farm & home hour Allis-Chalmers farm equipment Wash [illegible] $700 All-Star Parade of Bands Var
2	Festival (Million Dollar) 2-4 N L	Let's Pretend N L Football Roundup 2 30-5 30 Var L	Bobby [illegible] Sam H[illegible] NL&B Sports [illegible] Philla	Road Show Var L&T (Music, news, [illegible] designed for [illegible])
3	Festival (cont'd)	Allen Jackson Chevrolet C-E 3-3:05 Football Roundup (cont'd)	Bandstand [illegible] N	Road Show (cont'd)
4	Chautauqua Symphony Jamestown, NY L	Football Roundup 2 30-5 30 (cont'd) Allen Jackson Chevrolet C-E 4 55-5	Salute to the Nation Wash L Mac McGuire Show Philla	Road Show (cont'd)
5	Horse Racing Var L Management and Labor Wash L	Football Roundup 2 30-5 30 (cont'd) Saturday at the Chase StL	Teen Ager [illegible] Jazz [illegible] NL&B	Road Show (cont'd)

...it's not the REACH



...it's the PULL!*

***KARK pulls 66 "firsts" among 72 quarter hours reported by the March 1954 PULSE Area Study—11 times as many as all other Little Rock stations combined!**

Why holler at the hills with a lot of wasted wattage when the folks you want to reach in the Central Arkansas market *listen most to KARK?* Your prospects tune in the station that offers the best programming. In the Central Arkansas market most radio homes keep tuned to 920—KARK—because they prefer KARK's popular local and NBC network shows, *as proved again by PULSE*: the ten top evening shows, ten top daytime five-a-week shows, nine out of ten top daytime Saturday and Sunday shows are *all on KARK*. It's program popularity and proved listenership like this, rather than power alone, that attracts customers for you.

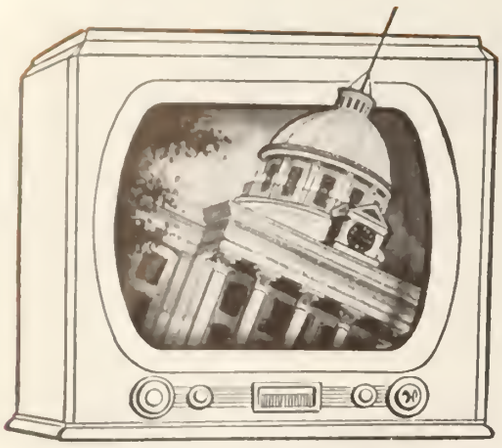
Or to put it another way, *it's not the reach—it's the PULL!*

Advertise where people listen most, where the cost is low--on

kark
920 KILOCYCLES 5000 WATTS
LITTLE ROCK, ARKANSAS

ARKANSAS' PREFERRED STATION

NBC
SEE YOUR PETRY MAN TODAY
EDWARD PETRY AND CO. INC.



WCOV-TV

Montgomery, Alabama

NOW OPERATING

with

200,000

WATTS

We're Transmitting a
Strong, Clear Picture
Over a 70 Mile Area

CBS Interconnected
ABC Interconnected
DuMont—NBC

Get the Details
From Raymer Co.



BARDAHL

(*Continued from page 49*)

for "Best Tv Spots of 1953," as well as a series of other awards for superiority, both national and regional.

Today variations of this original commercial are being used in over 70 markets on tv, over 50 on radio. Tv time for the Bardahl commercials costs about $350,000: about $150,000 goes for radio time in which adaptations of the same commercials are used. Bardahl spends some 11% of total 1953 sales for its 1954 advertising. Air media account for $500,000 of this budget.

Bardahl's commercial roughnecks were bringing home top sales results right from the start. In the Western states sales jumped 56% in the first six months of 1953. Washington State was up 54%; Utah, up 98%; Northern California, up 35%; Southern California, up 54%; Arizona, up 55%. And Colorado showed a 165% increase over the same period of 1952.

Except for the New England territory, Bardahl's spot campaign is placed out of Seattle. Gerald Hoeck, Wallace Mackay Co. account executive, buys all air time himself. In the seven New England states, however, buying is handled by Alf Warner, president of Bardahl Lubricants, Boston, distributors for the area.

The tv time buying strategy can be summed up this way:

"Mostly, we buy Class B during the late evening hours when men are at home and looking at tv," says Hoeck. "We look over audience ratings carefully and try to get close to top male-appeal sports and crime shows. We've also found participations in late film shows and news telecasts very successful."

Bardahl, however, carries its tv philosophy several steps beyond commercial production and efficient time buying. Says Ad Manager Haydon:

"The secret to successful use of tv lies in the merchandising of the material. We believe that any normally good tv material will produce results, that exceptional material will produce outstanding results, but that exceptional material thoroughly merchandised will produce tremendous results."

In line with this theory, Bardahl merchandises its tv spot announcement campaign as intensely as if it were a network tv show. Here are some of the point-of-sale merchandising gimmicks Bardahl has used to identify its famous tv characters thoroughly with the company name: 150,000 window display posters showing the four evil ones and the Bardahl detective. (Only complaint here on the part of the dealers is that kids swipe these posters.)

This complaint, incidentally, kicked off two ideas that Frank Gerardot of St. Louis originated: The firm made thousands of die-cuts of the characters to be used as hangers and display material at the point-of-sale. Bardahl also made official Bardahl detective badges to be distributed to the kids through the retail outlets. These are just three of the merchandising broadsides aimed directly at the consumers.

Bardahl also promotes its tv advertising to its retail outlets, particularly to widen distribution. Here's how merchandising helps the firm in this aim:

About 10 days after tv schedules have gone on the air for the first time in a new market, all accounts and potential accounts within the station's coverage area receive direct mail pieces from Bardahl dealers in the market. The timing is such that the retailers receive these merchandising reminders soon after Bardahl's tv cartoons have stirred public comment in the market. Within a few days after a particular retailer receives these mail pieces, he is visited by a Bardahl salesman—particularly if he doesn't already keep Bardahl in stock.

Though Bardahl usually comes into a new area with a heavier than usual tv schedule, the firm is quick to assure the dealers that its advertising will appear all year 'round. Its policy is not to snow a market with a short, concentrated effort, move in salesmen to load up the dealers and then pull out. Bardahl's feeling is that consistency of advertising is as important as good production and a top copy theme.

Bardahl carries unity of advertising message into its national print media. For the past year trade papers and automotive publications have been carrying ads with pictures of the four Bardahl tv cartoon figures. Bardahl has also had double-page two-color spreads in *Life* featuring the four evil ones.

The firm and its agency have had reason to be doubly pleased in the past year with the heavy merchandising and print promotion they have given to their Bardahl tv characters. The reason? Inevitably imitations of Bar-

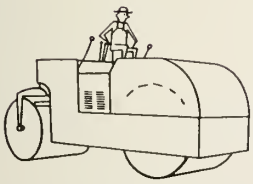
Bonus from Mt. Washington TV

$2,625 VENDÔME BY CONCORD



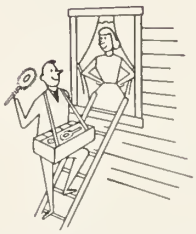
Use America's only "3-state one-station TV network" and save — in just 11 weeks of a half-hour weekly program — the cost of a $2,625 Vendôme by Concord Watch.

Average time costs run 54% less than the combined cost of the three TV stations giving next best coverage.



ROLLS OVER 3 STATES

Mt. Washington's more-than-a-mile high TV station covers most of the three states of Maine, New Hampshire and Vermont. On the air in August.



REACHES NEW PROSPECTS

Covers virtually all the families local TV stations do and reaches thousands of families they cannot reach. TV homes: 219,461 as of April 30 — RETMA.

CBS-ABC

Mt. Washington TV

WMTW

Channel 8

Represented nationally by

HARRINGTON, RIGHTER & PARSONS, Inc.

dahl's tv approach have sprung up in many markets. Other products began advertising with commercials that are take-offs on popular tv mysteries. And, also inevitably, these imitations have in some instances softened the impact of the Bardahl commercials in those markets.

To offset this, Bardahl allocated a $20,000 production budget for new tv commercials in August 1953, another higher budget in spring 1954. The new commercials will follow the original four Bardahl gangsters and Bardahl the detective through a series of car adventures that illustrate technical machinery problems dramatically. The inside-the-engine antics of the Bardahl characters are intended to be informative as well as entertaining.

Here's the audio from a representative Bardahl commercial:

(tympani & music)

"This story is true . . .

(musical theme)

"It was 8:27 when the call came in . . . black sedan . . . license number A-139. Friend of the chief . . . in bad trouble. I arrived at 8:42 . . . took one look. It was our old friends—Dirty Sludge, Sticky Valves, Gummy Rings, Blacky Carbon. Only one thing to do . . . I called for Bardahl. At 8:44 Bardahl arrived and got down to business.

(stinger)

"He poured one quart of Bardahl in the crankcase . . .

(music)

"Fed one pint of Bardahl through the carburetor intake . . .

(music)

"Added four ounces of Bardahl top oil to the gas tank. . . ."

(music)

"At 8:17 the boys gave up . . . Bardahl had done it again. At 8:49 Bardahl turned to me and said: 'Big shot?' Yeah.' 'He'll remember!' "

(closing theme)

Bardahl has run some of the original commercials for a year and a half in some markets without diminishing effect. The firm finds it hard to estimate the average life of a commercial on a national basis of effectiveness. However, when the original series has slacked off in sales effectiveness, Bardahl has the new series all ready to put in place of the old.

To further diversify its commercials, Bardahl began negotiating for top talent to star in a film demonstration of the product. After months of planning and negotiations, Pat O'Brien was filmed in summer 1954. This is the first consumer product tv commercial he has ever appeared in.

The climax of the film demonstration comes when O'Brien pours gasoline into oil to which Bardahl has been added. He sets it aflame and lets the viewer see the tremendous heat and pressure which the oil can stand.

Haydon says that initial showings of this film commercial have already brought Bardahl a great deal of favorable viewer response.

Ole Bardahl, the firm's president, sums up Bardahl tv strategy as follows:

"Basically we've been entertaining to build product recognition and identification. Now we will use product recognition as a springboard from which to jump into our involved and complicated technical sales story."

The 1953 sales success story resulting from tv is being repeated this year. Sales figures for the first four months in the Western states show a 38% jump over the first four months of 1953. Incomplete national sales figures show a first quarter gain of about 35 to 39%, depending upon the area.

The parent company does not actually produce the product which is sold in local gas or service stations. Here's how the firm is set up: The Bardahl Manufacturing Corp. makes a chemical concentrate which is shipped to blending plants owned by its distributors at St. Louis; Boston; Montreal; Vancouver; Oslo, Norway; Antwerp, Belgium; Florence, Italy; Mexico City. In those plants the chemical is blended into an oil carrier, purchased according to Bardahl's specifications. Then it is packaged and distributed. Bardahl Manufacturing Corp. itself takes care of packaging and distributing for the 13 Western states.

In 1953 the blending-distributors and the parent company together accounted for the sale of 13 million cans of Bardahl gas and oil additive.

Distributor comments continue to praise Bardahl's tv effort. One Western distributor, Ward Grisham of Northern California, called the Seattle plant recently to congratulate the parent company.

"I thought I was getting used to what tv could do," said he. "But we've

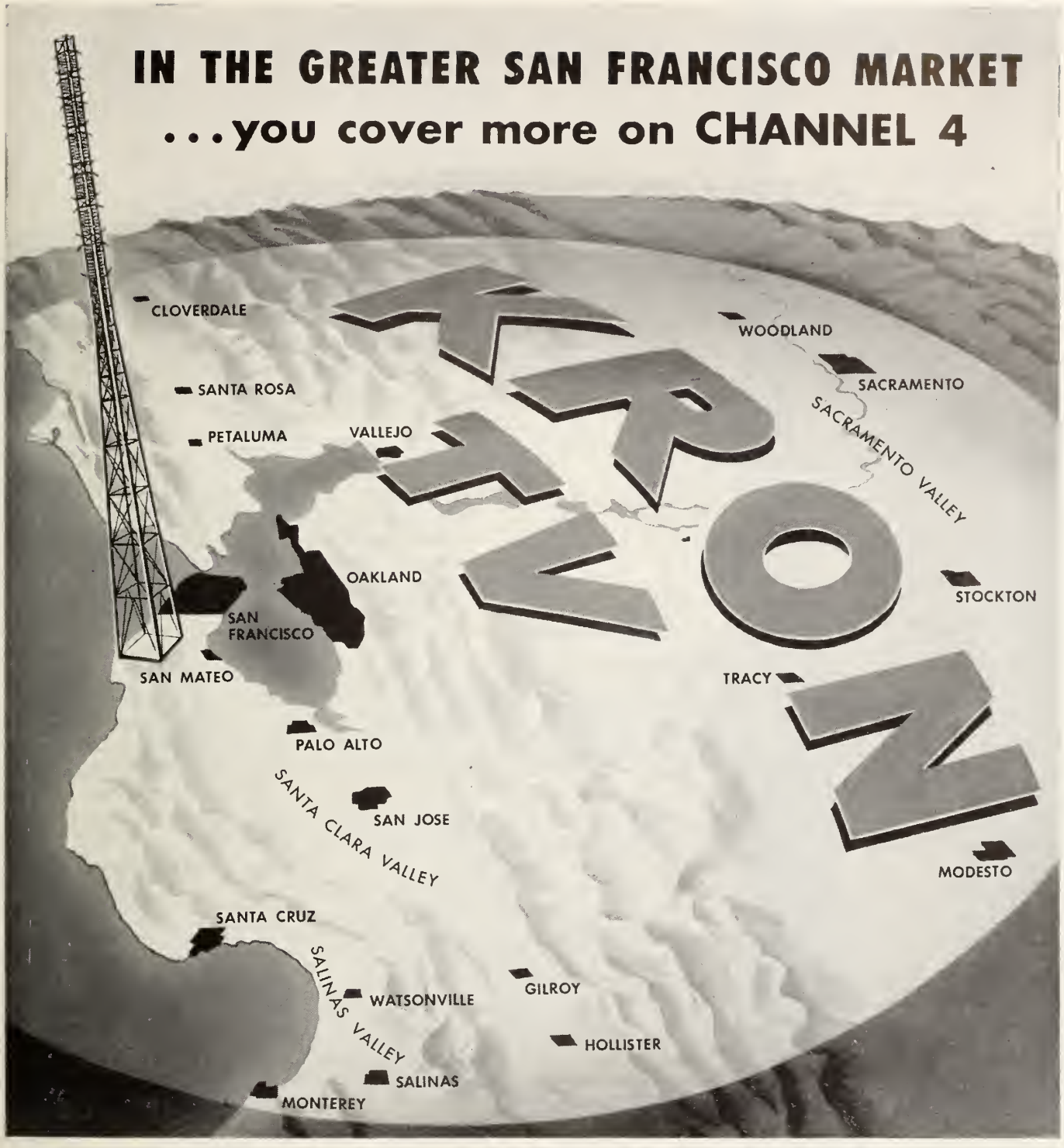
WMUR-TV
THE STATE STATION
VHF CHANNEL 9 MANCHESTER, N. H.
THE BEST SIGNAL—AND LOCAL COVERAGE FROM WITHIN THE MARKET

70% of entire New Hampshire population	110,000 TV families
PLUS—Coverage of northern Massachusetts—Lowell Lawrence, Haverhill Fitchburg area	115,000 TV families
PLUS—Coverage of south and eastern Vermont	15,000 TV families
Total PRIMARY coverage	235,000 TV families

FOUR MILLION PERSONS LIVE IN THIS AREA



IN THE GREATER SAN FRANCISCO MARKET
...you cover more on CHANNEL 4



KRON-TV COVERS THIS BIG MARKET...

- With a population of 3,600,000
- Spending 4½ billion dollars annually on retail purchases
- The eighth largest in set ownership

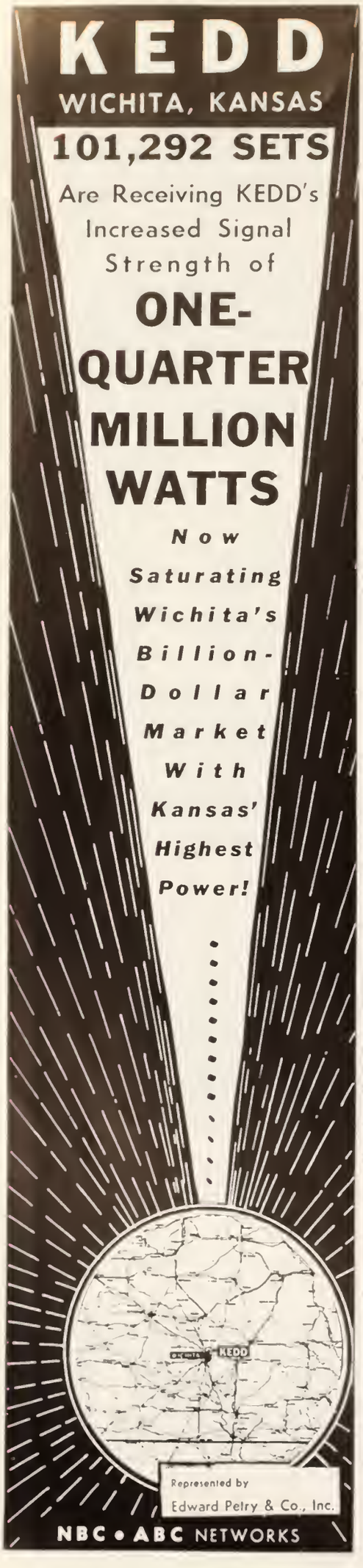
BECAUSE CHANNEL 4 PROVIDES

- Maximum legal power operating at 100,000 watts
- Highest antenna in San Francisco at 1441 feet above sea level
- Low channel frequency insuring stronger signal
- Top-rated NBC and local programs

...SO COVER MORE ON CHANNEL 4

FREE & PETERS, INC. • NATIONAL REPRESENTATIVES

KRON TV 4
SAN FRANCISCO



been selling in Bakersfield for three years and had approximately 70 dealers. Then a tv station came on the air. Within a week after starting our commercials, we had opened 41 new accounts, some of which we'd been hitting unsuccessfully for three years.

"We made one sale of $160 to a single independent gas station," he added. Anyone who has ever sold a specialty item direct to a service station realizes that $160 in one lump sum is no minor achievement."

The Bardahl distributor in Maryland allocated 90% of his own advertising budget to WMAR-TV, Baltimore. He started his tv campaign two years ago through Marshall Hawks agency. Weekly time cost of the tv effort is only $183.60, yet the Bardahl distributor gets daily letters of congratulation like the following:

"Last evening, while viewing television, I was attracted by your clever commercial. I think that this commercial is entertaining as well as being informative. As yet I have not had the experience to use your product, Bardahl, but you may be sure that the next time I drive my car I will stop at a station that handles Bardahl and try it. I am sure that if the product is as good as its commercial says it is, I will not be disappointed. Again, let me congratulate you on your outstanding Bardahl commercial."

Rises in sales up to 200% within the first four months after use of air advertising have become apparent in 1954 as Bardahl put its commercials into such towns as Chico, Cal.; Boise and Idaho Falls, Idaho; Reno and Las Vegas, Nev.; Yuma, Ariz.

And, strange but true: These commercials are reported to have made a surprising impact upon Europeans whenever the announcements were played before European movie audiences. Count Giorgio Geddes Da Filicaia and Kjell Stray, Bardahl distributors for Southern and Northern Europe, respectively, told the Seattle office that they're looking forward to the time when commercial tv opens up in their areas.

In the meantime the commercials have been shown in European movies with Norwegian, Spanish, Italian and Portuguese sound tracks.

Some $150,000 of Bardahl's 1954 air budget goes into minute radio announcements that follow the same story line and use the same characters as the tv series. These announcements, generally spotted during the heavy driving hours (that is, early morning and late afternoon), are currently in over 50 radio-only as well as tv markets.

In converting the tv announcements into radio commercials Bardahl did an entire rerecording. Bill Bates, who'd done the sound tracks for the tv films, produced the radio commercials as well. Total production cost per radio commercial was $1,000.

Bardahl uses radio in large doses. In a number of local market promotions the firm has bought schedules ranging from 300 to 1,000 announcements. Bardahl usually arranges with the local station to add a dealer tag to the announcements.

Here's the sort of arrangement Bardahl likes to make with its dealers: During a period of time, usually 30 to 60 days, all dealers are offered one free dealer tag per case of merchandise bought, five free tags for a four-case order. The local Bardahl representative notifies a dealer by card or phone so he can listen to his own tag on the air.

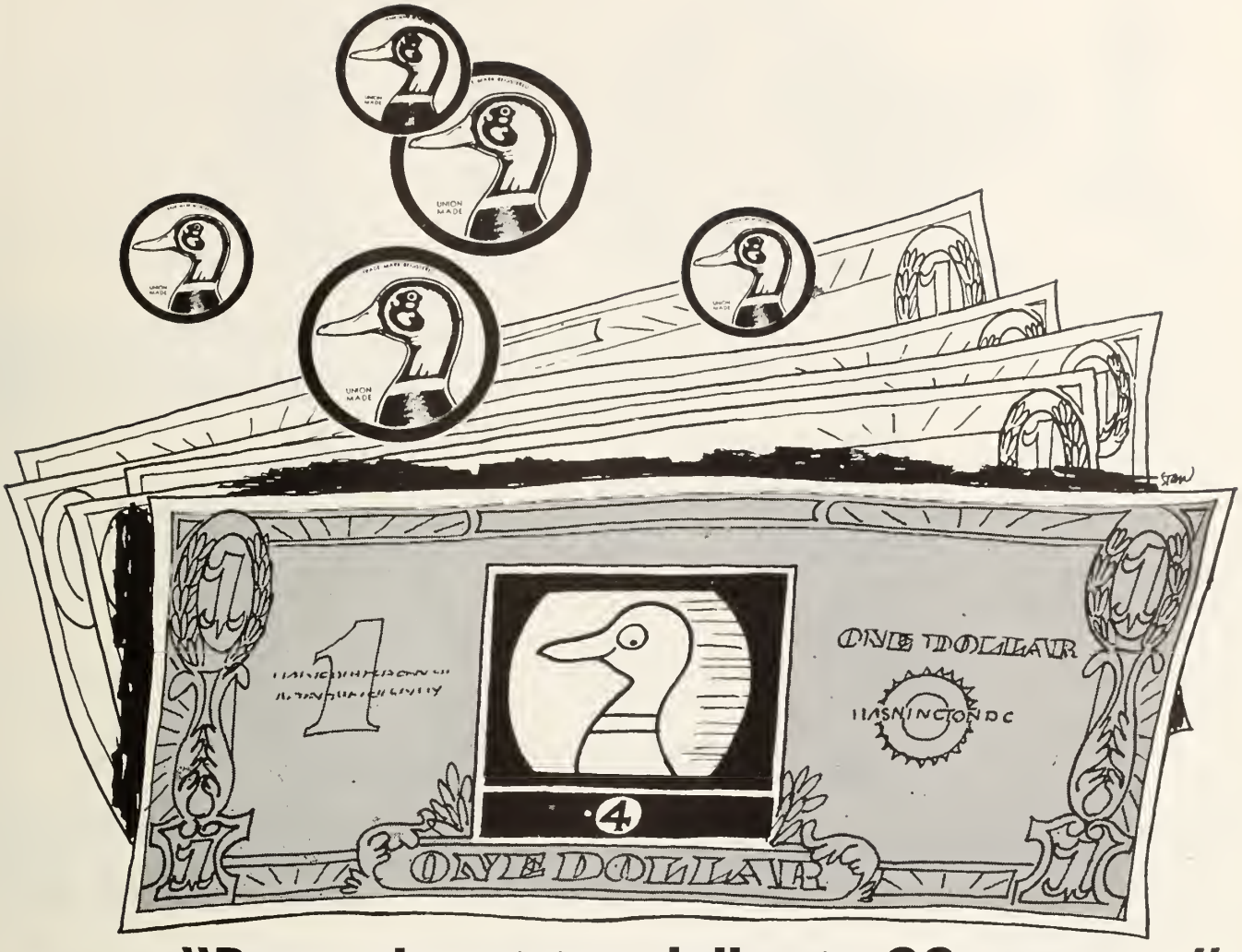
Bardahl restricts these promotions to a maximum of two per market annually to rotate them around the nation. Since an individual service station now rarely gets a chance to hear its name on the air, he appreciates it all the more.

Referring to the Bardahl tv commercials in this instance, Alf Warner, Bardahl distributor in Massachusetts, wrote: "I have witnessed a miracle . . . we showed the commercials at the World Motor Sports Show in Madison Square Garden in New York City. Believe me, it was absolutely fabulous. Whenever that theme sounded, adults came running like children to see it. I mean this . . . *never, never* has anything I've seen taken such a hold. They came back a second time (at $1.50 a head) and brought friends to see it."

And what about the leader of the Bardahl gang?

Ole Bardahl came to Seattle from Norway in 1922 with $45 capital. Of course, he didn't consider it entirely capital, since he planned to live on it till he got a job. Bardahl's job dealt with machinery; his hobby was chemistry. The result: An idea for Bardahl additive oil, which he began manufacturing in 1939.

His formula is designed to give ordinary oil a new affinity for metal



"Best advertising dollar in 23 years..."

"Without doubt the best advertising dollar spent in the 23 years I've been with this company has been on television, and more particularly on WSM-TV's 'Western Corral' show, starring Ruffin Reddy."

—R. M. Kennedy, Vice-president
O'Bryan Brothers, Inc., Nashville, Tennessee
Makers of famous Duckhead overalls and work clothes.

Chances are *your* best advertising dollar will be the one sent WSM-TV's way. For shows especially tailored to sell this rich market, see WSM-TV's Irving Waugh or any Petry Man.

Channel 4 WSM TV NASHVILLE

Clearly Nashville's No. 1 TV Station



Yes, here in Pennsylvania, 1 buy covers 3 markets when that one buy is WJAC-TV, Johnstown. From high atop the Alleghenies, WJAC-TV covers the rich southwestern Pennsylvania territory like a tent. In fact, based on latest Hoopers, WJAC-TV is . . .

FIRST in Johnstown
(a 2-station market)
SECOND in Pittsburgh
(a 4-station market)
FIRST in Altoona
(a 2-station market)

If you want to canvass more customers per TV dollar spent, stake out a claim on the 1 that covers 3 . . .

Get full details from your KATZ man!

SERVING MILLIONS FROM ATOP THE ALLEGHENIES
WJAC-TV
JOHNSTOWN · CHANNEL 6

causing the oil to cling to metal parts, keeping a thin protective film on all friction surfaces, even when an engine or machine stood idle.

The war delayed marketing expansion, but with the end of World War II, Bardahl spread out all over the country. Even before Bardahl sought foreign expansion, European businessmen approached him.

In 1946 Bardahl felt that the distribution structure was well set up. At this time Bardahl began advertising in a small way. The Wallace Mackay Co. handled the Bardahl account virtually from the start, placing large space ads in national magazines to build brand recognition for the product. A few months later the firm began using spot radio and heavy product demonstration in prospective outlets and at regional fairs, industrial exhibits and automobile shows.

"Let the customer watch Bardahl at work, see it, feel it, hear it," he says. "Then your selling job is 90% done."

This is the philosophy that eventually led to the night session in Seattle's Rathskeller in 1952, when the tv approach was developed.

Today Bardahl sums up advertising plans for the future: "We'll continue to use magazine advertising, since it is vital in our merchandising. But, we are going heavier and heavier into tv. We're convinced, at least as far as our automotive products are concerned, that it is the greatest mass selling medium ever created."

(musical theme and fade to black)

These are some of the 70 tv stations on which Bardahl runs its 1954 series of animated cartoon commercials: KFMB-TV, San Diego; KPIX, San Francisco; KRON-TV, San Francisco; KING-TV, Seattle; KTNT-TV, Tacoma, Wash.; KDYL-TV, Salt Lake City; KSL-TV, Salt Lake City; KLZ-TV, Denver; KPHO-TV, Phoenix; WSB-TV, Atlanta; WBBM-TV, Chicago, WFBM-TV, Indianapolis; WCCO-TV, Minneapolis; WLW-T, Cincinnati; WBNS-TV, Columbus; KOTV, Tulsa; WJAC-TV, Johnstown, Pa.; WFIL-TV, Philadelphia; WMCT, Memphis; KRLD-TV, Dallas; KPRC-TV, Houston; WBEN-TV, Buffalo; WHAM-TV, Rochester; WJAR-TV, Providence, R.I.; WHEN, Syracuse; WNHC-TV, New Haven; WRGB, Schenectady.

Included among the 50 or more radio stations Bardahl buys are: KBIG, Los Angeles; KOIN, Portland, Ore.; KSL, Salt Lake City; KFEL, Denver; WHB, Kansas City, Mo.; KWK, St. Louis; WORK, York, Pa.; WHAM, Rochester; WTAG, Worcester; KJBS, San Francisco; KMJ, Fresno; KPMC, Bakersfield, Cal.; KVOR, Colorado Springs; KROY, Sacramento; KEEN, San Jose, Cal.; KYOS, Merced, Cal.; KVOE, Santa Ana, Cal.; KSD, St. Louis; KXOK, St. Louis; WDOD, Chattanooga; KSAL, Salinas, Kan.

★ ★ ★

TV SHOW COSTS

(Continued from page 40)

half of the weekly *Lux Video Theatre*. And the shows which alternate with the big spectaculars — such as *Sid Caesar, Durante-O'Connor, Mickey Rooney, Colgate Comedy Hour* and others — are either high-priced network packages, or were carefully screened by NBC TV to make sure they measured up in quality.

The network argument for such surgery and show control is that the biggest shows in the tv lineups, including the spectaculars, will draw such large audiences to the network that other advertisers should try to take full advantage, improving their shows or substituting new ones if necessary.

(See "Network tv's $400 million year," SPONSOR 23 August 1954, page 31 for an over-all look at fall programing trends.)

The gamble for viewers: Networks and sponsors alike are engaged in a multi-million dollar gamble for tv audiences this fall. The results may well decide everything from media strategy of advertisers to network relative standings for years to come.

Here's how the battle lines are drawn:

1. *The network gamble*: As mentioned above, networks this season are installing spectacular productions and are insisting on high-grade shows in their lineups.

The networks are nevertheless involved in a "calculated risk." They are gambling on the fact that their big shows will pull so well that the larger audiences attracted will cancel out the increased costs of network tv advertising. They are also gambling, to a lesser extent, their reputation for showmanship where network shows (usually at a higher price) have been substituted for agency-produced or packaged shows.

If the gamble fails, there is likely to be fireworks. It's been axiomatic that if an agency makes a bad choice or achieves poor results with a big tv campaign the account is likely to move elsewhere. Networks, now, will bear increased responsibility for program success or failure.

2. *The advertiser's gamble*: Not all decisions to up-grade programing and to spend more money are due to network pressure by any means. Much of it comes internally from a sponsor's



QUESTION: What do the Kansas City, Omaha, Syracuse and Phoenix markets have in common?



ANSWER: They're all served by a Meredith* Television Station!

Yes, in four important markets there's a Meredith* Station eager to serve you!

You can depend on a Meredith* Station for:

- *Up-to-the-minute equipment*
- *Top-notch production "know-how"*
- *Sales results*

MEREDITH* TELEVISION STATIONS

KCMO-TV KANSAS CITY, MO.

WHEN-TV SYRACUSE, N. Y.

KPHO-TV PHOENIX, ARIZ.

WOW-TV OMAHA, NEBR.

KCMO-TV, WHEN-TV & KPHO-TV represented by The Katz Agency • WOW-TV represented by Blair-TV, Inc.

*Meredith Television Stations Are Affiliated with Better Homes and Gardens and Successful Farming Magazines

WFBC-TV

100KW POWER

2204 FT. ANTENNA

"Giant of Southern Skies"



. . . boasting more people and larger income within 100 miles radius than Atlanta, Jacksonville, Miami, or New Orleans, WFBC-TV is truly the "Giant of Southern Skies", and a powerful new advertising medium in the Southeast.

HERE'S THE WFBC-TV MARKET

(Within 100 miles radius)

Population	**2,924,625 People**
Income	**$3,174,536,000**
Sales	**$2,112,629,000**
Television Homes	**277,622***

Market Data from Sales Management
*From A. C. Nielsen Co. Survey as of Nov. 1, 1953, plus RETMA set shipments in the 100 mv. contour since Nov. 1, 1953.

Write now for Market Data Brochure and Rate Card. Ask us or our Representatives for information and assistance.

Channel 4

WFBC-TV

Greenville, S. C.

NBC NETWORK

Represented Nationally by

WEED TELEVISION CORP.

organization, particularly from sales forces anxious to have a big tv property they can promote to dealers and retailers.

But the end result is the same. Sponsors may find that they are spending larger budgets and reaching bigger audiences. Or they may find themselves spending more to stand still.

What are the chances for the success of the great program gambles being made? Industry opinion, as surveyed by SPONSOR, seems divided between two basic schools of thought:

• *The "everybody will benefit" philosophy*: Some network researchers feel that the star-studded fall show lineups on the major networks, coupled with the continuing growth of the tv home base (likely to be up some 6,000,000 or more this year) will simply mean that more people than ever will be watching tv. Thus, tv advertising will pay off. Instead of diluting the audience, these researchers feel, the big shows will simply push up the level of "homes-using-tv."

• *The "somebody's gotta lose" philosophy*: Less optimistic are the feelings of a number of agency researchers with whom SPONSOR talked. "Sure, the home base is growing, but we're nearing saturation. And we've found that the 'homes-using-tv' figure stays about the same on different nights of the week whether one network is dominating or whether there is stiff competition on as many as three," a McCann-Erickson official told SPONSOR. Said a Benton & Bowles media executive: "In the battle between the networks this fall someone will have to take a licking. With costs going up generally, a sponsor who is concerned with cost-per-1,000 will be lucky to break even."

Is there any likelihood of an increase in "home-using-tv" figures?

The answer, according to researchers who have studied A. C. Nielsen figures over the past few seasons, seems to be a mixture of "yes" and "no."

It's "yes" in the case of daytime tv, where the "homes-using-tv" figures at the height of last season in daylight hours averaged out at around 25%. It's a possible "yes" in the case of certain evening hours such as 7:00-8:00 p.m. and 10:00-11:00 p.m. where the figures rose to around 30%.

It's a probable "no" in the case of the 8:00-10:00 p.m. peak period where the "homes-using-tv" figure rises to around 60% or more. "Two out of three sets are already tuned to tv at the peak periods," an agencyman pointed out. "Where do you go from there? How are you going to persuade 'Tv's Third Man' to turn on his tv set?"

What does it all add up to? This seemed to be the consensus of veteran researchers:

1. Tv advertisers will be paying more for the average nighttime show this season, not counting time.

2. According to SPONSOR's figures, they will pay about 25% more for production, and will try to spread the costs on longer lineups of stations.

3. Sponsors' over-all costs, however, will be up anywhere from 15 to 20% (time and talent combined) at night.

4. By mid-fall, the tv home base will be an estimated 10% larger than it was this spring. The same rating, in other words, may bring you 10% more people.

5. But costs are probably increasing faster than the home base is increasing, and are often running ahead of the potential increases in "homes-using-tv."

6. Advertisers must therefore come up with ratings that are substantially higher than last season — anywhere from 15% on up—in order to produce the same cost-per-1,000 picture.

7. Everybody isn't likely to win. Some advertisers are likely to find that, despite their increased expenditures for production, their cost-per-1,000 is going up.

Spectaculars as ad vehicles: The spectaculars are a clean break with network tradition that every sponsor should have his own show and have it every week in the same time slot.

Here are several quotes which sum up some of the conflicting points of view in the industry which have grown up around the spectaculars.

For "infrequent" tv advertising: Mike Dann, NBC TV's program manager, recently told a group of advertisers:

"A new phenomenon has taken place with the last six months. Instead of buying several insertions, the present philosophy is now that you buy certain programs of a certain size 10 or 12 times a year, reaching 60-70% of the population.

"For example, in a single hour and a half show, Oldsmobile had more people in their showrooms after the performance than they had ever had before; more even than they had when

NEVER SHOOT THE BULL

when he can be cowed



Riding past his neighbor's ranch house, a Texan noticed a fierce-looking bull loose in the yard; out back, a girl was milking a cow. Before the Texan could make a move, the beast spied the girl, lowered his head and charged. The Texan shouted a warning. The girl glanced up, waved, but continued milking. The bull skidded to a halt ten feet from the cow and pawed the ground. Again the Texan yelled. Again the girl looked, smiled, and continued her chore.

Our hero was considering a dramatic rescue when the bull gave a final snort and lumbered off.

The Texan ran back to the girl. "Why didn't you get out of the way? That bull might of killed you!"

The girl glanced up and smiled. "Thanks, but I reckoned all along he wouldn't dare come near me."

"Wouldn't *dare?* Why not?"

"Because of Bessie," said the girl, patting the cow's flank.

"What's the old cow got to do with it?" asked the astonished Texan.

"She's his mother-in-law."

A few researchers—like the bull—are easily cowed. Mention Panhandle, and they think of wide open prairie. Sure we're wide open, but so's KGNC's coverage: 54 counties in Texas, *plus* 24 counties in New Mexico, Kansas, Oklahoma and Colorado. (KGNC-TV's signal reaches 30 counties with a population of 400,000.) Amarillo's trading area yields oil, crops and livestock to such a wide open extent we're *13th* in the nation in per capita income. And we're *1st in the nation —again—in per family retail sales.*



NBC and DuMONT AFFILIATE

AM: 10,000 watts, 710 kc. TV: Channel 4. Represented nationally by the Katz Agency

COVER
NORTH
CAROLINA'S
Rich, Growing
"GOLDEN
TRIANGLE"



with
WSJS
TELEVISION
CHANNEL 12

a 24-county market
with retail sales of
$1,028,000,000.
(Sales Management 1954
Survey of Buying Power)

NOW SHOWING!—ALL NBC COLOR SHOWS

NBC

Interconnected
Television Affiliate

National Representative:
The Headley-Reed Company

new cars were being shown. The *Ford Anniversary Show*? You still hear about it a year later."

For "regular" tv advertising: Not long ago, Slocum Chapin, v.p. of ABC TV, fired off a blast at "spectaculars" and other infrequent tv programing:

"I believe that while 'fireworks' work well for special occasions such as corporate Golden Jubilees, the present proven pattern of tv program scheduling delivers the more efficient and effective advertising. No once-a-month 'spectacular' schedule can hope to match the total delivered audience or total number of commercial impressions delivered by the average program with every-week frequency. Irregularity and novelty do not by themselves create 'impact.' The novelty of the spectacular wears off noticeably with each successive spectacular."

And, as Rod Erickson, Y&R's manager of radio-tv account planning, stated to a group of Canadian air advertisers: ". . . there is no substitute for continuity whether you're selling hard goods or quick-moving items."

Participating programs: The outlook is for an average increase of 25% this season, as against last, in the price of participations in the network "magazine" shows like *Today*, *Morning Show* and *Paul Dixon*. Other network-controlled shows in this category, such as *Home*, *Tonight* and *Pinky Lee* are too new to draw 1953-1954 comparisons.

Most of this 25% average hike goes for time, not for talent. The network lineups for these shows have been constantly expanding. As a result network salesmen can nearly always show that cost-per-1,000 homes is going down even though the price of each participation may be going up.

Last October, for instance, the time-and-talent price of a participation on *Today* was $3,947 on a 47-station lineup. The cost-per-1,000 homes was then around $2.84. This October, the price will be $5,198 for a 52-station, coast-to-coast hookup. Cost-per-1,000 homes will be, by NBC TV's estimate, around $2.39. The price for each "insertion" in this magazine-concept show, in other words, has gone up 32% but the cost-per-1,000 homes will have gone down by 18%.

The same pattern applies to CBS TV's *Morning Show* and Du Mont's *Paul Dixon*. *Morning Show's* price has gone from $3,236 (as of last March) to a fall price of $4,069 but the station lineup has gone from 54 to 62. *Paul Dixon's* price has been edging upward as the show lineup has progressed from around 10 stations up to its fall lineup of 20. But both networks feel that the cost increases—which represent the price of time and talent—are canceled by the reduced cost-per-1,000 homes.

Costs by show types: One of the contributing factors to the general increase this fall in network tv program production costs is the strong trend toward big-name variety shows, situation comedies framed around stars, and dramatic shows that are vehicles for top-flight actors. The shift, for the most part, has been at the expense of mystery and suspense shows, quiz shows that never won very high ratings, and other forms of programming that fall into the "modest success" category.

In the case of mysteries, the shift is quite pronounced. In 1952, there were 18 whodunits of one sort or another sponsored on the four tv webs. In 1953, the figure had dropped to 13. This year, there are only nine—just half that being aired on networks two seasons ago. Mystery costs have tended to hold to $15,000 a week or less for half-hour production. Most of these mysteries have been supplanted by situation comedies, which cost in 1954 an average of $26,000 or by straight dramas, costing an average of $21,500.

Most costly show type is still the variety show which costs, with few exceptions, around $60,000—nearly double that of hour-long dramas. ★ ★ ★

★ ★ ★ ★ ★ ★ ★ ★

"The immediate impact of a television picture on the average individual exceeds anything of a similar nature that has ever occurred in my lifetime. You get television impressions—and never forget this—simultaneously through your ears and eyes. These impressions register instantly in a dual capacity and accomplish reactions much swifter than any previous means of communication. Television is a new and moving force . . . that really has *impact* in the fullest sense of the word."

CLAIR McCOLLOUGH
President
WGAL, Lancaster

★ ★ ★ ★ ★ ★ ★ ★

ASK YOUR NATIONAL REPRESENTATIVE

You're on the verge of a decision, and a problem.

What business papers to pick for your station promotion?

It's no problem to kiss off, for your choice can have a telling effect on your national spot income.

But where to get the facts?
The answer is simple. Ask your national representative.

He knows. His salesmen get around. They learn which business papers are appreciated, read and discussed by buyers of broadcast time.

His is an expert opinion. Don't overlook your national representative.

SPONSOR

The magazine radio and tv advertisers use

HOTEL BAR

(Continued from page 47)

cted very close together."

Other key people on the Hotel Bar account at Coordinated Advertising are Irving Herz, executive vice president, and Morton Chalek, director of sales promotion.

Coordinated stresses three main copy themes in all radio announcements:

1. Hotel Bar Foods is an "old reliable" concern in business for over half a century.

2. The firm's success is based on its reputation for quality products.

3. The sponsor unconditionally guarantees its product "or your money back."

Price is not mentioned in the butter I.D.'s but the margarine copy stresses "Happy Boy Margarine costs less than any other."

Coordinated recorded six different 20-second announcements for the margarine, rotates them during the two days on the air. (There is one live chainbreak a week for the margarine, on the Herb Sheldon show.) The I.D.'s are delivered live. Currently, only one I.D. is being used on both days of the week:

"Enjoy Hotel Bar Butter, delicious Hotel Bar Butter."

The margarine station breaks are delivered by a "typical housewife" or by a youngster who represents "Happy Boy" (a young boy's picture also appears on the margarine package). The "housewife" commercials are on a woman-to-woman level, use phrases like, "Now, I'm just an ordinary housewife who naturally wants to get the best . . ."

Coordinated feels the combination of I.D.'s and station breaks represents about the most economical, effective use of the sponsor's ad dollars.

"To do a serious, thorough product selling and consumer educating job," says Lester Wolff, "we believe you have to buy an entire program and deliver a series of commercials within a given time period. But in our case, we're trying to build brand remembrance and the quality concept for the butter, and develop a larger market for the margarine. We feel these jobs can be done adequately in a few seconds' time, provided there is enough repetition of the message.

"We get the impact we need through repetition on key shopping days, and stretch our dollars by limiting the time of each announcement to the barest minimum."

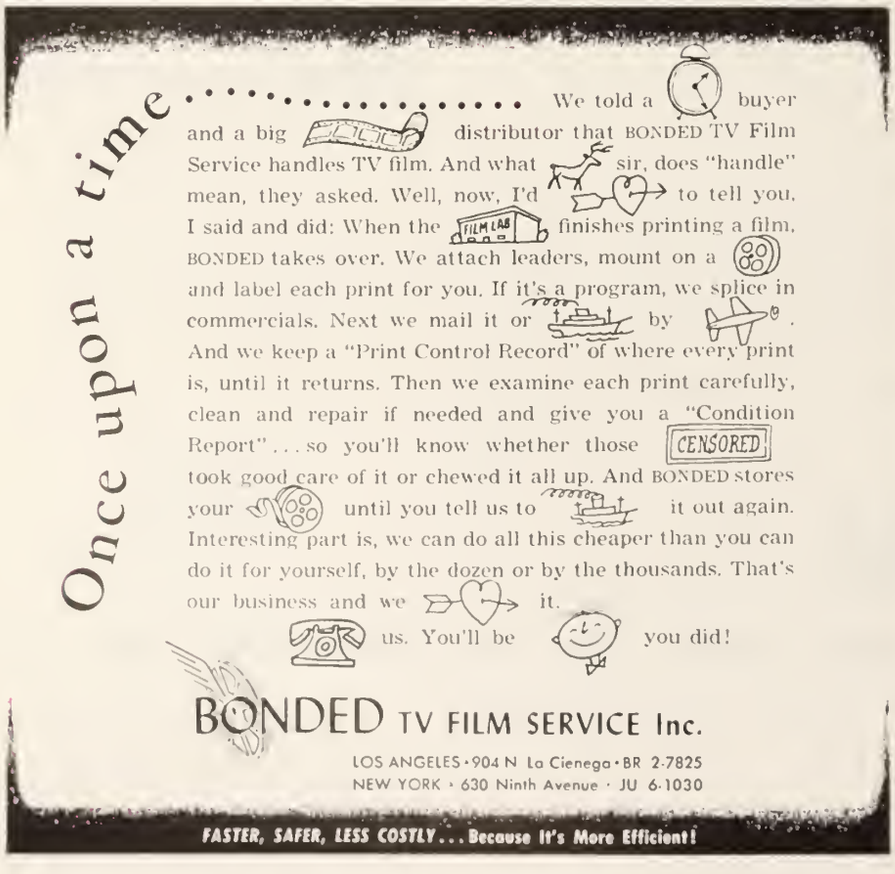
Coordinated is now planning to run a similar-type drive on another New York station after the WNBC contract expires. "We believe in rotating from one station to the next after 13 weeks," Wolff said. "This way, we saturate one particular station's audience, then move on. After a while, the cycle begins all over again." The company's first campaign was on WCBS, New York.

Another important factor in scheduling announcements under 60 seconds is that often these shorter spots can be wedged into prime time periods, where there may be no minute availabilities. For example, Hotel Bar's chainbreaks were used on the Godfrey show over WCBS. And the current WNBC announcements are slotted next to top news programs and personality shows.

"We chose the daytime period for our announcements because we feel the housewife is apt to listen to radio more during the day than at night," says Wolff. "Most women keep the radio tuned on while they're doing chores around the house, and if we don't catch them with our 7:45 announcement, they'll probably hear the one at one o'clock or at 2:55. Since we're aiming for a housewife audience, we think this is the right formula."

Part of Coordinated's client service is in-store calls by its own merchandising man, Morton Chalek. Chalek visits super markets and the co-op buying offices for these market, talks with store managers and buying agents. He does not distribute merchandising material (Hotel Bar's salesmen and representatives take care of that end of dealer relations). He merely tries to stimulate better manufacturer-dealer relations and act as trouble-shooter by ironing out possible problems, getting suggestions, answering questions and keeping up with specific needs or trends.

Chalek's broad experience with the agency's super market accounts has been invaluable in his merchandising efforts for Hotel Bar, he reports. Coordinated Advertising specializes in food accounts, handles advertising for super market chains and cooperatives in the New York area representing





YOU MIGHT GET A 103-LB. BARRACUDA—*

BUT . . . YOU NEED WJEF RADIO TO LAND SALES IN GRAND RAPIDS!

WJEF gets the biggest share of the Metropolitan Grand Rapids radio audience, *morning, afternoon and night.* Latest Conlan figures show that of the area's 116,870 radio homes. WJEF delivers:

12.6% more MORNING listeners than the next station—
25.2% more AFTERNOON listeners—
9.6% more EVENING listeners!

What's more. WJEF costs less than the next station. On a 52-time basis. a daytime quarter-hour will run you less than 25c per thousand radio homes!

CONLAN RADIO REPORT
METROPOLITAN GRAND RAPIDS
NOVEMBER, 1953

	Morning	Afternoon	Night
WJEF	29.6%	30.8%	33.1%
B	26.3	22.8	28.6
Others	44.1	46.4	28.3

AM – TV – FM

The Fetzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

WJEF

CBS RADIO FOR GRAND RAPIDS AND KENT COUNTY

Avery-Knodel, Inc., Exclusive National Representatives

**C. E. Benet caught one this size in the Bahamas. in 1932.*



WREX-TV 13

47,000 WATTS E. R. P.

FALL SCHEDULE

ASSURES YOU THE "Lion's Share" of the big ROCKFORD - MADISON AREA AUDIENCE

I Love Lucy
U. S. Steel Hour
Professional Football Games
Jackie Gleason Show
Voice Of Firestone
N.C.A.A. Collegiate Football
Robert Q Lewis Show
Blue Ribbon Bouts
Bob Crosby Show
Bill Shiel, Sports
Toast Of The Town
Perry Como
Arthur Godfrey
Make Room For Daddy
Meet Millie
I've Got A Secret
What's My Line



WREX-TV 13

Now Serving Over 214,992 Television SETS

ROCKFORD - ILLINOIS

NETWORK AFFILIATIONS • ABC

REPRESENTED BY H-R TELEVISION, INC.

2,000 individual stores.

Wolff, incidentally, told SPONSOR there has been a marked increase in the use of radio and tv by food chains during the past three years. "Every chain that can afford it wants to sponsor its own radio or television show these days. They have recognized the prestige and consumer identification for the store name that air sponsorship brings, and are tending more and more to the use of the air media."

Hotel Bar's own salesmen and special merchandising men handle poster distribution, dealer mailings and other merchandising details for the firm. The company is a firm believer in merchandising its products—and its advertising policies—to both the distributors and retail dealers.

"Retail dealers have told me they're quite surprised at the amount of air advertising Hotel Bar uses," says Chalek. "They say it's quite unusual for a butter and margarine firm—or any low-profit margin food company, for that matter, to use radio or television."

Hotel Bar grosses about 1½c a pound profit on the butter it sells, about the same on margarine. According to Fred Lowenfels, president of the firm and son of Albert Lowenfels, he must sell 130,000 lbs. of butter and margarine a week to pay for the current radio schedule.

Today 300 distributors handle Hotel Bar Foods in the following areas: Metropolitan New York, New Jersey, Connecticut (as far up as Bridgeport) and Pennsylvania (areas touching New York). About 65% of its distribution is in independent groceries; 25%, super markets; 10%, restaurants.

In addition to the usual run of counter cards and merchandising display material, the company stimulates distributor interest by such devices as an annual "Miss Hotel Bar Butter" contest (distributors pick the winner); special reports on consumer surveys in the dairy industry. It keeps dealers informed of new advertising developments, has mailed out a list of its current weekly radio schedule to all distributors (see cut page 16).

Also directed at dealers and store managers are such merchandising tie-ins as a gift catalog listing items from cameras and table lamps to golf clubs. These items can be had free in exchange for specified numbers of coupons from packages of Hotel Bar Butter.

The firm offers premium gifts to consumers of various kinds on every package of its butter and margarine. These gifts range from silver-plated butter dishes for $2 to sets of cutlery at 50c a set (typical set consists of four teaspoons or three cocktail spoons or two serving spoons). The company's current butter package premium is a box of personalized stationery at $1.

Actually the first premium offer ever made by Hotel Bar—for a butter dish—grew out of the firm's crusade against tub butter.

Traditionally, and up through the start of World War II, butter was sold mainly in tubs in retail stores. Housewives would tell their grocers to carve out a pound portion—or half a pound, according to their needs. Many women believed tub butter was farm fresh—fresher than packaged butter, often asked grocers for a sample "taste" before buying, to test freshness. It was only during the war years, with the resulting shortages and butter rationing, that the transition from tub to packaged butter became complete.

But Albert Lowenfels began pioneering the concept of packaged butter as far back as the 1930's. Lowenfels had joined the family business in 1907, some 22 years after it was founded by his father, Frederick F. Lowenfels.

In the late 1920's and early '30's, the New York butter business was floundering. The Lowenfels family was packaging a brand known as "C.B.L." Albert Lowenfels felt that initials were too difficult for the buying public to master, decided to change the name to "Hotel Bar" and simultaneously got out a new kind of package with cellophane windows.

As soon as the new brand had been introduced he looked around for a premium offer to stimulate sales. He hit on the idea of a quarter-pound butter dish, to tie in with the product and encourage sales of the packaged butter.

A canvas of leading china and glassware manufacturers revealed there just weren't any quarter-pound dishes for butter in existence. So Lowenfels had a dish made up especially for his company, offered it as a premium for 15c. To further strengthen the packaged-butter concept, he printed booklets ex-

with WAVE

you don't buy the cow—



YOU BUY THE CREAM!

Only *one* radio station in Kentucky gives you exactly what you want in this State, and at the right price.

MORE THAN LOUISVILLE — LESS THAN KENTUCKY! WAVE's 50% BMB daytime area gives the Louisville Trading Area — no more, no less. *This Area accounts for 42.5% of Kentucky's total Effective Buying Income.*

COMPLETE PROGRAMMING—HIGH LISTENERSHIP. WAVE is the only NBC Station in or near Louisville. Our local programming is big-time stuff, too. We don't ask our audience to listen to one or two voices for endless hours. Our *radio* staff includes 62 people, 44 of whom do on-the-air work rather than management, sales, etc.

Don't buy the cow. Buy the cream — concentrated, unwatered, and nourishing! NBC Spot Sales has the figures.

WAVE • **5000 WATTS**
LOUISVILLE • **NBC AFFILIATE**

NBC Spot Sales, Exclusive National Representatives



planning the advantages of packaged over tub butter, distributed them to retail stores.

A traditionally heavy print advertiser, Hotel Bar Butter has used radio sporadically since 1934, when it sponsored *Mary Margaret McBride* (on WEAF). Other programs have included the *Tex and Jinx Show* (1951) and a number of newscasts and d.j.'s. But the bulk of its budget has gone into newspaper advertising until this year.

Hotel Bar's chief competitors in the salt butter line are June Dairy and Breakstone. June Dairy is now sponsoring a portion of the *Tex and Jinx Show* on WNBC. None of its other competitors are using radio on a significant scale at this time, says Lowenfels.

There are over a dozen big margarine brands in the New York market. According to the *Journal American* consumer survey last year Parkay was No. One; Nucoa, two; Blue Bonnet, three; Delrich, four; Happy Boy, five; Good Luck, six; Allsweet, seven; Durkee, eight.

Butter is made in cooperative creameries in Minnesota and Wisconsin and other dairy states. It is then shipped to jobbers around the country, like Hotel Bar. Hotel Bar tests each batch of butter received by incubating a sample in 90° heat for 48 hours to determine keeping quality. After a sample has been tested successfully, the batch is run through a machine which molds the butter into quarter-pound bars or patties (for restaurants). The four butter bar machines at the Hotel Bar firm process over 2,000 pounds an hour. ★ ★ ★

NETWORK RADIO

(Continued from page 45)

ers buy radio locally—and maybe some network programing will be sold centrally similar to supplements."

While there has been a great deal of talk behind-the-scenes about this kind of operation, the networks are not so sure it would be an improvement and some executives question whether it is actually a more efficient way of running a network operation.

One of the top figures in the radio network field carefully analyzed the situation for SPONSOR. What he had to say, and he sounded as if he'd had plenty of practice, added up to a defense of classical network radio operation on economic grounds.

He said: "Let's see what happens now. Out of every $100 spent by advertisers on radio network shows, 15% goes to the agency. That leaves $85 to be divided between network and affiliate. We'll split it evenly, for purposes of simplicity. Let's say the network gets $42.50 and the station gets $42.50.

"Now what does the network do with this $42.50? It pays for the programing, of course. It also pays for selling and promoting the programing. It pays for sustainers. It pays for legal, accounting, scheduling and traffic functions, all of which benefit the stations. It pays for all overhead. Then there are such matters as research, engineering, staff orchestras, literary clearance, script reading, library, copyright, tickets for studio audiences and too many other things to mention.

"If we sold our programing to the stations, they wouldn't get the $42.50 we turn over to them when we sell a program. As for the $42.50 we get for all our expenses—we would still have to get that from the stations because our expenses under the new operation wouldn't be reduced much. We would not have to sell to advertisers any more, so selling and sales promotion costs would be out. And accounting costs might come down 50%. But that's only a small part of the total cost picture.

"Then, there's another matter. Some programs are owned by sponsors or agencies. They don't cost the network anything now but the time they represent would have to be programed. Let's say these programs cost only $500 a quarter hour. There may be up to 50 commercial hours of these programs on one of the networks. That represents a cost of $5.2 million a year—a cost that would have to be borne by the stations.

"So getting back to that $100 I was talking about before: the stations would have to ante up $42.50; and they would lose the $42.50 they get now. Then there's the $5.2 million I just mentioned, which might represent, say, $25, or a total cost of $110.

"Of course the stations will sell much of this programing locally. But will they get all the money back they spent for programing? I doubt it. The fact is, the present network setup is quite efficient and economical. It is efficient because an advertiser can order 200 to 500 stations through one office and it is economical because our medium, electricity, has not gone up in price while ink and paper have."

Theory 3: The television soundtrack or simulcast theory was not regarded as a topic of current discussion. It was felt that while this approach represented an ingenious by-product use of television it was not on the horizon for radio networks in any substantial form.

It's agreed that some television programing will play well by ear alone. Jack Gould, in one of his last Sunday columns for *The New York Times* before he became an information executive at CBS, Inc., reported he had found that straight fm pickups of audio from television shows made good



Represented nationally by
JOHN E. PEARSON TV Inc.

HANDWRITING ANALYST

Mature woman, radio and TV experience, available for low-budget program to encourage listener response. Adaptable either to radio or TV. Program appeals to men and women; all types, all ages.

Box 96—SPONSOR, 40 E. 49th St.

ONLY A COMBINATION OF STATIONS CAN COVER GEORGIA'S MAJOR MARKETS

THE GEORGIA TRIO

ATLANTA
WAGA
5000W • 590KC
CBS RADIO

MACON
WMAZ
10,000W • 940KC
CBS RADIO

SAVANNAH
WTOC
5000W • 1290KC
CBS RADIO



The TRIO offers advertisers at one low cost:

- **Concentrated Coverage**
- **Merchandising Assistance**
- **Listener Loyalty Built By Local Programming**
- **Dealer Loyalties**

IN 3 MAJOR MARKETS

represented individually and as a group by

THE KATZ AGENCY, INC.

NEW YORK • CHICAGO • DETROIT • ATLANTA • DALLAS • KANSAS CITY • LOS ANGELES • SAN FRANCISCO





listening. But the focus today is on continuing revision of network programing in the music, news and easy-listening direction.

The emphasis on strips for tuning memorability, on network-type disk jockey shows with name guests seems to be the pattern although mention of music and news should not obscure the fact that the networks continue to operate in the drama, mystery and audience participation fields.

The consensus: Network executives agree that changes are shaping up for network radio. But they aren't ready to concede that any drastic shakeup in today's pattern is ready to emerge. Here's the way one of SPONSOR's sources expressed it:

"I'm not saying that network radio won't change. Maybe the AP situation which I've argued against in my observations to you about its high cost will come about gradually. It certainly couldn't be imposed all at once. Whatever changes come, and I'm not sure what they will be, will have to evolve slowly and represent economic realities."

Said another key network official: "If you did away with network lines, what would you do about national news programs? They would be out of the question and they are an important part of network programing now. They draw good ratings, attract sponsors and bring in quite a bit of income to stations. And what about national emergencies? How could the country be alerted by radio if there were no radio lines? There was a survey recently (the one sponsored by Henry I. Christal stations) that pointed up the fact that the first thing the average person would do in the event of a national emergency would be to tune in the radio. And what about special events and Presidential speeches?"

Network salvation: The networks are putting their strongest efforts behind attracting new clients as the salvation to their economic woes rather than entering into a new form of operation.

At NBC, for example, one of the advertisers totally new to network radio which have been attracted is Nutrilite, a line of vitamin and mineral products.

Nutrilite has gone all out to whoop up its distributors over its purchase of Dennis Day on NBC Radio. Meetings and mailings play up the show—and radio. Its promotion stresses the values of radio in order to help establish the show as a vehicle which can be merchandised to the drug trade. The company feels it has something exciting to talk about in its show, stresses that it is coast-to-coast and on in Hawaii too; it even has a brochure filled with statistics on radio—its set saturation strength and high total audience.

Clients like these which can benefit from the association with national networking are being sought for and sold.

At Mutual, where gross billings have been on the increase since 1952, progress in attracting and holding business has been encouraging. But of course Mutual's situation differs from that of the other three networks in that its "grass roots" affiliates tend to be least affected by television.

Each of the networks can point to new clients:

Cat's Paw Rubber, Merit Greeting Card, Musterole and Aero-Mayflower Transit on ABC.

Exquisite Form, Calgon, Tastie Diet, Quality Goods Mfg. and Kraft on CBS.

Florida Citrus Commission, Barbasol, Lemon Products Advisory Board on MBS.

In addition to Nutrilite, Toni, Gillette, Mars, Murine, Armour, Crosley and Prudential go on NBC.

Though these are signs of progress, affiliates are watching the network picture with concern. There was a time when income from network sales paid an important part of the month's expenses for affiliates. In some cases this is now down to a couple of days' expenses supported by the network. Some are asking: If I'm getting nearly all my income from local and national spot business, why can't I get all of it from these sources?

Actually Mutual, with its strong roster of co-op shows, already operates on a practical "AP" basis.

The idea of a station selling a network show locally is not new. It's been done, as a matter of fact, since 1937 when Mutual's Fulton J. Lewis became the first co-op radio show. However, since that time MBS has expanded its co-op lineup so that it now has more than two dozen.

Mutual's thinking on the co-op show trend is illustrated by the swap involved in the Multi-Message Plan. It works this way: The network gave its affiliates the programing on the 8:30 to 9:00 p.m. strip, Monday through

Friday. In return for five co-op shows, the network keeps all the revenue from MMP participations sold during the preceding half hour. Because of this, the price for participations is very attractive to sponsors.

The entire hour is programed as a mystery block. While the 10 shows involved are not exactly a strip, they are close enough to it to be described as in line with the trend toward nighttime strips on network radio.

Mutual tried to enlarge this MMP swap in a broad way recently. Its new plan would have reduced network option time from nine to five hours a day. During these five daily hours the network would keep all revenue from the sale of time. In return, the network would give 14 hours a week to the stations to sell as co-op shows.

The stations wouldn't go for it. While some stations would have done better than they had been doing under the present setup there were enough who felt they might end up worse to kill the plan.

Mutual feels that some form of co-op is destined to be an important part of the future network pattern, if not for others at least for itself. The sustainer is regarded as an economic waste. If the time can't be sold, the network says, give the stations a crack at it. This philosophy applies not only to programs but parts of programs. Parts of MBS' new Madeleine Carroll show, its first spot carrier during weekday mornings, will be turned over to the stations if the network can't sell all of it. For this purpose the originally planned three announcements will be expanded to five.

This share-with-the-station policy could work in many ways. For example, if the network carried a one-time sports event it might give the stations the show co-op but keep five minutes before and after for itself.

The growing number of sustaining network hours at night have led a group of powerful am affiliates, calling themselves the Quality Radio Group, to get together for the purpose of selling some of these periods. While it has been noted that Mutual started off with the name "Quality" and, like QRG, did not have, when it started, option time, there is little belief that QRG will develop into anything more than what it professes it will do: sell nighttime periods where the networks can't. ★ ★ ★

FIVE U. S. AGENCIES

(*Continued from page 51*)

name identification and demonstration," Warren said. "We find clients like television because of the visual impact and because of the dealers' comments. They don't like tv's cost, however."

The agency uses radio on a saturation basis. In buying time Warren looks for the usual things: coverage, programing, what is opposite on the other stations.

"We use ratings, too," Warren said. "But the greatest need we have today is factual information on tv and radio audiences.

"Too bad there isn't a set standard used for all measurement of radio and television, with everyone using the same measurement. Every agency, regardless of size, needs accurate measurements."

In back of Warren's desk there are SRDS radio and tv rate books. And I noticed a number of trade magazines (including SPONSOR) on the shelves of a bookcase. I asked if he did most of the time buying or if there was a media department.

"No, we don't have any real media director," he said. "Our three account executives—Bob Showacre, Bob Coons and Ralph Shotwell—are each a jack of all trades. They work by themselves and together in selecting media for an account.

"They actually supervise a lot of radio and tv production, too," Warren said. "An account executive in an agency of our size does a lot more radio and tv work than a J. Walter Thompson account executive."

The account executives discuss radio and tv plans with George Carrol, radio and tv production man. Warren said. In the case of tv, they also bring in John Geraghty, the art director.

"I think we're rather unique in at least one respect for an agency of our size," Warren said. "We write our own radio and tv jingles and singing commercials."

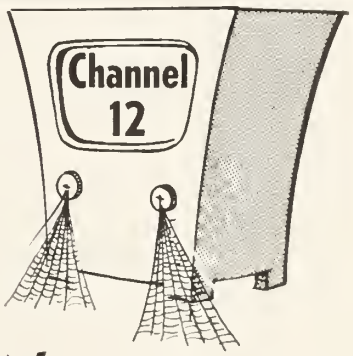
I told him I thought the Hollywood and New York jingle producers had local rates so that even a small advertiser could use their services.

"That's true," he said. "But even the local rate is too high for most of our clients. That's why our tv personnel really have to be versatile."

"What kind of people do you look



Song-ads COMPANY
6000 Sunset Blvd., Suite 203
Hollywood 28, Calif.
HOllywood 5-6181
Ad-ver-tis-ing set to mu-sic for ra-di-o and T-V!



IN KANSAS

See Your KTVH Sales Representative Today!

CHANNEL 12 — KTVH — HUTCHINSON - WICHITA — VHF 240,000 WATTS

CBS BASIC — DU MONT — ABC
REPRESENTED BY H-R TELEVISION, INC.
COVERS CENTRAL KANSAS

IMITATION

"IMITATION is the sincere

IMITATION

rm of flattery"

SPONSOR is the most *imitated*
trade magazine covering the
advertising field today!

SPONSOR

the magazine radio and TV advertisers use



For 31 years, WMC has offered an unmatched combination . . . the best of NBC programs, plus such outstanding local personalities as,



GENE STEELE, King of the Hillbillies . . . outstanding early morning favorite for the past 15 years . . . more than 3,300 programs for the same sponsor.



WALTER DURHAM, WMC's Farm Director. Farm Editor of The Commercial Appeal . . . Director of nationally-famous Plant-to-Prosper Program. Holder of the Reuben Brigham award. His morning and noon programs are farm favorites.



SLIM RHODES, and his Mountaineers . . . 8 consecutive years for the same sponsor. This six-piece hillbilly band is a WMC noontime favorite.



CHARLEY DIAL, rates high with early risers and the Mid-South rural audience . . . unique western and pop music by this former star of famed Kansas City Brush Creek Follies.



OLIVIA BROWNE, conducts the Mid-South's top women's show in the early afternoon (Pulse, June, 1954). Features interviews with national personalities.

The only station in the Mid-South with both AP and UP news services.

The only station in the Mid-South with two experienced, full-time news writers.

WMC MEMPHIS
NBC—5,000 WATTS—790 K. C.

WMCF
WMCT

300 KW Simultaneously Duplicating AM Schedule
First TV Station in Memphis and the Mid-South

Owned and Operated by The Commercial Appeal

National representatives, The Branham Company

for?" I asked. From Warren's answer I got the feeling a radio-tv man at the agency had to be a cross between a one-armed paperhanger and a one-man band. He said:

"We look for someone who has an understanding of music and music arrangement, who can prepare jingles and write copy, who has a good sense of merchandising and good dramatics."

The agency has grown because of television. Warren said. It's added radio and tv men to the staff. And it was hiring a new radio-tv writer when I was there.

Warren is of medium height, a little on the stocky side. He is vigorous, enthusiastic, smiles a lot. He belongs to many local service clubs, golf clubs, community welfare boards, works with the Girl Scouts.

"I believe it's important that agency people take an active interest in their communities," he said. "They should be known and respected." Warren's well enough known to have been elected a Republican State Senator several times. And a few days after I saw him he was elected a national director of the Lions International at its national convention in New York.

How did Warren come to go into the agency business?

"I studied architecture in school," he told me. "When I got out I followed engineering for a while. Then I started doing some art work—layout for ads and all that. It was only a step from there to going into agency work."

I asked Warren how big an account has to be before he'd take it.

"We've often said that we wouldn't go out and paint a wheelbarrow but if it's brought to us we will.

"In other words, we won't turn down business because we have to have a volume of business in order to build an organization large enough to hire talent to service their accounts.

"The large shop acts more as an agency hiring talent and art.

"The agency in a small community finds there is little outside source of talent and consequently must maintain its own staff."

For the past seven years Warren has been national director of the Affiliated Advertising Agencies Network, an organization made up of agencies located in 42 major cities.

Basically an agency network is a

cooperative organization which helps local agencies compete with larger national agencies.

The AAAN, established in 1938, is one of seven agency networks. The oldest — First Advertising Agency Group — was established in 1928 and the youngest — National Federation of Advertising Agencies — was established in 1950.

Warren got up from his chair, walked over to the map showing the the AAAN member agencies. "I want to tell you about this agency network," he said. "But first I want you to see this agency and to see how we handle an account."

He took me across the hall to another office, about the same size as his but minus the view.

The Brownie account: "Meet Bob Coons," he said. "One of our account executives. He'll tell you about one of his accounts and show you the agency. I'll meet you for lunch at noon. . . ."

Coons, young, medium height, slender, worked for Campbell-Ewald at one time, then handled publicity for a play when it was on the road. He met Warren when he came through Spokane, so impressed him that Warren asked Coons if he'd like to stay. That was five years ago.

"You'll get an idea of how we handle an account by looking at what we do for Brownie Baking," Coons said.

"What we do for Brownie—and all our other accounts—would be hard to do on a national basis. Maybe impossible."

He pulled out a fat loose leaf notebook. "This is the Brownie account book," he said. "Every account has one. Everything we need to know about an account is in a book like this.

"It contains a running account of how much the client has spent for advertising to date. And how much is left in his budget.

"If something should happen to one of the account executives, life would still go on because the complete history of every account is in one of these books—in detail. Look. . . ."

He opened up the Brownie book.

The first few pages were memos. "I wrote these memos to myself. When I visit the account I make a lot of notes. But they're never destroyed. They're all here."

Coons pointed to a big map of the



the lion's share

is mighty big in the norfolk market

Neilsen circulation shows that WTAR reaches more than twice as many homes as the second station, more than the next two combined. Pulse shows WTAR first in average audience morning, afternoon and night. You'll get "the lion's share" of results in America's 25th market when you put your sales message where it reaches the audience.

CBS Radio

Buy Only WTAR RADIO *to Sell America's Miracle Market*

NORFOLK

REPRESENTED BY EDWARD PETRY & CO., INC

Spokane and surrounding area — known as the Inland Empire.

"This map shows Brownie's distribution area," he explained. "It's divided into 10 territories, plus Spokane. Now here's where the interesting part comes in. . . ."

He pointed to a row of figures at the top of the map.

"This shows the population in each territory. Also the percentage of the total population in each territory.

"Then we list the Brownie sales in each territory and the percentage of total sales that they amount to.

"From this we figure out the per capita sales of Brownie cookies—and then we figure out the per capita advertising cost in the territory. We use coverage figures for radio and tv and ABC figures for newspapers.

"In a certain territory per capita sales might be 7¢. Advertising cost might be 3¢ per capita.

"The next territory may show something entirely different. Maybe per capita sales of 53¢, but an advertising cost of 8¢.

"Comparing these two territories, we can see that something is wrong in the second one. Perhaps the salesman isn't doing as good a job as he should. Maybe the leading stores don't stock Brownie cookies. Whatever the reason we have to find out and correct it."

The account book shows sales in each territory on a year to year basis since Warren got the account in 1949. The first year Warren had the account Brownie's annual sales was about $250,000. Last year it was $1.25 million.

Radio got about 20% of the budget at the start, but this has been increased until today radio and tv get 30%.

"What's your opinion of radio and tv today?" I asked Coons.

"Radio tears itself down with its intra-mural competition. It would be a lot better for the industry if *radio* was promoted rather than radio surveys for one particular station. Every station tries to show how wonderful it is, how poor the other stations are. The station doesn't show why it's better than the local newspaper or the local bus cards or billboards. . . .

". . . Radio salesmen—many of them—are weak. The stations don't train them. There's too much turnover. . . .

". . . The salesmen come into a store and try to sell the owner on a miracle. They promise the impossible. If the man buys radio, he's disappointed. But he doesn't blame the salesman, who by that time probably has left the station anyhow. He blames radio. . . .

". . . We have to use transcribed commercials much of the time. Too often an announcer's delivery is poor. Poor delivery is like poor newspaper reproduction. If a newspaper ad comes out a big blob of black ink we get a re-run because of the poor production. 'Production' in radio is just as important as production in a newspaper ad. . . ."

What about tv?

"Here again, we disagree with the typical tv salesman. Tv hasn't been sold with the proper emphasis of what it can do.

"Tv gets more comment in quicker time than radio and newspapers—but it's not a miracle medium when it's advertising a product which has been sold over a period of years. . . .

"If it sounds as if I'm kicking radio and tv," Coons went on. "I am, in a way. But we use the media. We get damn good results from them. But the reason we do get good results is be-

KMAC-KLBS

reach more people (*) than live in

- Chicago
- Boston
- Philadelphia
- Los Angeles or Cleveland
- Detroit
- Seattle
- St. Louis

KMAC 27 YEARS OF SERVICE
HOWARD W. DAVIS, Owner
SAN ANTONIO, TEXAS
5000 WATTS
ON 630

KLBS 610 on Every Dial
HOWARD W. DAVIS, Pres.
GLENN DOUGLAS, Mgr.
HOUSTON, TEXAS
5000 WATTS
ON 610

* 4,135,752 people in the 0.5 MM contour

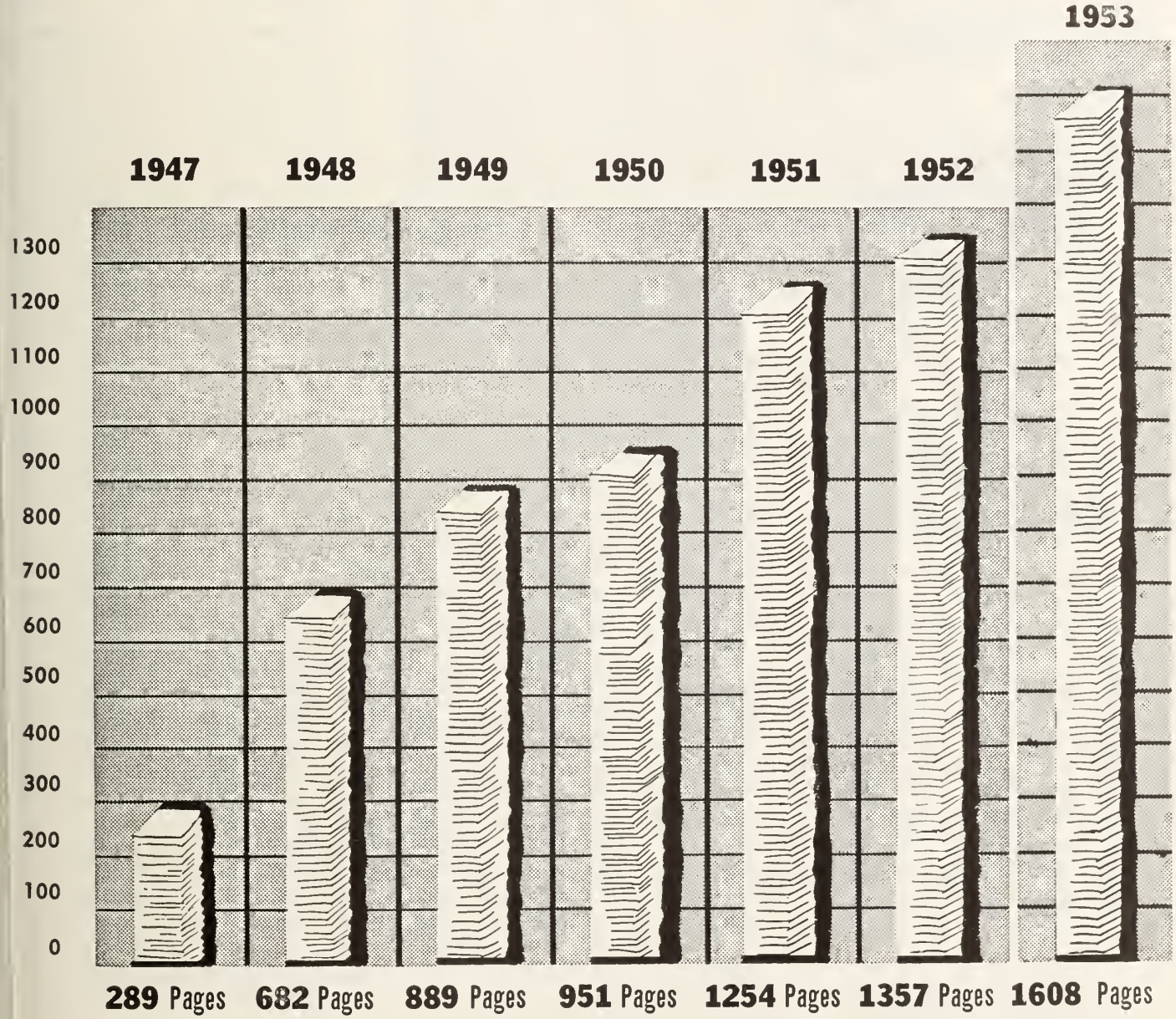
The Biggest Buy in the Biggest State!



Ask the Walker Representation Co., Inc.

BUILDING!





SPONSOR *The magazine radio and tv advertisers use*



SPONSOR builds on a solid basis. Our policy: turn out useful issues and the advertising will follow. This common-sense approach to tv and radio trade paper publishing has appealed to station advertisers increasingly since our first issue in November 1946. Our promise for 1954: new, improved use departments, more use articles for buyers of radio and television.



KANSANS CHOICE for TOP SPORTS COVERAGE . . .

Once again its Max Falkenstien — Kansas' favorite sportscaster — calling the plays on KANSAS UNIVERSITY FOOTBALL. Veteran of 10 years on the Big Seven grid scene, Max enjoys a following unrivaled in the state. You can't buy the games (they're sold as usual) but we've some good tie-in shows for sports-minded national advertisers.

5000 WATTS
ABC • TOPEKA, KANS.

WREN

Weed & Company

cause we know how to use them. If the radio and tv salesmen would spend five minutes figuring out a client's problems he could do a fairly decent job of selling radio and tv. . . ."

Warren came into the office. "Hungry?" he asked. "We'll pick up Bob Showacre and art director John Geraghty."

The 3AN: The Spokane Club, an imposing red brick building in a Colonial style of architecture, is several blocks from Warren's office. As we walked toward it I got some more of the agency's point of view on selling over the air.

"The small advertiser is faced with the problem of competing with the largest national advertisers on television," said Warren.

Bob Showacre interrupted. "There's always the direct comparison of the local advertiser's announcements with those of the network," he said. "This means that an agency like ours has to use all the creative ingenuity and creative intelligence that it can muster to think of ways and means to produce tv spots of quality at a cost the small advertiser can afford."

Over lunch and after we returned to the office Warren told me more about the operation of an agency network.

"The biggest single advantage of the 3AN," said Warren, "is that you can get research information at the grass roots level all across the country."

He said that when the 3AN was first started it was thought of as a group of very small agencies. "But the benefits are so great," Warren said, "that big agencies are interested, too."

There's one 3AN agency in each market area. The network functions just as if all members were one national agency operating in a number of cities.

"Each member is completely advised of every other member's experience, clients, equipment and staff," Warren said. "Therefore, it's easy for one member to pick another one who is most suited for a specific project.

"Correspondence—direct and mail—is the key to successful operation. An average of 10 or 12 letters are exchanged among members on every business day. Each member is required to contribute to the 3AN monthly publican twice yearly. And then there's both an annual regional meeting and national meeting which draws nearly 100% attendance."

National headquarters for 3AN is Warren's agency. His office prints the association's publications and acts as a clearing house.

There are four main services available to clients to 3AN members.

1. Research. This includes local market surveys.

2. Consultation. Includes advertising budgets, promotion ideas, package design.

"Instead of only a few top executives concerned with a particular problem," Warren says, "you can call on owners of 42 agencies."

3. Procurement. This makes it possible for 3AN members to get nearly every advertising commodity, from art work to testimonials, without searching for source of supply. Services include hiring new employees, even making hotel reservations.

4. Supervision. "Efficient administration of affairs in distant cities means peace-of-mind for member agencies and their clients," Warren says. He believes the most important part of this service is its complete reliability. AAAN supervision can cover media checking, dealer displays and cooperation, product testing, market testing, sales meetings.

"The fees are amazingly low," Warren says. As an example he told about one 3AN member who sent the agencies a two-page questionnaire. The agency wanted a complete list of materials used in construction by architects, builders and others in the building trades. Highly technical information was sought. Yet the cost in an average 3AN market was only $75. "And," says Warren, "because the agencies were getting information on a from-one-local-businessman-to-another kind of deal in each market, you can bet that the comments of the respondents were a lot more candid than if an outside research organization came in to make the surveys."

I asked Warren why 3AN doesn't seek big national accounts.

He said that there still are a few details that would have to be worked out. There would have to be a central clearing house located someplace that would have over-all supervision of the account. But he thought it could be done. And he predicted that the 3AN members could do "an amazingly effective job, acquainted as they are with the local marketing conditions."

Carnation Milk, he said, is breaking up its advertising between 3AN agency members now.

The value of having local agencies do the job, Warren says, is illustrated by Sicks Rainier Beer. This brewery is located in Seattle, has a Seattle agency (Miller & Co.). But the Seattle agency only handles the suds' Western Washington advertising.

Virgil Warren has the Eastern Washington, Northern Idaho and Western Montana advertising appropriation (i. e., the Inland Empire referred to earlier).

"Some idea of Rainier's success in using two agencies can be gleaned from the fact that it now sells 50% of all the beer sold in Washington—and beer is a pretty competitive field, as you know," he said.

By the time we had covered the 3AN and I'd had a chance to talk briefly with most everyone in the agency and sit in on a staff meeting, it was time for my plane to Denver. Next stop. Marshall Robertson in that city. ★ ★ ★

SPOT RADIO

(*Continued from page* 57)

them played at point-of-sale.

In other words, says Free & Peters, the musical theme can make a spot radio announcement as distinctive as the artwork or type or color make a magazine ad. There's no reason why people can't be whistling the tune to a client's commercial if the value of such a musical trademark is properly exploited. (This idea, incidentally, is not farfetched: At the Tanglewood concerts this summer the Boston Pops Orchestra played a medley of popular commercial jingles in a symphonic arrangement.)

The F&P presentation is typical of the creative selling many reps do today to promote spot radio as a medium. Presentations like the Free & Peters pitch actually point out to sponsors new and effective ways of using spot radio. It's campaign strategy, not disconnected statistics, that the reps are selling.

CBS Radio Spot Sales: This rep's entire pitch was founded upon an intimate knowledge of the prospective client's business. In order to get this knowledge, the rep invested some money to obtain automobile sales figures from Polk's Motor Vehicle Re-



A LOT FOR A PENNY

The penny candy store that gave us the "grab bag" with a "lot for a cent" was worth an extra two-block walk — when we were kids.

Growing up meant learning "quality vs. quantity". Maturity brought selectivity to the point of saying firmly, "no, thank you" to that which fell below our standards.

WPEN is proving every day that "grab-bag" radio buying is kid stuff, and that there is a big "thank you, yes!" in delivering *quality* to the selective advertising buyer.

Let us tell you some of the amazing success stories in which WPEN — and WPEN alone — has had a hand.

THE STATION OF PERSONALITIES

WPEN dial 950

Represented Nationally by GILL-PERNA, INC.

• New York • Chicago • Los Angeles • San Francisco

DIAL
KCOR
FOR
ACTION!

ACTION in translating YOUR message for the largest Spanish speaking audience in the Great Southwest. . . .

ACTION in top performance and production by a skilled staff of translators, directors, announcers, actors, singers and musicians. . . .

ACTION in putting YOUR product in thousands of homes in the San Antonio area. . . .

WE INVITE YOU TO ASK ABOUT OUR

Knowhow
Co-operation! and
On-the-beam
Results

Many national advertisers have successfully invaded this profitable market through KCOR's superb facilities and service. . . .

Some of them are:—

PROCTER & GAMBLE
LUCKY STRIKE
GENERAL FOODS
BRISTOL MYERS
CHESTERFIELD

KCOR

R. A. Cortez, Pres.
SAN ANTONIO, TEXAS
Texas' First Spanish Station
Represented by
Richard O'Connell, Nat'l. Adv. Dir.
40 East 49th St., New York 17, N. Y.
PLaza 5-9140
LOS ANGELES — SAN FRANCISCO

ports. And for council the rep worked closely with Lincoln-Mercury's agency, Kenyon & Eckhardt. Armed with these figures and with an understanding of the marketing problems of the account, CBS Radio Spot Sales was able to give a convincing pitch for a spot radio schedule.

CBS Radio Spot Sales did this by a comparison of Lincoln-Mercury's three major markets—New York, Chicago, Los Angeles—on the basis of car sales in 1954 against 1953. These figures were expected to tell a story because New York, traditionally a difficult Lincoln-Mercury market, had shown large sales increases following extensive use of radio for Lincoln-Mercury in the New York area. Lincoln-Mercury had not used radio extensively in Chicago or in Los Angeles during this same time.

The figures comparing the whole first quarter of 1954 with the same period of 1953 showed the three markets ahead in sales by the following percentages: New York, 50.4%; Chicago, 34.9%; Los Angeles, 51.1%; nationally, 25.3%.

Sherril Taylor, sales promotion manager, and John Akerman, account executive, felt these figures were strong—but not clinching. They showed New York, a tough market, having about the same sales increases as Lincoln-Mercury's potentially best market—Los Angeles. But they felt that the figures might be able to tell an even better story. It occurred to them then that buying patterns in the three markets were necessarily different, because of the earlier spring car buying season in Los Angeles.

"Let's compare the sale of Mercurys during an 'on' month in these three areas," they decided.

April 1954 showed the following increases over April 1953: New York, 114.7%; Chicago, 48.2% Los Angeles, 41.4%. Now the point could be driven home: In New York the client had used radio extensively during this period, whereas he had relied on newspapers in Chicago and Los Angeles.

Having proved how radio had boosted Lincoln-Mercury's sales in one major metropolitan market, they set out to compare the coverage of the CBS radio stations in the three major markets with newspaper coverage.

They showed the advantage of radio with a coverage map of the three markets with the counties drawn in. A deep red color blocked out the coverage area of the CBS radio station in New York, Chicago and Los Angeles—WCBS, WBBM and KNX respectively. A celluloid overlay then showed what counties the various newspapers in those areas covered.

- In metropolitan New York, Lincoln-Mercury would have to buy 35 daily newspapers in the metropolitan area to even approach the metropolitan coverage of WCBS.
- In Chicago, Lincoln-Mercury would have to buy 12 daily newspapers to approach the coverage of WBBM.
- In the Los Angeles metropolitan area, Lincoln-Mercury would have to buy 24 newspapers to approach the metropolitan coverage of KNX.

Said Taylor: "Buying newspapers has been the past practice of all automotive manufacturers, although in most cases it is not economically feasible. One CBS radio station in each of these markets blankets an area far beyond the boundaries of these metropolitan papers."

Then the pitch got down to the specifics of Lincoln-Mercury's advertising schedules. The firm at the time bought saturation schedules on the following stations for the indicated amounts of money weekly: WCBS, New York—$4,593; WBBM, Chicago—$2,006; KNX, Los Angeles—$936. In all these markets other stations were also used.

What do these budgets buy in terms of advertising impressions on each of these stations compared with what they could buy in the leading newspapers in each market?

CBS Radio Spot Sales' answer was based upon the auto firm's habit of buying 1,500-line ads in daily newspapers. Here's what they found:

In New York Lincoln-Mercury reached 10,166,920 listeners every week over WCBS (on the basis of ratings). With the same money the firm would have made 991,510 advertising impressions in the *Daily News* (on the basis of Starch noting against circula-

ADVERTISING AGENCY

Wanted by medium size Midwest A.A.A.A. Advertising Agency with large Radio and Television billing (not Chicago) a Radio and Television Station Contact Man. Must have had experience as Station Rep or Station Sales or Agency Radio Department. Should be free to travel to contact Stations and Client Representatives.

Write Box 906.
SPONSOR, 40 E. 49th St.

tion). In other words, WCBS had a 925.4% advantage over the leading daily newspaper in the market.

In Chicago Lincoln-Mercury reached 8,074,800 listeners a week with WBBM. The same money would have bought 416,340 advertising impressions weekly on the *Chicago Tribune*. WBBM's advantage over the leading daily there came to 1,839.5%.

In Los Angeles the firm got 2,911,500 listeners weekly on KNX. The same budget would have bought 185,340 ad impressions on the *Los Angeles Times*. KNX showed up 1,426.5% better in terms of ad impressions delivered from that budget.

CBS Radio Spot Sales wound up the pitch by putting the radio-newspaper comparison one other way, and then coming through with strong sell for the CBS radio stations.

John Akerman delivered this presentation to the agency as well as to the client directly and was successful in pointing out that in those markets where heavy radio was used, the sale of Mercurys increased almost proportionately and that with radio the company could reach and sell far more people at less cost.

Among the most interesting points to notice in this presentation is the fact that the rep in this instance did a great deal of research about the client's sales figures and sales patterns. He had to be familiar with certain market peculiarities and problems in order to draw the correct conclusions.

This type of tailor-made presentation is being used with greater frequency for large clients today than perhaps five or six years ago. While it is neither unique nor a sudden development, it does provide another proof of the increasing trend toward creative and scientific selling by the spot radio reps.

Edward Petry and Co.: This is a presentation aimed at any advertiser who's interested in reaching a specialized audience—farmers.

Against a background of radio penetration within the country as a whole, Petry analyzes spot radio's coverage of the rural and farm areas. The thing the advertiser must remember, says the presentation, is the difference in farm listening habits from those in cities. And the presentation backs this difference up with figures.

Farmers spend 38% more time with radio than people in metropolitan centers.

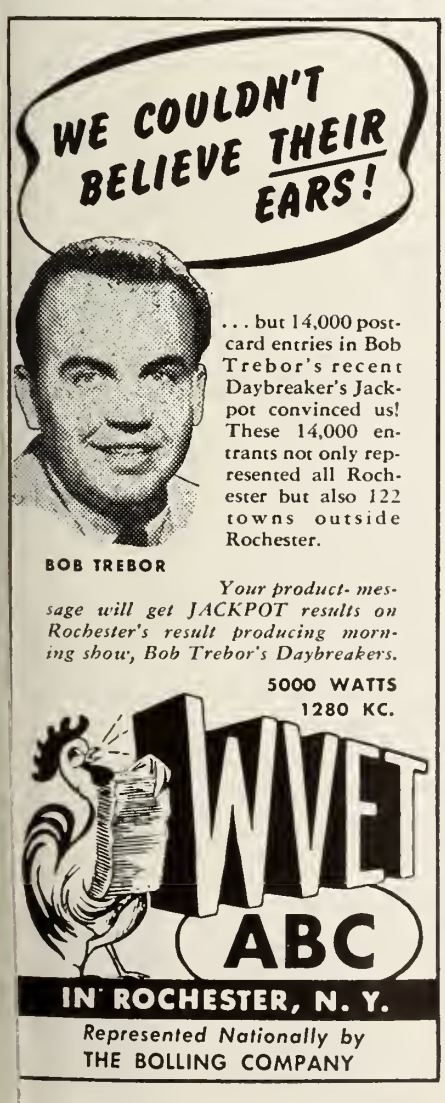
"Because newspapers arrive late and television hardly exists, radio is essential to people on farms and in rural areas. That's why people in the country spend more time with radio than those in metropolitan areas," Petry points out.

The presentation breaks down U.S. radio listening habits in terms of hours each day by the size of the community. Then it takes this research a step further to show that farmers spend more time with radio than with any other advertising medium, relying upon it for their news as well as entertainment.

Here's what was found:

In terms of minutes that the average American adult spends with four media (radio, tv, magazines, newspapers), this is the breakdown among farm, village and city residents:

Farmers spend an average of 189 minutes a day listening to radio. 33 minutes with tv. 31 minutes with newspapers. 26 minutes with magazines.





BMI

Television Sketchbook

(A Program Aid)

Timely and practical working scripts for the presentation of songs in dramatic, comic and pictorial fashion.

The very latest song hits as well as the standard favorites are developed into photogenic sketches which can be used effectively as complete musical shows, as production numbers in variety programs or as scene-setting segments.

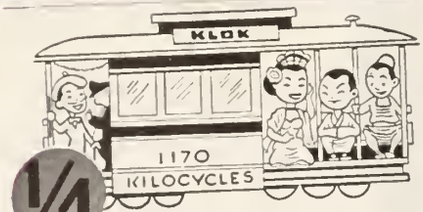
There are dozens of ways in which you can adapt the BMI Sketchbook to advantage.

A Monthly BMI TV Service

BROADCAST MUSIC, INC.

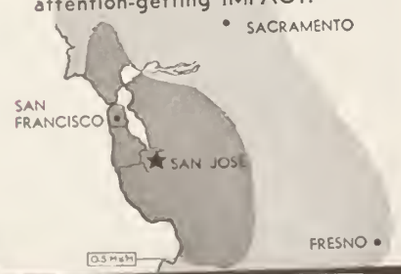
NEW YORK • CHICAGO • HOLLYWOOD

TORONTO • MONTREAL



1/4 of the San Francisco Bay Area's 3,000,000 people are Foreign Language Speaking!

They multiply, add, subtract and divide; THEY THINK! THEY BUY! in their own language! Sell them with KLOK, the station that reaches them all. KLOK's specialized programming guarantees your message attention-getting IMPACT!



KLOK

5000 WATTS — 1170 KC

San Jose Studios
P. O. Box 967
San Jose, Calif.

San Francisco Studios
Hotel Lankershim
San Francisco, Calif.

Represented by John E. Pearson Co.

People in villages spend 191 minutes daily listening to radio, 41 minutes with tv, 34 minutes with newspapers, 28 minutes with magazines.

City dwellers listen to radio 139 minutes a day, watch tv 142 minutes a day, read newspapers for 36 and magazines for 21 minutes daily.

Having established the importance of radio in the daily schedule of farmers, Petry went on to analyze the effectiveness of various types of radio programing in both rural and city areas. "And while farm programs are beamed at those in the country," he presentation adds, "they have big metropolitan audiences too."

Petry proves this premise with audience composition studies of several farm programs emanating from Atlanta, Tulsa, Dallas and Los Angeles. To strengthen the point that farm programing attracts city audiences too, Petry cited the 1953 Whan Study of North Texas. Whan had found that five different types of farm-appeal programs got a solid proportion of urban listenership as well.

But does spot radio sell to farmers?

Petry mentions just five major farm advertisers who derived top sales results with radio: Reynolds Metals, a tractor manufacturer, Sears-Roebuck, Hercules Powder Co. and International Elevator Co. In each instance, the presentation shows the type of spot radio advertising these clients used and what results they'd pulled.

With this presentation Petry has sold large schedules to a number of advertisers who had not previously used spot radio to reach farmers.

NBC Spot Sales: What does a rep do when one program availability opens up?

NBC Spot Sales wanted to sell *11 O'Clock News* on WNBC, New York. They scouted out an advertiser who was already using late-night radio and keyed their presentation entirely to him:

Its theme: Delivering a new audience for this pharmaceutical advertiser. Since the client was already using late-evening radio, the problem was to show how this particular program would give him something that his existing advertising effort did not.

This is how Hank Sheppard, sales promotion manager of NBC Spot Sales, tackled the job. First he pointed out that the client was already familiar with the efficiency of night-time radio, since he had been using it successfuly for some time.

"But . . ." said he, getting to the meat of the message. "Sometimes a new radio availability crops up, offering equal or better values to an advertiser who is already reasonably satisfied with what he has."

Now, how could he make *The 11 O'Clock News* more appealing than the news show the drug firm was then sponsoring?

The presentation stressed the prestige of the show in terms of national advertisers who had previously sponsored it. The salesmanship and prestige of the show's news commentator also came in for a big play. Then came the inevitable result stories.

At last came the specific: "Granting the sales effectiveness of the *11 O'Clock News*, what, specifically, does sponsorship offer X Product in terms of audience?"

The answer is a competitive pitch, putting WNBC ratings next to the ratings of the news show the client was then sponsoring. Sheppard points out that the WNBC show reaches an audience that the client had not touched before — an audience with different characteristics than the one he was then reaching.

Though Sheppard points to greater coverage by his station than the other one, a lower total cost of the show and cost-per-1,000, he recommends an increase in client's budget to include *The 11 O'Clock News*. Reps generally avoid recommending that an advertiser drop any spot radio advertising even if it is not on their station. But, warned the NBC presentation, if it comes to a choice between the two, don't forget that the client's message has virtually saturated the competing station's audience by now.

This type of presentation is among the most frequently used. It's used when a rep has an availability open for which he has some established radio advertiser in mind. Here the rep doesn't have to sell the medium. The rep just sells, and sells hard, the advantages his station and particular show or adjacencies can offer. ★ ★ ★

LOUISE FLETCHER SELLS THE NEGRO HOUSEWIFE VIA WSOK NASHVILLE, TENN.



SPONSOR ASKS

(Continued from page 69)

be used in the one show multi-market plan for all the markets. If a sponsor was to buy a different show in each market he would need different commercials for each show. Research has conclusively proven that commercials must be specifically designed to fit a particular program in order to be most effective.

There is also the all-important matter of merchandising in connection with a television program. By using a syndicated film series in multi markets, the sponsor is able to gear a single merchandising campaign to one film series instead of developing campaigns for each market as would be necessary if local programs were purchased. As a result, the cost of this important aid to sales is kept to a minimum when a syndicated film series is used.

Therefore, the advantages of a syndicated series are two-fold. First, a lower price for the series and secondly, the higher quality of programing obtainable.

COST, QUALITY CONTROL

By Bud Austin

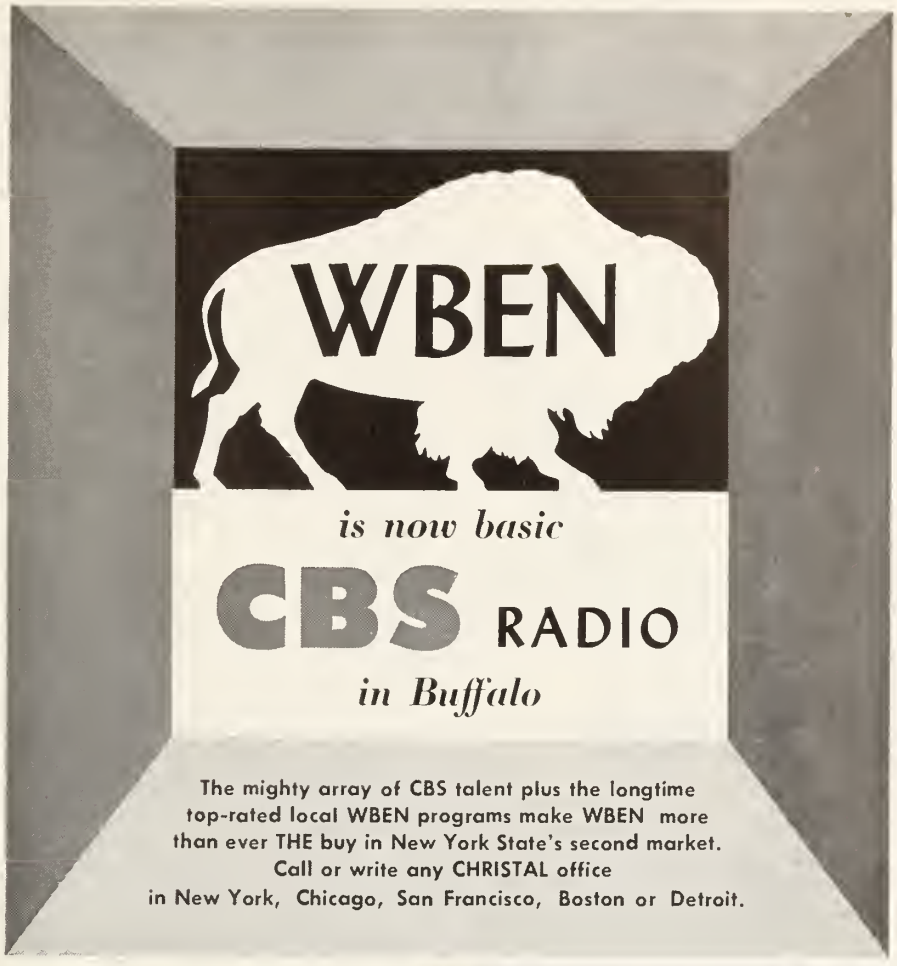
Vice President & General Manager, Telefilm Enterprises



The quick answer to this question is: because it makes incontrovertible sense for *most* advertisers. To answer this query honestly, we must be thoroughly familiar with the sponsor's marketing, sales and advertising requirements. Many advertisers with *limited* objectives have used other types of shows on multi-market (non-network) buys with some success. Such as live sports programs, news telecasts. However, many major advertisers have found it advisable to supplement their live presentations in order to reach a wider audience base and obtain the greater time mobility which syndicated films provide.

Let's briefly consider the important elements which the sponsor and his agency must review in making their final determination:

1. *Cost.* It is possible for the sponsor with even a modest television budget to make a multi-market pur-



SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

This is our 31st year of SOUND SELLING to Roanoke and Western Virginia

- 26 County Coverage with a WEEKLY audience of 118,560 families—a DAILY audience of 92,070 families.
- All week long, day or night, WDBJ'S share of tuned-in Roanoke audience averages 51 to 59%. Average tune-in: 7 a.m. to 8 p.m.—24.9%; 8 p.m. to 11 p.m.—19.4%.
- About 25% of Virginia's Retail Sales are made in the WDBJ area.
- An affiliate of the CBS Radio Network for almost 25 years.

May we recommend your product to our friends?
Sources—A. C. Nielsen Co. and Pulse of Roanoke

WDBJ Established 1924 • CBS Since 1929
AM • 5000 WATTS • 960 KC
FM • 41,000 WATTS • 94.9 MC
ROANOKE, VA.
Owned and Operated by the TIMES-WORLD CORPORATION
FREE & PETERS, INC., *National Representatives*



are we happy ?

Si Señor!



THE MIGHTY "MIKE" OF
SAN ANTONIO
250,000 Milliwatts

kiwW

Spanish Language

National Time Sales—New York
Harlan G. Oakes & Assoc.
Los Angeles — San Francisco

WANT TO SELL CANADA?

One radio station covers 40% of Canada's retail sales

CFRB

TORONTO

50,000 WATTS, 1010 K.C.

CFRB covers over 1/5 the homes in Canada, covers the market area that accounts for 40% of the retail sales. That makes CFRB your No. 1 buy in Canada's No. 1 market.

REPRESENTATIVES

United States: Adam J. Young Jr., Incorporated
Canada: All-Canada Radio Facilities, Limited

chase of a syndicated film program. There are a number of first-run films available to him with sizable discounts on a multi-market basis. He can also save money on time buying by contracting for it on a local basis, and if necessary, using B or C time. Recently, there has also been a trend toward *double* exposure in a market, at little or no additional cost. This provides a higher rating and a lower cost-per-1,000 per commercial minute at a minimum expense. And of course, the advertiser with an eye to making a wise and economical buy will give serious consideration to buying reruns. The acceptability of reruns has been demonstrated too many times for us to review it here.

When the sponsor uses the same show in a number of markets, his film program costs are usually lower, his merchandising aids are bought in greater quantities and at discounts and his agency charges are less since their advertising and promotional plans are concentrated on one, rather than on many programs.

2. *Previous Experiences of Other Advertisers.* SPONSOR's 12 July issue estimated that syndicated film sales would reach $60 million this year—most of it in the half-hour field. Such diverse advertisers as Procter & Gamble, Phillips Petroleum, Falstaff Brewing, Carter Products, Samsonite Luggage, Canada Dry and Bowman Biscuit Co. are representative of the wide variety of sponsors who are successfully using films in many markets. There are literally hundreds of regional advertisers who have expanded into multi-market syndicated film buys. Almost every issue of SPONSOR, and other trade publications, recite case histories chronicling their extraordinary successes.

3. *Quality Programing.* Films make it possible for the multi-market purchaser to offer $20,000 to $35,000 top drawer programs that rival the best network shows. The purchaser has the added advantage of utilizing only those markets that are most important in his marketing operation, consequently, he needn't sacrifice quality when he limits his buying. Locally produced programs seldom compete successfully with fine film series. The values inherent in a prestige presentation are demonstrable assets in any advertising.

4. *Merchandising.* The sponsor who buys a syndicated film program, which has been designed to provide a strong merchandising *sales assist*, can exploit this advantage to the maximum by coordinating his promotions on a multi-market basis. Because I'm motivated by an understandable prejudice, let's discuss Telefilm's *Fabian of Scotland Yard* as a good example of a film series with a strong merchandising plan:

The multi-market purchaser of this new program is provided with a made-to-order sales promotion package. Robert Fabian, frequently referred to as "the world's greatest detective," will visit the major markets for the sponsor. An advance promotion man will coordinate the over-all effort with the sponsor and his agency to assure the most favorable results. Fabian will meet with local civic officials, attend sales meetings, address local organizations, grant press, radio and television interviews, autograph copies of his two best selling books in local department and book stores. All this will parallel the advertising and promotion generated by the sponsor and the station. By the adroit use of premiums, newspaper mats, counter displays, truck signs and billboards, *strong sponsor identification* with his pro-



Same old story in Rochester . . .

WHEC WAY OUT AHEAD!

Consistent audience rating leader since 1943.

WHEC

CBS

ROCHESTER, N.Y.
5,000 WATTS

Representatives . . .
EVERETT-McKINNEY, Inc., New York, Chicago
LEE P. O'CONNELL CO., Los Angeles, San Francisco

gram is established. Thus the star of the program literally becomes a *salesman* for the sponsor.

While it is possible to build a effective merchandising campaign on a local level, its effectiveness is greatly increased when put into operation on a regional level.

Because of the limitations of space, we have examined those elements which have a general application. Specific recommendations can be made only when the film distributor has familiarized himself with the sponsor's television requirements.

MERCHANDISING TIE-INS

By William D'Arcy Cayton
President, Cayton Advertising



As president of Cayton, Inc., advertising agency, and also president of The Big Fights, Inc. (new name for Greatest Fights, Inc.), syndicator of television fight film programs, I am in the unusual position of being on both sides of the fence at the same time.

Accordingly, we sell our *The World's Greatest Fighters—In Action* 15-minute program and *The Big Fight*, the full-fight-as-fought one-hour program, with thorough familiarity with and cognizance of the problems of agency and sponsor. Specifically, and most important, this involves program promotion and program merchandising to secure maximum product-program identification for greater sales results.

Of course, it's obvious that substantial advantages accrue to national and regional advertisers who buy a single film property as a vehicle for their advertising in several markets. These advantages include substantial savings in unity of effort, in merchandising the program to and through the company's salesmen and dealers, plus substantial savings in production costs by utilization of identical promotional material in all of the markets covered.

For example, El Producto Cigars has purchased *The World's Greatest Fighters—In Action* in Boston, New Haven, Philadelphia, etc. They are merchandising this program forcefully on sales and dealer levels, as well as to consumers. In one run, coordinated promotional material was printed to cover all El Producto's *World's Greatest Fighters—In Action* markets.

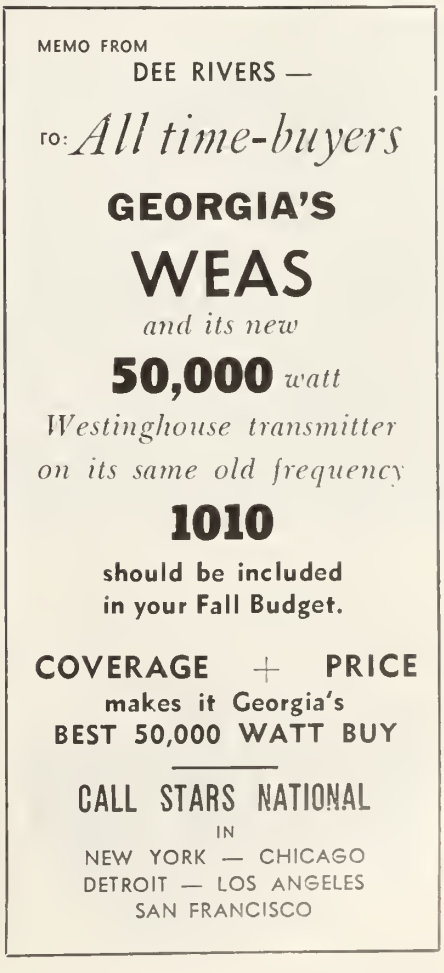
Compare the substantial cost savings involved in preparing one piece for a large run as compared to the costs incurred by those advertisers who purchase a different vehicle in each market and try to do a proper merchandising job. Individual promotional pieces must be designed and prepared, involving substantial extra creative costs, and extra printing and distributing costs as well.

Further, by purchasing a single film property for use in several markets, sponsors secure program cost reductions on their quantity purchase. Thereby, the sponsor gets an intrinsically more valuable film property than he could buy in a single market for single market use and yet his costs are comparative.

The Rainier Brewing Co. which previously had sponsored different tv programs in different markets, is now sponsoring *The World's Greatest Fighters—In Action* in all. Costs per market for program have not increased, but substantial savings in every phase of production and merchandising costs are being effected. And, most impor-









Within 50 miles of the WJPS antennae there are 139,860 radio homes. This constitutes the primary coverage of radio station WJPS.

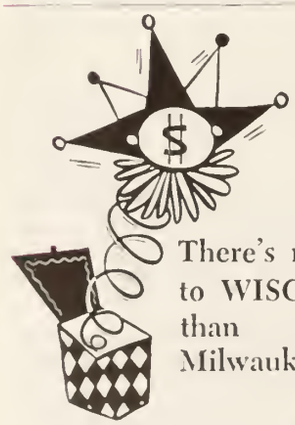
Month after month during the past year, Evansville has been a HIGH SPOT CITY as published by Sales Management. It is the leading HIGH SPOT CITY in the state of Indiana.

Dominating coverage in a HIGH SPOT MARKET means SALES. Let us prove our worth to you.

Robert J. McIntosh, General Manager
REPRESENTED BY
The George P. Hollingbery Company

WJPS

"A RADIO IN EVERY ROOM"
Evansville, Indiana



There's more to WISCONSIN than Milwaukee

The 53 counties (outside Milwaukee) in which WKOW delivers a merchandisable audience account for almost twice as much Effective Buying Income as Milwaukee, and over twice as much Total Retail Sales.* WKOW, Wisconsin's most powerful radio station, delivers the mail at less cost per thousand than any competing station. Ask Headley-Reed Company for important details.

*SM Survey of Buying Power.

WKOW-CBS
MADISON, WIS.
Wisconsin's most powerful radio station
Represented nationally by
Headley-Reed Co.

tant, the company now has a hard-hitting, high impact, large audience program, and is securing measurably better sales results.

It is with these facts in mind that some major national advertisers who desire extra impact in regional areas are now negotiating with us for both our quarter-hour *World's Greatest Fighters—In Action* and our full-hour *The Big Fight*. With each program featuring the biggest and best fights of Rocky Marciano, Bobo Olson, Kid Gavilan and Sugar Ray Robinson, many never before telecast, these programs are proving a most valuable television property, lending themselves to forceful and effective merchandising at all sales levels.

Unquestionably, important and measurable advantages accrue to the sponsor who selects a single vehicle for use in many markets, from every standpoint.

ROUND-UP

(*Continued from page 67*)

station has an annual net time sales of $5,117. Total national time sales come to more than $2.6 million. Included in these figures is income from special Thesaurus shows (holiday programs, for example). "One important factor in the over-all figure," says Thesaurus, "is the income resulting from sales of Thesaurus' 1,800 singing-commercial jingles."

* * *

"Even if the initial run of a film program has a rating of 30.0, 70% of the tv homes still have not viewed the episode and are a brand new audience on reruns." That's the first point made by KPTV, Portland, in its current issue of *Tv-Newsletter*. "In addition to the 70% in the example above," the article continues, "an average of 34% of the people who saw the first run watch the rerun . . . (or) another 10.2% potential audience . . . for the rerun. Between the times of the first and second runs, thousands of new television homes have come into existence. In an expanding market such as Portland, this could mean another 5% increase in potential rerun viewing." The station figures that 85.2% of all the tv homes in the area are thus prospective viewers of a rerun.

* * *

"One car in 10 *doesn't* have a radio." That's what WMT, Cedar Rapids, found out when it asked Eastern Iowa automobile dealers about the number of car radios in the station's listening area. "WMT Radio conservatively lists the population of WMT-Land at over 3.5 million people," the station says. "This same area contains almost one million radio homes and over 335,000 radio-equipped automobiles."

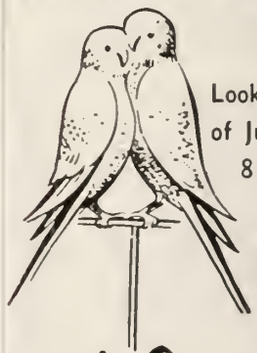
* * *

Sidewalk superintendents feel right at home with WIBW-TV, Topeka's, latest progress report on its new 1,010-ft. tv tower. The report is made up in the form of a board with little knot holes cut out, through which can be seen scenes of the tower construction.

* * *

Mahoney & Howard, Inc., New York ad agency, has formed a foreign advertising department, said to be the first of its kind to adapt copy treatment, mechanics, production and media selection to specific audiences here and abroad. The ads will employ symbols and idiomatic references peculiar to the market being served.

HOOPER Tells the KC Story!



Look at these figures of June '54 HOOPER 8:00 AM-12 N

The picture has changed!

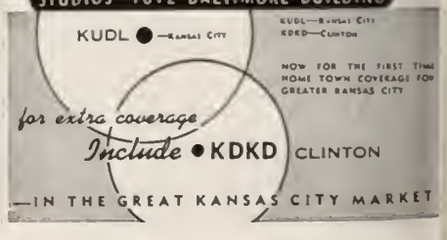
Net A	25.8
Ind A (Negro)	16.0
KUDL	13.4
Net B	10.8
Net C	9.8
Ind B	8.8
Net D	7.2

KC Loves

Let your nearest FORJOE office show you the new June, '54, C. E. HOOPER

SOON . . . . DENVER, TOO!!

COVERS THE GREATER KANSAS CITY MARKET
KUDL
STUDIOS 1012 BALTIMORE BUILDING



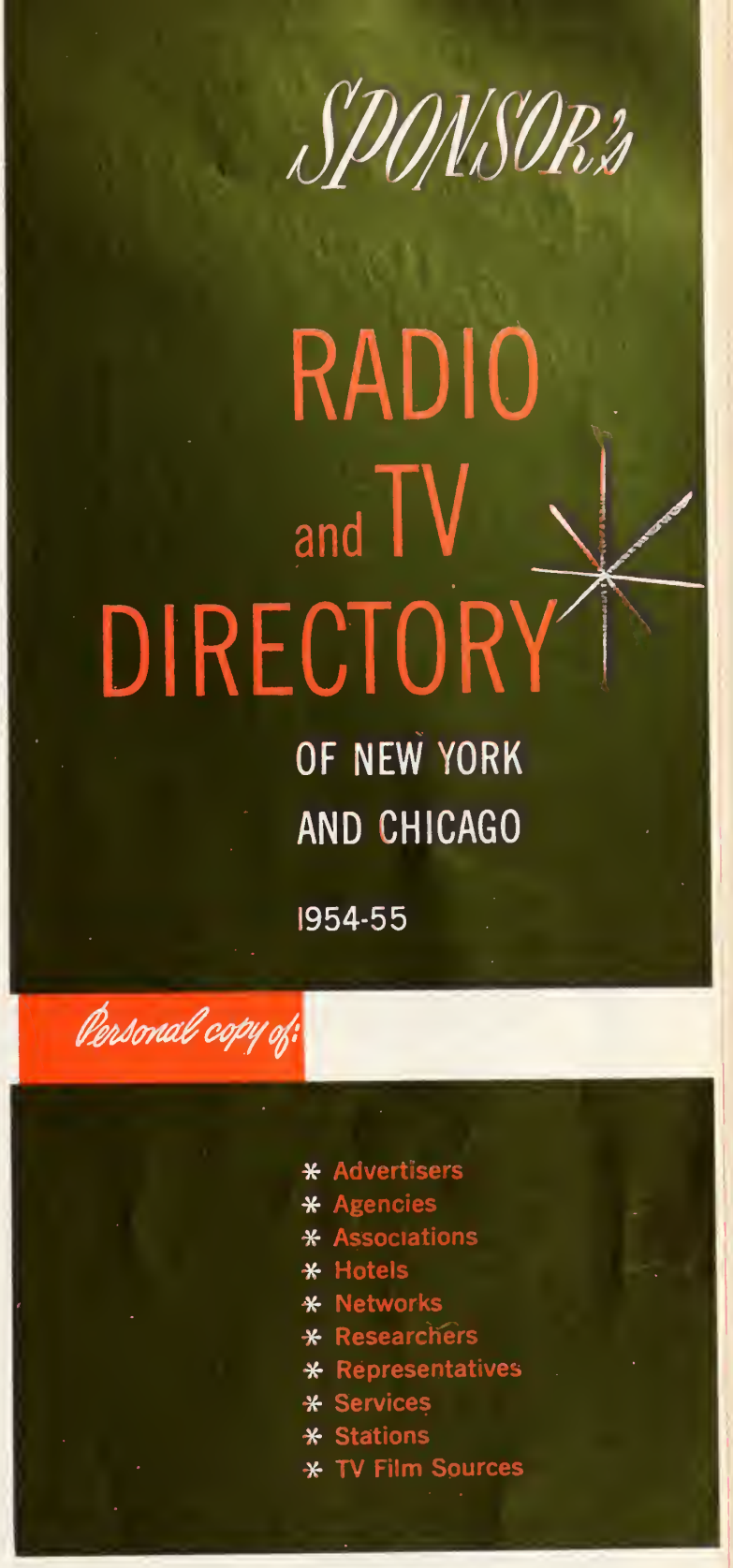
How to keep from getting lost in NEW YORK or CHICAGO

Ever wonder whether Presba, Fellers & Presba was on North Michigan or South Wacker? Ever worry as you pulled out of Grand Central Station how many important calls you forgot during your three days in New York? It happens to the best of us, at the worst times.

Next time you're in New York or Chicago make every minute and call count by using SPONSOR's 1954 pocket-size, 16-page booklet titled "Radio and TV Directory of New York and Chicago." Here you'll find names and addresses, by categories, of key advertisers, agencies, stations, networks, news services, representatives, TV film services, music and transcription services, research firms, hotels.

We'll be glad to send you a Radio and TV Directory on request—with the compliments of SPONSOR.

P.S.—Don't forget to call on us next time you're in town.



SPONSOR *The magazine radio and TV advertisers USE*

New York 17 . . 40 E. 49th • MUrray Hill 8-2772
Chicago . . . . . 161 E. Grand • SUperior 7-9863
Dallas . . . . . 1500 Jackson • RAndolph 7381
Los Angeles . . 6087 Sunset • HOllywood 4-8089

what's cooking in Coffeyville?

The 11 county Coffeyville trade area is a major market of 256,000 people. 40% larger than Tulsa or Wichita.

OUR LATEST AREA SURVEY COVERING THIS TERRITORY REPORTS THAT KGGF HAS THE BIGGEST AUDIENCE IN 45 OUT OF 52 MONDAY THRU FRIDAY ¼ HOUR STRIPS! (6:00 A.M. to 6:30 P.M.)

Along with this loyal home area audience, the KGGF 10 KW signal delivers primary coverage to 87 counties in Kansas, Oklahoma, Missouri and Arkansas with a population of 2,750,000.



WEED & CO., National Representatives

Newsmakers in advertising



Craig Lawrence, *general manager of WCBS-TV, New York since February 1942, has been appointed director of station administration for CBS Television Division. Sam Cooke Digges, general manager of CBS TV Spot Sales, becomes WCBS-TV general manager: Clark George, Eastern sales manager of CBS TV Spot, becomes TV Spot Sales general manager. Lawrence was v.p. of Cowles Broadcasting Co. (WCOP, Boston) for 10 years before joining WCBS-TV. Earlier, he managed Cowles' first station. KSO, Des Moines.*



Arthur A. Bailey, *president of Ward Wheelock Co., Philadelphia, for past three years, joins Harry B. Cohen Advertising, New York, as vice president and member of account management group. Bailey will be Amm-i-dent account executive, one of several Block Drug Co. products handled by Cohen agency. (It got Amm-i-dent account on 1 August.) Among Amm-i-dent's tv activities is alternate-week sponsorship of* Danger *on Tuesday, 9:30-10:00 p.m., over 72 CBS TV stations. A heavy spot schedule is being run on 107 tv stations.*



Alan C. Garratt, *advertising manager of Pall Mall cigarettes, recently signed for a nighttime radio program. For three years firm has sponsored Doug Edwards, news commentator, on CBS TV, sharing sponsorship with Oldsmobile. Starting 15 September Pall Mall will sponsor Edwards over full CBS Radio network three nights weekly—Wednesday, Thursday and Friday—at 8:25 to 8:30 p.m. Pall Mall agency: Sullivan, Stauffer, Colwell & Bayles, New York. A repeat broadcast of the radio commentary will be heard over West Coast stations.*



Hugh S. Hole, *formerly radio and television director for Brooke, Smith, French & Dorrance, Inc., Detroit, joins Chrysler Corp. as supervisor of television services. His promotion is part of Chrysler's big fall drive to regain its sales momentum which has been slowed down by extra-heavy competition between General Motors and Ford. Hole will work under direction of John R. Barlow, manager of Chrysler's advertising services, which will produce new one-hour weekly tv "extravaganza" on CBS TV starting 30 September.*

W. P. Bissell

President, Bissell Carpet Sweeper Company, says:

"We're proud that our business is 78 years young . . . still growing and still contributing to the growth of this thriving community. We're proud of the healthy expansion of business as a whole, throughout the entire WOODland area. WOOD-TV's increased facilities are the natural result of this sound continuous area development."





WOODland-TV is big territory!

Bissell Carpet Sweeper Company may be old in years, but it's "young in heart" — and the firm's creative thinking continues to pay off. The new Bissell "Sweepmaster" has won good design awards from New York to California — and sales are still climbing!

Throughout the entire WOODland area, you'll find ample evidence of creative thinking — and increased sales. It's no accident that Grand Rapids, trading center of Western Michigan, ranks consistently among the nation's top ten in general business increase. And this rich, growing Western Michigan market is all yours with WOOD-TV . . . first station in the country to deliver 316,000 watts from a tower 1000' above average terrain. For top coverage of the primary Grand Rapids market — plus Muskegon, Battle Creek, Lansing, and Kalamazoo, schedule WOOD-TV, Grand Rapids' *only* television station!

WOOD-TV

GRAND RAPIDS, MICHIGAN



GRANDWOOD BROADCASTING COMPANY • NBC, BASIC; ABC, CBS, DuMONT, SUPPLEMENTARY • ASSOCIATED WITH WFBM-AM AND TV, INDIANAPOLIS, IND. • WFDF, FLINT, MICH., WEOA, EVANSVILLE, IND. • WOOD-AM, WOOD-TV REPRESENTED BY KATZ AGENCY



The excitement year

The fall network television pattern is the most complex in the history of network broadcasting. There are alternate-week program patterns. There are spectaculars rotating with three-a-month shows. There are rotations within the rotations. Everybody, in fact, is rotating if not spinning with the novel twists of the season.

But we predict that advertisers will reap their reward in greater viewer excitement than has been known since the first days of television. We predict greater tune-in and more viewers around the set in response to the stimulus of new and more costly shows.

You'll find television costs analyzed this issue in the article starting page 39. Accompanying the article is a list of the talent and production costs of sponsored network tv programs. Some of the excitement of the season comes across as you scan the show roster. But you can't help being struck also by the steady climb in show costs over the seasons. Weekly costs once labeled fabulous are now becoming average.

Warnings about tv costs had become a cliché of the indu try in seasons past. But it's common sense to conclude that somewhere there has to be a ceiling. It's to be hoped this year will be the one in which costs reach their leveling off point. It's appropriate to recall that stars and dollars are not the only magnets for audience. Sometimes the shows built on successful execution of outstanding ideas last the longest as audience favorites.

Government pressure

If advertisers have ever wondered why radio and television sometimes seem permeated by the "play-it-safe" philosophy, the Bricker investigation brewing in Washington helps explain it. The networks are faced with the prospect that they will have to appear and spend endless hours in testimony this January at the behest of Senator Bricker and the Senate Commerce Committee. No other business has to operate under this kind of poised axe.

It has not been made clear what requires investigation. Indeed many Washington observers read signs between the lines of personal pique by Bricker over the manner in which network commentators reported his recent unsuccessful attempt to revise the treaty-making powers of the President. As committee chairman the Senator is in a position to call the industry to account for any reason at all.

Government regulation of broadcast frequencies is as necessary as traffic regulation on the highways. But are there enough safeguards to prevent government regulation from becoming government rulership by innuendo? Perhaps the real investigation ought to be into modernization of government legislation and procedure in supervision of radio and television.

Broadcast frequencies are a natural resource of the United States and should be used in the public interest as provided by the Communications Act of 1934. But since that act was written radio-tv have emerged as far more important to the nation than could have been conceived at that time. The broadcast media were not then the nation's primary source of information and entertainment. They are today.

Applause

Frank Stanton's editorial

CBS President Frank Stanton's plea to "lift the curtain of silence" imposed on radio and television in the current hearings on the resolution to censure Senator McCarthy advanced the cause of equal rights for electronic journalism.

The struggle has been raging for more than a quarter of a century, and much progress has been made. Never before, however, has any responsible radio and tv interest taken the issue directly to the public through the very facilities which time and again have brought the news to America's homes faster and with greater impact than ever before. Not to resist this continuing Congressional discrimination against air media was unthinkable.

CBS chose to present its case as fairly as good democratic traditions dictate by offering an equal opportunity to the opposing view.

If radio and tv are to be dynamic news media as well as entertainment vehicles their rights to present the news in the form best suited for public information and appraisal must not be curbed. In denying that right to news media upon which millions of people depend for information and enlightenment the public interest is clearly being challenged.

As Frank Stanton said, ". . . radio and television cannot continue to play their rightful role in electronic journalism if they are not allowed to do so. We at CBS earnestly believe that in these times any means of communication which can help bring light, stimulus and knowledge to the minds of men must be kept free and open to all points of view.

"It is for this reason that we at CBS ask your support in our efforts to lift the curtain of silence that has descended on the forthcoming hearings. We ask the committee itself to reconsider its ruling against radio and television so that you, sitting in your own home, always may exercise one of your most precious rights: the right to be informed."

EFFECTIVE SEPT. 26 on WNEM-TV

serving

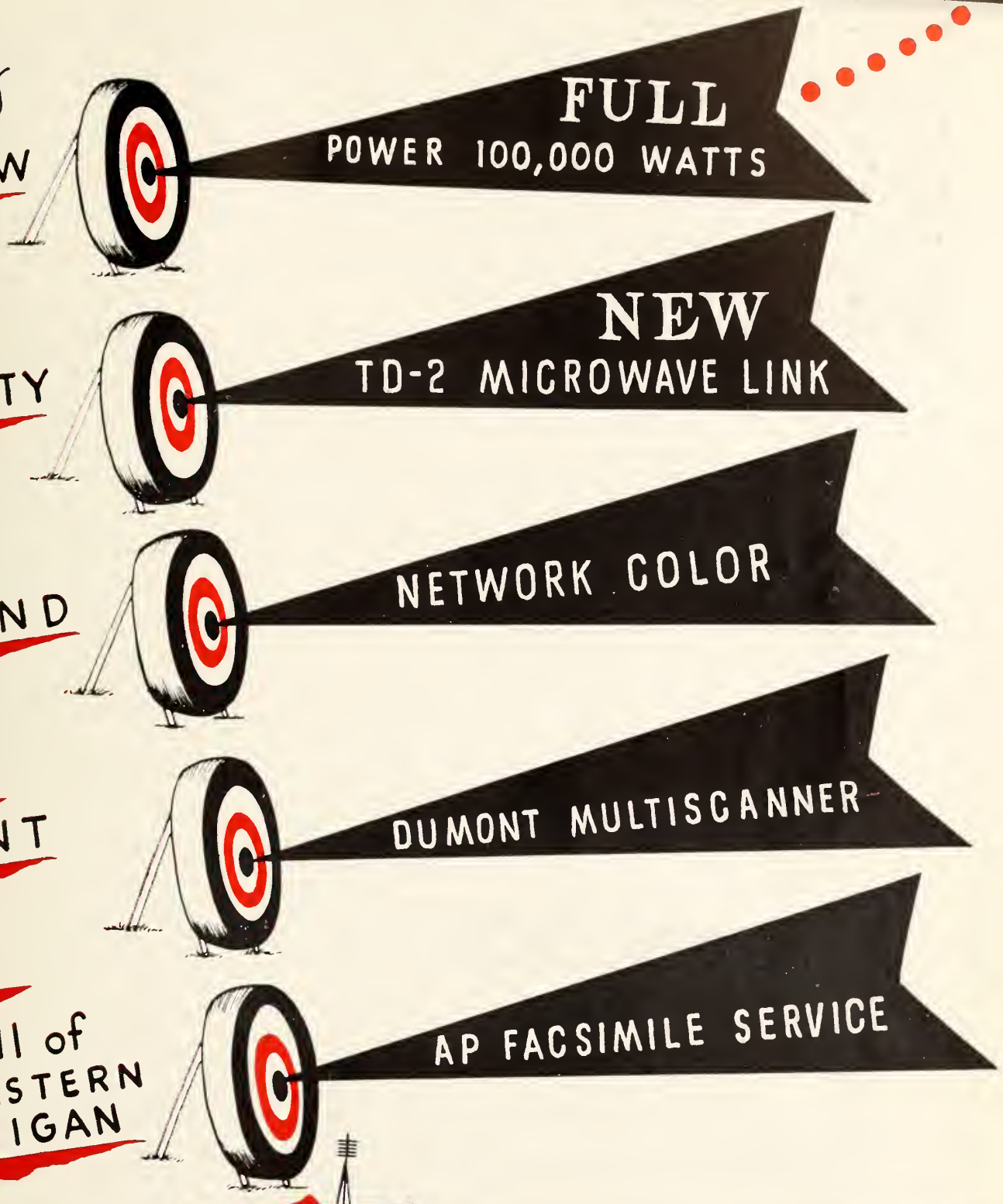
SAGINAW

BAY CITY

MIDLAND

FLINT

and all of
NORTHEASTERN
MICHIGAN



WNEM-TV

CHANNEL 5

Serving SAGINAW, BAY CITY, MIDLAND & FLINT — 289,793 SETS

NBC

DuMont

J. GERITY Jr. PRES.

J.H. BONE Gen. Mgr.

HEADLEY-REED, NEW YORK, CHICAGO ★ MICHIGAN SPOT SALES, DETROIT, MICHIGAN



District Commissioners
Renah F. Camalier, Samuel Spencer and
Brig. Gen. Louis W. Prentiss

Public service sells goods...on WWDC!

"...best radio buy I ever made!"

—says JACK BLANK, sponsor of "REPORT TO THE PEOPLE"

The biggest Pontiac dealer in greater Washington—Arcade Pontiac—started sponsoring "Report to the People" (through Kal, Ehrlich & Merrick) three years ago. It's really a public service show featuring the three District Commissioners on a rotating basis. They discuss district problems and answer off-the-cuff questions from reporters.

Year after year this show sells Pontiac automobiles for Mr. Blank. Every show sells on WWDC! WWDC can sell for you, too, in the always-rich market of Washington, D. C. Let your John Blair man tell you the whole WWDC story.

Jack Blank of Arcade Pontiac



The "results" station in WASHINGTON, D. C.



REPRESENTED NATIONALLY BY
JOHN BLAIR & CO.

P S 12-54
MR WM S HEDGES
NBC-ROOM 603
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

magazine radio and tv advertisers use

SPONSOR

SEP 27 1954

20 SEPTEMBER 1954

50¢ per copy • $8 per year

I L L I E V I S I O N

the Dream Gal

in the Land of Milk and Money !



100000 Channel 2 BAY

Only Full Time Operation in 100 mile radius.
Interconnected CBS, ABC, Dumont, for
55 counties. Yep! bigger'n Baltimore!

HAYDN R. EVANS, Gen. Mgr. • REP: WEED TELEVISION

IS RADIO COPY BRUSHED OFF?
page 31

Saran Wrap spends $2 million on tv, has meteoric sales rise
page 34

Behind scenes at Marshall Robertson: Bozell & Jacobs
page 37

Quality Radio Group: what it offers radio advertisers
page 40

Phillips Petroleum finds spot tv film gets results
page 42

Tv Dictionary/Handbook for Sponsors: Part IV
page 44

NEGRO RADIO SECTION: 1954
starts page 47

Radio's rarin' in Baltimore!

—and the big bargain is still W-I-T-H



143,000 radio sets sold last year; only 48,000 TV sets!

W-I-T-H's audience is bigger now than ever! And the rates are just the same.

More than 143,000 radio sets have been added in the Baltimore area. Now—more than ever—you get a lot for a little from W-I-T-H.

Baltimore is a tight, compact market. W-I-T-H covers all you need with top Nielson—at rates that make it possible to get the frequency of impact that produces sales.

Get your Forjoe man to give you the whole story about W-I-T-H and the Baltimore market.

—in Baltimore WITH

TOM TINSLEY, PRESIDENT • REPRESENTED BY FORJOE & COMPANY

REPORT TO SPONSORS
20 SEPTEMBER 1954

Paradox in radio copy

Intensive SPONSOR study among major agencies discloses radio commercials are getting second-thought attention. Admen who say privately this is so add, paradoxically, that radio copy has not suffered. Reasoning is that writing for tv has sharpened veteran radio copywriters. But it's problem, many agency executives felt, to maintain level of radio performance for future as many writers come into business who've never written for radio. For review of problem with suggestions from admen on how to control writers interested only in tv, see article page 31.

–SR–

Perils of tv packaging

Perils of independent tv packager are illustrated by Rockhill Productions' experience with planned Claudette Colbert show. Packager put $80,000 into production and sales effort for pilot of Colbert-starring situation comedy, went for months without sale. Few days after option on star lapsed, Rockhill sold show to Midwestern sponsor. Price was $37,500 weekly and client wanted to sign for firm 2 years. But by this point star turned down deal which would have netted her $10,000 weekly or million dollars in 2 years.

–SR–

Rep buys radio to sell radio

For probably first time a rep is using radio to sell admen on buying his stations. Richard O'Connell is buying 2 announcements weekly 9-28 September on WPAT, Paterson, to reach timebuyers and account men. One-minute e.t.'s were cut by Lindsay MacHarrie, who used to be Y&R supervisor of daytime radio. They run Tuesdays and Thursdays at 10 p.m. to sell Sombrero Network, headquartering at KCOR, San Antonio, and Lobster Network in Maine. O'Connell reasons lot of agency people like to relax with music after hard day at office.

–SR–

Over 400 stations in Negro Radio

Trend of major air advertisers to buy radio aimed at important specialized audience segments is emphasized by growth of radio slanted at Negroes, who represent 10% of U.S. population. SPONSOR survey shows over 400 stations (primarily independents, although many major network affiliates have joined in) are programing average of 28% of their schedules to Negroes. Dozens of major national advertisers place schedules directly, or through co-op channels, in Negro Radio today. Negro-slanted air shows are even available on network basis (via NNN). SPONSOR's fourth major study of Negro Radio begins p. 47.

–SR–

Negroes prefer specialty stations

One of reasons for success of Negro Radio is fact that many Negro slanted stations are capturing major slice of Negro listening. Admen recently saw good example of this in New Orleans, where special Hooper study showed WBOK got 44.3% share of Negro audience from 7:00 a.m. to noon, Monday through Friday, and 19.0% share in noon-6:00 p.m. period. Hooper study covered period April through June 1954. Such facts are striking when you consider that in many Southern markets Negro community represents from 30 to 55% of total population of city.

SPONSOR Volume 8, No. 19, 20 September 1954. Published biweekly by SPONSOR Publications, Inc. Executive, Editorial Advertising, Circulation Offices 40 E. 49th St., New York 17. Printed at 3110 Elm Ave., Baltimore, Md. $8 a year in U.S. $9 elsewhere. Entered as second class matter 29 Jan. 1949 at Baltimore postoffice under Act of 3 Mar. 1879

REPORT TO SPONSORS for 20 September 1954

U.S. public poor at reading

Potent argument for effectiveness of radio and tv as against printed media contained in 1 September "Grey Matter," Grey agency newsletter. Grey urges advertising industry get behind movement to "double the audience for printed advertising" by increasing public's ability to read. "The American people are extraordinarily poor readers—the art of reading is almost unknown to our masses," says Grey. Watch someone in radio-tv follow up with pitch based on poor ad readership vs. easier comprehension through talk and/or demonstration over air.

-SR-

Time buying and selling course

Course in time buying and selling starts 26 October under auspices of Radio and Television Executives Society, New York. Course is probably first of its kind, could help train young buyers as well as orienting broadcast executives. Senior timebuyers have long complained of difficulties in suitable begineers. "They all want to become tv directors," is way one veteran described timebuyer job applicants. RTES course is open to members and non-members, will take place over lunch at Toot Shor's. Cost for lunch is $3.50. Series includes 13 lectures.

-SR-

Camera for tv research?

Radio-tv may be losing status as most-measured media. Alfred Politz has developed way of checking exposure to billboards using camera hidden behind poster. Will some radio-tv researcher counter with camera hidden in tv sets? It would be one way to get percent who view commercials.

-SR-

British admen studying U.S. tv

British admen are coming to U.S. to study tv methods now that opening of commercial service is set for next summer start. Writing to SPONSOR for an assist in making U.S. tv rounds, president of London agency, Service Advertising, said:"...it's a new baby with us over here and naturally we are anxious to be right on the ball with it."

-SR-

All-media ARF study

American Research Foundation is tackling tough job: "'design' for audience studies of major media on an integrated basis." Committee has been appointed under Lyndon O.Brown of Dancer-Fitzgerald-Sample to develop plan for audience study of magazines which will be integrated with plans for audience studies of other media. Basis purpose is to find sound basis of comparing all media.

New national spot radio and tv business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Appalachian Apple Service, Martinsburg, W Va	Apples	Lewis, Edwin Ryan, Wash	14 major mkts	Tv: anncts; 16 Sept; 8 wks
V. La Rosa & Sons, Bklyn	Macaroni prods	Kiesewetter, Baker, Hagedon & Smith, NY	9 tv mkts 20 radio mkts	Tv: 20-, 60-sec film anncts; ½ hr 1 wk film show (in 4 mkts) Radio: 20-, 60 sec anncts; 1 Oct; 26, 39 & 52 wks
General Electric, Schenectady	Radio & tv sets	Maxon, NY	156 mkts 350 stns	Radio: 60 sec anncts; 4 Oct; 6 wks
Sparton Television, Jackson, Mich	Radio & tv sets	David J. Mahoney, NY	10 Midwest mkts	Radio: 60 sec anncts; 10 Oct; 10 wks
Procter & Gamble, Cinci	Oxydol	D-F-S	50 mkts	Radio: anncts; 20 Sept; 39 wks
Underwood, NY	Leader Portable Typewriter	Brooke, Smith, French & Dorrance	32 mkts	Tv 20-, 60 sec anncts; 7 Sept; 3 wks

The Acme Story and WATV



The American Stores Company, one of the largest food chains in the nation, operate the Acme Super Markets—with 132 outlets in northern New Jersey and Staten Island.

13



FOUR YEARS AGO Acme started on WATV sponsoring "Junior Frolics", with "Uncle" Fred Sayles—one half hour, once a week.

13



TWELVE WEEKS AGO Acme added the Look Photoquiz, with Paul Brenner—five quarter hours per week.

13



This 150% increase in time and 500% increase in frequency, by a sponsor in the highly competitive food chain field, indicates a satisfied WATV client.

13

Do YOU have a sales problem?

channel 13 watv

covering metropolitan new york-new jersey

TELEVISION CENTER, NEWARK 1, NEW JERSEY

REPRESENTED BY WEED TELEVISION CORP.

the magazine radio and tv advertisers use

SPONSOR

Volume 8 Numbe 9
20 September 19

ARTICLES

Is radio copy today's agency stepchild?
Has tv's meteoric rise as champion of media billings and glamor affected the way top agencies handle radio copy? SPONSOR reports on a series of off-the-record talks with key agency executives on the quality of radio copy — 31

The incredible tv success story of Saran Wrap
Network television programing helped industry giant Dow Chemical skyrocket sales of its first consumer product. It's spending $2 million in tv — 34

SPONSOR visits 5 U.S. agencies: II
In second of three articles SPONSOR goes behind-scenes at Marshall Robertson, Denver, and Bozell & Jacobs, Omaha. Based on 5,337-mile trip — 37

Quality Radio Group: what it has to offer
Formation of Quality Radio Group has been called one of most significant recent radio developments. Here's what QRG offers radio advertisers — 40

Why Phillips likes spot film
Phillips Petroleum, multi-million dollar corporation, is one of largest users of tv film in multiple markets. Spot pinpoints messages to key markets — 42

Tv Dictionary Handbook for Sponsors: IV
Are you seeing the whole tv picture? Reading SPONSOR's tv dictionary will provide broader outlook as well as knowledge of specific terminology — 44

NEGRO RADIO SECTION — *starts page 47*

1. Negro Radio comes of age
"Blue-sky" selling of earliest days has vanished. Today Negro Radio has respect of its audience and the advertisers — 48

2. Negro Radio: a step-by-step analysis
Number of Negro-appeal outlets has jumped 1,000% since 1949 — 50

3. Negro Radio Results
Higher-than-average spending by Negroes for quality products can be turned to advertiser's advantage through well-planned use of Negro Radio — 52

4. NNN: Negro Radio's network
New National Negro Network built around transcribed show has 45 outlets — 54

5. Tips on selling via Negro Radio
Approach should be simple, factual, built on logical "reason why" — 56

6. Negro Radio's talent
Here's a portfolio for timebuyers of Negro Radio's top performers — 137

7. Negro Radio listing
Details on number of hours programed weekly by Negro stations — 139

COMING

SPONSOR visits 5 U.S. agencies: III
Last of three-part series giving intimate look at five agencies describes operations, radio-tv setup at Gardner, St. Louis, and Campbell-Ewald, Detroit — 4 Oct.

DEPARTMENTS

TIMEBUYERS AT WORK
AGENCY AD LIBS
49TH & MADISON
SPONSOR BACKSTAGE
NEW AND RENEW
MR. SPONSOR, Russell Klemm
NEW TV STATIONS
NEW TV FILM SHOWS
FILM NOTES
RADIO RESULTS
SPONSOR ASKS
AGENCY PROFILE, Arthur Bell
P. S.
ROUND-UP
TV COMPARAGRAPH
NEWSMAKERS
SPONSOR SPEAKS

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DON'T "PICK BLIND" IN SHREVEPORT!



LOOK AT KWKH's HOOPERS!

Hoopers show that despite competition from four other stations (and all three *other* networks), KWKH and CBS are the BIG Shreveport favorites. And of course Metropolitan Shreveport represents only a fraction of KWKH's total coverage!

JAN.-FEB., 1954 — SHARE OF AUDIENCE

TIME	KWKH	STATION B	STATION C	STATION D	STATION E
MON. thru FRI. 8:00 A.M. - 12:00 Noon	38.1	19.5	6.2	16.0	19.5
MON. thru FRI. 12:00 Noon - 6:00 P.M.	44.3	21.2	9.2	6.1	19.4
SUN. thru SAT. EVE. 6:00 P.M. - 10:30 P.M.	54.6		11.2	8.5	24.0

LOOK AT KWKH's SAMS AREA!

S.A.M.S. credits KWKH with 22.3% more daytime homes than all other Shreveport stations, *combined!* Yet KWKH gives you 89.4% more *listeners-per-dollar* than the next-best Shreveport station!



KWKH

A Shreveport Times Station

TEXAS
SHREVEPORT, LOUISIANA
ARKANSAS

50,000 Watts • CBS Radio

The Branham Co. Representatives

Henry Clay
General Manager

Fred Watkins
Commercial Manager

Only 4 STATIONS

are powerful enough and popular enough to register audiences in radio survey ratings of both Los Angeles and San Diego

Of these top four, KBIG is

- the only independent
- the least expensive
- the lowest cost per thousand families



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOllywood 3-3205

Nat. Rep. Robert Meeker & Assoc. Inc.

Timebuyers at work



Barbara Bergh, *C. J. LaRoche, New York, says radio-tv reps could cut a timebuyer's work in half by standardizing their availability lists, confirmations of orders and schedule changes. "We have to spend too much time figuring out how the different forms are set up," says she. "It would help the reps too if they could devise a system whereby the mimeographed availability list they get from the stations could be the one that we see. Essentially, they'd just need to have rates and ratings inked in, and if they were standardized, they'd do the job for us."*



Si Lewis, *Products Services, New York, found that saturation spot radio produced speedy results for Strauss Stores. "Just last spring," he told* SPONSOR, *"Strauss had some 8,000 tires sitting in his warehouse. We put on a four-week radio campaign, with 200 or more announcements a week. Before the campaign was over, Strauss had to reorder tires. An automotive accessories retail chain, Strauss started using radio this year. The firm has already had a 900% increase in bicycle sales, 500% increase in seat cover sales over 1953. 1954 budget is 80% radio."*



Frances John, *Bryan Houston, New York, came into buying radio and tv after years purchasing space. "The print experience has helped me a lot," she told* SPONSOR. *"Print experience can help any timebuyer. I feel that knowing all media gives the buyer more scope in evaluating any one medium. At this agency, we're all-media buyers and must have both print and air experience to make our media recommendations. If you know the effectiveness of competing media, you can evaluate your own medium better."*



Robert A. Burke, *Cunningham & Walsh, New York, suggests that more stations start including announcement packages on their rate cards. "Advertisers' budgets could be elasticized," says he, "if they could take advantage of the large discounts that are available by using 'packages'." If these discounts were made known to the agency early enough, he adds, more announcement campaigns could be included in the original media recommendations. "All four parties would benefit: advertiser; agency that places the business; and the rep and stations."*



It won't help you...if it's not available

When you're shopping the Los Angeles and San Francisco radio markets, be sure you buy availabilities that aren't picked over remnants on the bargain rack.

Choose where the stock is best . . . on KHJ and KFRC where consistently good programs and spots ARE available . . . to fit *your* requirements. Remember, high *specific* ratings can't sell for you if you can't buy them . . . high *average* ratings mean nothing if the spot you buy rates low.

On the Don Lee stations, low, low daytime rates apply to nighttime, too, delivering the serious, responsive, high-spending Los Angeles and San Francisco markets at a cost-per-thousand that you'll recognize as a real bargain.

Want more details? Ask your Don Lee or H-R Representative what's current and choice . . . he's got 'em!



Represented Nationally by H-R REPRESENTATIVES, INC.



YOUR

ATTENTION to Wenatchee

WASHINGTON

"The Apple Capital of the World"

KPQ's N.C.S. AREA GIVES YOU

1 Washington leads the nation in apple production . . . the dollar volume exceeds that of the California Orange.

2 Washington's lowest frequency, 560, delivers BIGGEST ranch coverage . . . 500,000 new acres in Columbia Basin.

3 5000 watts . . . the most powerful station between Seattle and Spokane . . . in the center of Washington. ABC-NBC

KPQ 5000 WATTS 560 K. C. WENATCHEE WASHINGTON

Reg. Rep.-MOORE & LUND, Seattle, Wash.
Nat'l. Rep.-FORJOE & COMPANY, Inc.

AGENCY AD LIBS



by Bob Foreman

In a medium where innovation is familiar and novelty has become commonplace, this fall season should prove the most interesting by far of all the tv falls we've experienced to date. We are faced with several diverting and diametrically opposed philosophies. In addition to warring philosophies, we have color to watch, for color will get its first real chance as an advertising tool and its biggest opportunity to date to create set demand. Add to all this the impressively improved quality of tv product now available to broadcasters and their audiences on local as well as network level and the premise set forth in the opening sentence seems (to me anyway) valid indeed.

In the years previous as we ushered in each new season, other things concerned us—such as rapidly rising costs or the dilemma of film vs. live or the effect of reruns on a time slot. I don't mean to imply that we have attained definite conclusions on all of the queries raised previously, but we at least have acquired the ability to shrug them off. This year, however, is bearing an entirely new crop of quandaries. In fact, the *entire* structure of programing may be at stake.

We will witness the outcome of the so-called "extravaganza" vs. the more typical weekly program with its familiar faces and situations and single sponsor (or cosponsors). Not only will the program structure of the medium be vitally affected by the outcome of this battle (which is essentially a CBS vs. NBC joust) but the relation of advertisers and advertising to the tv broadcasting business also hangs somewhat in the balance. If the extravaganza out-extravaganzas itself—in other words, if each succeeding opus takes the bloom off the next and the unexpected becomes expected and then unwanted, as might well occur, the high cost of these works plus their lack-to-the-advertiser of continuity, of frequency and identity or integration will have a distinct bearing on the industry's pattern the following year. Also, if this does happen, CBS, by adhering more rigidly to the half-hour weekly format, singly sponsored or cosponsored, will become the norm if not the king-pin in 1956.

On the other hand, if Pat Weaver has created the pattern that sticks, it is obvious that more of same will be in order—not only on NBC but at the three other networks, too. In fact, the others are already leaning in that direction without top-

(*Please turn to page 74*)

RIGHT THIS WAY

FOR THE **HOTTEST**

THINGS ON REELS!



CESAR ROMERO

DELIVERS THE AUDIENCE . . . ALSO YOUR COMMERCIALS!



PASSPORT TO DANGER

This show combines a big box-office star and a sure-fire subject: intrigue and espionage in cities all over the world. As a globe-trotting diplomatic courier, Cesar Romero gets in and out of trouble like you and I get in and out of the bathtub. The films are the work of Hal Roach, Jr., and what's more, they're brand-new . . . never before shown in *any* market. Romero is available to add excitement to your commercials. Want more facts? Call:

In **NEW YORK:** Don L. Kearney, 7 West 66th St., SUsquehanna 7-5000
In **CHICAGO:** John Burns, 20 North Wacker Dr., ANdover 3-0800
In **HOLLYWOOD:** Bill Clark, 1539 North Vine St., HOllywood 2-3141



ANOTHER HIT FROM ABC FILM SYNDICATION, INC.

THE WORLD'S
MOST FAMOUS
MAGICIAN
WILL DO

WONDERS

FOR YOUR
SALES!



MANDRAKE THE MAGICIAN

A brand-new series with—PRESTO!—a ready-made audience of 50 million fans, most of them adults, who follow the famous magician in comic strips. Here's adventure, mystery . . . plus all the surprise and excitement of legerdemain at its best. Coe Norton, a top TV actor *and* skilled magician, plays "Mandrake." How can you go wrong with a selling force like this?

In **NEW YORK:** Don L. Kearney, 7 West 66th St., SUsquehanna 7-500C
In **CHICAGO:** John Burns, 20 North Wacker Dr., ANdover 3-0800
In **HOLLYWOOD:** Bill Clark, 1539 North Vine St., HOllywood 2-3141



ANOTHER HIT FROM ABC FILM SYNDICATION, INC.

WANT MORE REEL HOT SHOWS?



RACKET SQUAD

Renewals total 85.7% since the series became available for syndication last fall!

KIERAN'S KALEIDOSCOPE

Voted the best syndicated miscellaneous series in BILLBOARD'S second annual TV film awards!

THE PLAYHOUSE

Multi-market contracts with leading national advertisers account for 80.8% of total sales.

RACKET SQUAD: Geared to sell to a ready and waiting audience . . . combining fast-paced entertainment with public-service appeal . . . at just a fraction of its original cost! 98 half hours available. **KIERAN'S KALEIDOSCOPE:** Witty John Kieran, writer, sports authority, naturalist, and colossus of knowledge, holds a mirror up to nature to provide unduplicated entertainment for the entire family. 104 quarter hours available in 26, 52 or 104 segments or in our unique library plan. **THE PLAYHOUSE:** This dramatic series, sparkling with big box-office names, has a big-time, network quality that you couldn't duplicate for many times its cost to you! 52 half hours. Get full details . . . call!

In **NEW YORK:** Don L. Kearney, 7 West 66th St., SUsquehanna 7-5000
In **CHICAGO:** John Burns, 20 North Wacker Dr., ANdover 3-0800
In **HOLLYWOOD:** Bill Clark, 1539 North Vine St., HOllywood 2-3141



3 MORE HITS FROM ABC FILM SYNDICATION, INC.

49th and MADISON

SPONSOR *invites letters to the editor. Address 40 E. 49 St., New York 17.*

DANNON YOGURT

I want to express my sincere admiration for the really professional job you did on Dannon Yogurt ["Radio-tv's mission: to make yogurt as American as hot dog," 23 August 1954, page 40]. As I was rereading it last night, it struck me that you welded the whole assortment of relatively uninspiring facts into a fast reading, remarkably interesting piece.

Thanks from the Dannon people and from all of us here at the Zlowe Co.

MILTON SUTTON
Copy Chief
The Zlowe Co.
New York

FALL FACTS

Like many other people, I am all too remiss when it comes to handing out bouquets, but I don't want to fail to compliment you on your recent 8th Annual *Fall Facts* issue. It is the finest of many fine jobs done by SPONSOR.

JERRY N. JORDAN
N. W. Ayer & Son
Philadelphia

ALL-MEDIA BOOK

We are getting plenty of promotion about your "All Media Evaluation Study Book."

We ordered this the first time you mentioned its proposal of publication, but as yet have had nothing but more promotion.

How about delivering the orders already placed? Maybe we'll want more, but let's see it first.

The series and your magazine have done a swell job. We like your publication and have to order more subscriptions as the "pass along" copies get stalled, as being too interesting to scan.

Thanks for your good urgent work in this pressurized industry.

C. REID WEBBER
Webber Advertising Agency
Grand Rapids

• **SPONSOR's All-Media Study (168 pages) will be in the mails in late September. Copies $4 each, with discounts for quantities.**

I should like to place an order for two copies of your soon-to-be-published All-Media Evaluation Study book as soon as it is released to the public.

WESLEY H. WALLACE
Dept. Radio, TV and Motion Pictures
University of North Carolina
Chapel Hill, N. C.

Please consider this letter our order for two copies of SPONSOR's All-Media Evaluation Study.

Many thanks.

ROGER C. BUMSTEAD
Media Director
David J. Mahoney
New York

• **Copies of SPONSOR's All-Media Evaluation Study book containing the 26 articles in its all-media series are now available. Price is $4 a copy. You may order by writing to 40 E. 49 St., New York 17.**

STORE TESTS RADIO

Would appreciate receiving 24 reprints of the article starting on page 44, entitled "A department store tests radio." August 9 issue. It's just plain excellent.

FRED L. BERNSTEIN
General Manager
WTTM, Trenton

• **Reprints of "A department store tests radio" cost 10c each. Quantity prices on request.**

SPECIAL PUBLICATIONS

As a subscriber to your very valuable publication, I should like to take advantage of your free offers and request the following:

(1) SPONSOR's 1954 Radio/Tv Directory.

(2) 1954 Program Guide.

(3) 1954 Tv Dictionary/Handbook (to be reserved pending publication in book form).

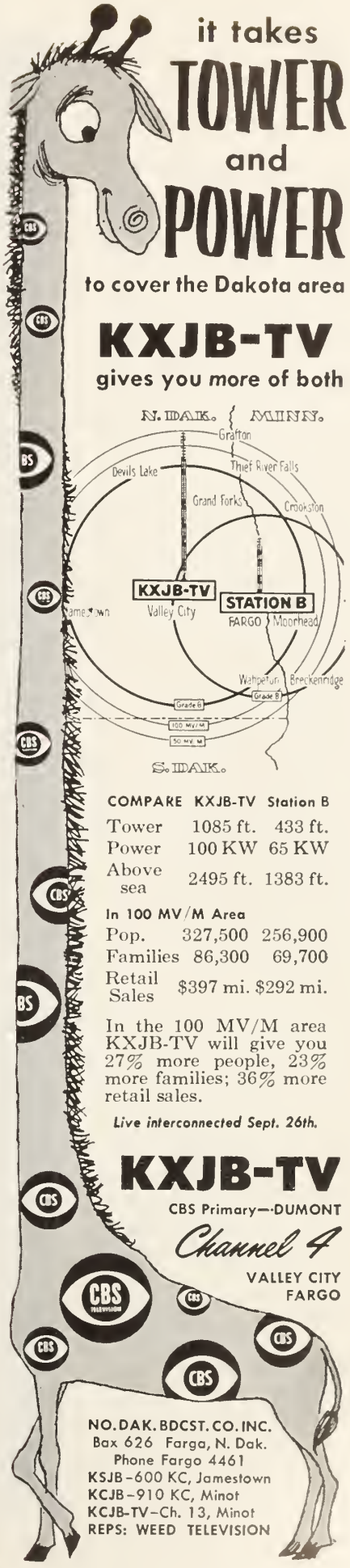
Again, many thanks for the useful information we obtain from your publication.

A. K. DIXON
Chief, Research & Reports
National Film Board
Ottawa

• **SPONSOR's 1954 Radio/Tv Directory and Program Guide are available free to subscribers. Extra copies of the Program Guide cost $2 each. The Tv Dictionary/Handbook is now being run in installments and will be free to subscribers in book form. Extra copies, $2 each.**

TV DICTIONARY/HANDBOOK

As a subscriber, I'd like to reserve a copy of the new Tv Dictionary/Handbook for Sponsors to be sent to my home. Also, how much will extra copies cost? I would probably need



BEHOLD

our brilliant aggregation
of Talent!

THREE THRILLING HOURS

OF ORIGINAL COMICALITIES



SATURDAY NIGHT ON

NBC-TV

FEATURING

the Kings and Queens of Hilarity guaranteed to Revive, Renovate, and Revitalize the Sagging Spirits

The capers of a most clever couple

ETHEL & ALBERT

The merry mishaps of a mighty mite

MICKEY ROONEY

Fabulous fun with a frantic ex-fighter

THE DUKE

The irresistable, impulsive, incomparable

IMOGENE COCA

The one, the only

JIMMY DURANTE...

alternating with dancing, dashing

DONALD O'CONNOR

A great new entertainer, worthy member of this classic and unequalled retinue

GEORGE GOBEL

And to play, sing and dance to the favorite ballads of the nation

YOUR HIT PARADE

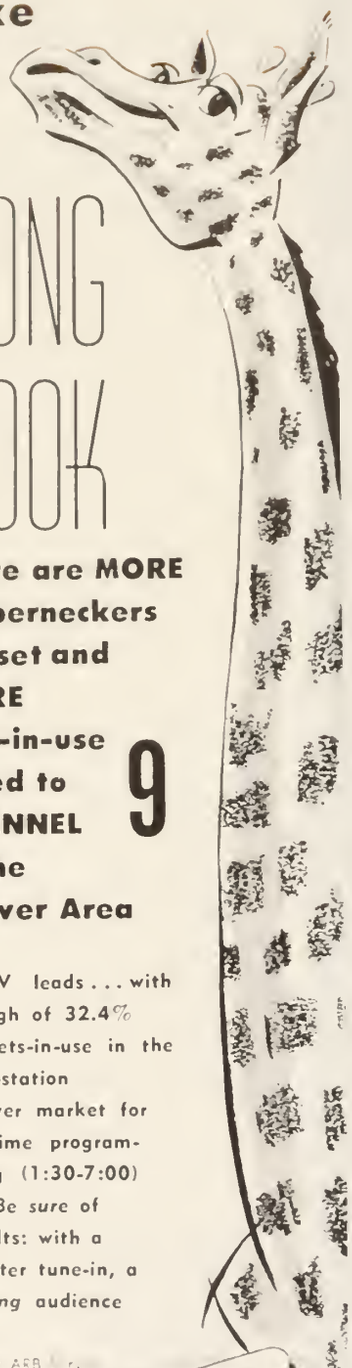
And as a special added attraction...
Every fourth Saturday, 9:00 to 10:30 pm, a stupendous 90 minute
NBC "LIVE" COLOR SPECTACULAR... "MAX LIEBMAN PRESENTS"

SOLD OUT!

Each and every booth is already taken and will be crammed full of wondrous wares to be sold during the stupendous congregation of the public Saturday nights on

NBC TELEVISION
A SERVICE OF RADIO CORPORATION OF AMERICA

take a LONG LOOK



There are MORE rubberneckers per set and MORE sets-in-use tuned to CHANNEL 9 in the Denver Area

KBTV leads . . . with a high of 32.4% of sets-in-use in the four-station Denver market for daytime programming (1:30-7:00) . . . Be sure of results: with a greater tune-in, a *buying* audience an

. . . ARB . . .

KBTV CHANNEL 9

Ask about our "Four-Minute Plan"

DENVER, COLORADO

Contact nearest Free & Peters Representative

about 22 or 23 for the members of my tv department here.

DE WITT O'KIEFFE
Vice President
Leo Burnett Co.
Chicago

• The Tv Dictionary Handbook now being run in installments will be reprinted in book form. Copies will be free to subscribers. Quantity prices for extra copies have not yet been determined.

Congratulations on your Tv Dictionary Handbook for Sponsors. This is something that no sales department should be without. By all means please reserve a copy for me.

MISS DALE BAUM
Sales Service
WTVD, Durham

Would you please send us three copies of the Tv Dictionary Handbook for Sponsors. . . .

JOY C. MARKS
Tv & Radio Sales Promotion
Bulova Watch Co.
Flushing

Please send to the research library two copies of your publication. Tv Dictionary Handbook for Sponsors. Thank you.

EVELYN BECKER
Librarian
Needham, Louis & Brorby
Chicago

SUBSCRIPTION RENEWAL

Please renew my subscription for two years.

Constant congratulations on a constantly terrific magazine.

ELK HARWOOD
Harwood Advertising, Tucson

TV TYPOGRAPHY

Here's a letter which I'm unable to answer sensibly, since my knowledge of techniques of advertising is rather limited.

Could and would one of your staff be able to help this chap? I'll appreciate it if you could have this done.

ELON G. BORTON
Advertising Fed. of America
New York

Would you give me some information on a possible research area in the television field? I'm exploring the advisability of doing a doctoral dissertation on typography in television production.

Since my contacts with television are practically nil, I am not even sure that questions remain unanswered in this phase of tv production. My viewing, however, leaves me with a feeling that present typographic treatment in television in many cases leaves something to be desired! It seems to me, for instance, that work might be done on amount of copy, sizes of type, type faces or families, contrast in copy background, perhaps even preparation methods.

Does television production consider its use of type a problem area?

If so, might there be merit in further exploration of the problem area as dissertation material?

Any leads?

My Ph.D. degree will be in mass communications (from the SUI School of Journalism) with major emphasis on typography and printing design.

MERALD E. WROLSTAD
Publications Editor
State University of Iowa
Iowa City

• SPONSOR has not printed any articles on television typography techniques. It will welcome any information from readers concerning the best sources of such information.

RADIO BASICS

I just received your latest issue of Radio Basics 1954 and was very much impressed. I would like to order 25 copies for use by our sales department. Since your memo did not state the rate of this sized order, would you please enclose an invoice with the shipment so that we can send you your check?

I am sure that this information will be most helpful to our commercial department.

C. WAYNE WRIGHT
Commercial Manager
WBCK, Battle Creek

• Copies of the 1954 Radio Basics and Tv Basics are 30c each; 25 or more copies, 20c each; 100 or more, 15c each.

RADIO TV DIRECTORY

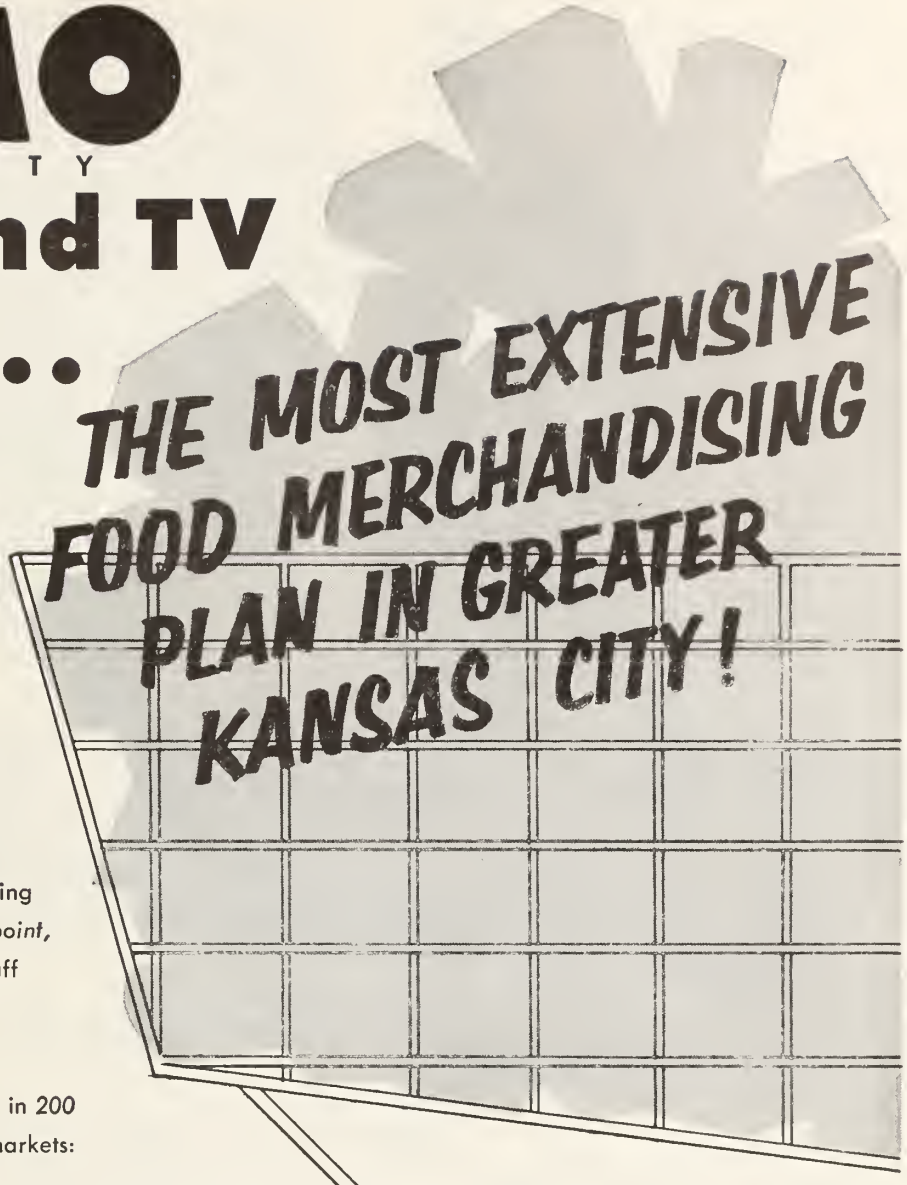
Your Radio Tv Directory is again terrific. I have been using it for years, and frankly don't know how I got around without it. It certainly saves carrying a very heavy briefcase.

Could I possibly have two additional copies?

HAROLD H. MEYER
President
WPOR, Portland

KCMO
KANSAS CITY

Radio and TV Present...



4-Step Feature Foods Merchandising in 200 Top-Volume Food Supers in Greater Kansas City

The KCMO Feature Foods Merchandising plan offers you *merchandising with a point,* featuring a complete on-the-scene staff and solid in-the-store selling push over full 13-week cycles.

Here's the merchandising you get FREE in 200 high-volume independent and chain markets:

1. Point-of-purchase merchandising—a minimum of 200 store calls in 13 weeks.
2. A minimum of 75 special one-week displays in top-volume stores each 13 weeks.
3. 50 days of Bargain Bar promotions each 13 weeks, plus demonstrating, sampling, couponing, distribution of recipes or product literature.
4. Full reports twice each cycle on all activity in each individual store.

Nothing is left to chance — the KCMO Feature Foods merchandising staff works in the stores, actually handles the promotion, arranges shelf displays and stocks, pushes your product at the Bargain Bar, and *reports fully on every step!*

Wrap up the Kansas City market *now* for your product by calling KCMO or your nearest Katz Agency representative.

KCMO
KANSAS CITY, MO.

Radio - 810 Kc. 50,000 WATTS
TV - Channel 5

Affiliated with Better Homes and Gardens and Successful Farming • The Katz Agency, representatives



*YOU MIGHT SCORE 4 TOUCHDOWNS IN 12 MINS.** —

BUT . . . YOU NEED WKZO RADIO TO BREAK SALES RECORDS IN WESTERN MICHIGAN!

PULSE REPORT — 100% YARDSTICK
KALAMAZOO TRADING AREA — FEBRUARY, 1953
MONDAY-FRIDAY

	6 a.m.-12 noon	12 noon-6 p.m.	6 p.m.-midnight
WKZO	59% (a)	59%	48%
B	21	14	23
C	5 (a)	4	6
D	4	4	4
E	3	4	7
MISC.	9	14	12

(a) Does not broadcast for complete six-hour period and the share of audience is unadjusted for this situation.

WKZO, Kalamazoo, scores heavily, eighteen hours per day, in Western Michigan. Pulse figures, left, prove it. On a quarter-hour, 52-time basis, WKZO delivers:

321.4% more afternoon listeners than Station B—and 181.0% more morning listeners—for only 35.3% more money!

Nielsen figures confirm the WKZO audience facts. They credit WKZO with 177.7% more average daily daytime families than Station B!

AM — TV — FM

The Telzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

WKZO

CBS RADIO FOR KALAMAZOO AND GREATER WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

**Red Grange of Illinois did it in the first 12 minutes of the 1924 Michigan game.*

SPONSOR BACKSTAGE



By Joe Csida

Some 18 pages have been torn from the calendar since I last pecked out the word "Backstage" at the top of a column. On that occasion, a year and a half ago, I was doing my second farewell piece, as editor-in-chief of *The Billboard*. In the spring of 1949, after more than 15 years on that trade newspaper, I went to work for the Radio Corporation of America, first as number two man to John West, (he was v.p. in charge of public relations at the time) and then as director of popular artists and repertoire of the RCA Victor Record Division. I returned presently to the editor-in-chief slot at *Billboard*, only to leave once again to set up two music publishing firms, and one talent management operation.

Apart from meeting Norman Glenn's and Miles David's request that I introduce "Sponsor Backstage" with a small hunk of autobiography it may serve another purpose for me to mention my present enterprises here. There is a BMI firm called Trinity Music, Inc., and an ASCAP house called Towne Music Corporation. Additionally, the talent management operation, called Csida-Grean Associates, Inc., guides the destinies of the following performers: Eddy Arnold, Frank Luther, Kathy Godfrey, Betty Johnson, Johnny Parker and Eddy Manson.

It is entirely possible that in one Backstage or another I may have occasion to mention an activity of one of the three firms. Should I write that Eddy Arnold is the greatest singer of the day, or Frank Luther, a performer without peer in the field of children's entertainment, the reader may reasonably assume that such statements conceivably could be a mite prejudiced. I have been too long a working newspaperman, however, and have fallen into too decent reputation for integrity, to wittingly using this column as a propaganda platform.

To dispense with further personal notes let me conclude by saying that throughout my business life I have had two loves: putting words on paper, and show business in all its fascinating facets. Trinity, Towne and Csida-Grean more than satisfy my lust for the latter love, and sitting here at this SPONSOR typewriter fills, for me, a void which has existed these past 18 months. I am grateful to SPONSOR for the opportunity, and I hope SPONSOR's readers will find these brief pieces entertaining and perhaps, occasionally, even useful.

* * *

In the summer of 1951 I spent three of the most frantic

(*Please turn to page* 60)

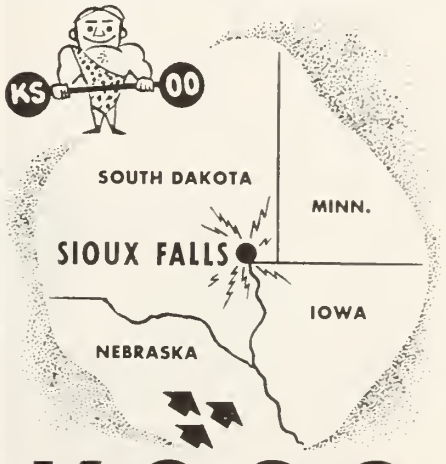
SATURATION COVERAGE of this rich SIOUX EMPIRE FARM POPULATION

99.53% of farm homes have radios!

MARKET FACT NO. 2

The vast Sioux Empire produced a gross farm income of $1,311,209,500 in 1953. The average gross income per farm was $10,660. The 469,050 Sioux Empire farm folks live in one of the world's richest farming areas. They have money to spend! What is the most economical way to reach this wealthier-than-average farm audience? RADIO-KSOO! 99.53% of these folks have radios to bring them crop and weather reports, news and entertainment. RADIO-KSOO is your best means of *really* covering this market because KSOO covers 82% more of the Sioux Empire than any other station. For low cost, effective saturation coverage — it's RADIO-KSOO!

The Dakotas' Most Powerful Radio Station!



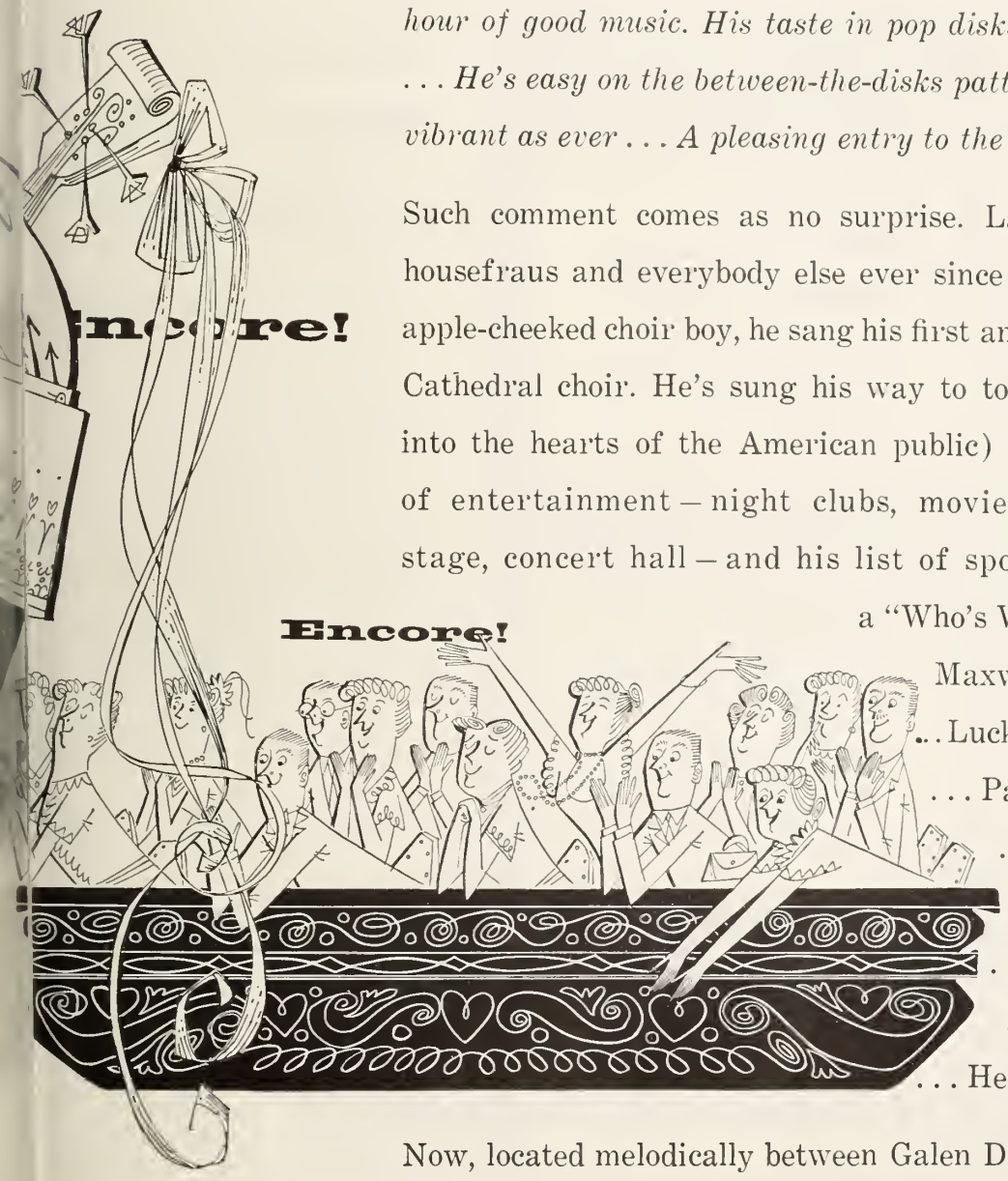
KSOO

Sioux Falls, S. D.

Nationally Clear Channel 1140 KC
ABC Radio Affiliate
10,000 WATTS DAYTIME
5,000 WATTS NIGHTTIME
Represented Nationally by Avery-Knodel, Inc.


Encore!
Encore!
L.R.

Whenever Lanny Ross sings . . . wherever he goes . . . delighted audiences ask for more. And now, after time out for a smash-hit concert tour, he's stage-center once again in a bright new show of song,* easy conversation and favorite disks, every afternoon (Monday through Friday) on WCBS Radio. *"The result is,"* according to Variety (August 11), *"a soothing half-hour of good music. His taste in pop disks ranks with the best . . . He's easy on the between-the-disks patter, and his voice is as vibrant as ever . . . A pleasing entry to the housefrau audience!"*



Such comment comes as no surprise. Lanny's been pleasing housefraus and everybody else ever since the day when, as an apple-cheeked choir boy, he sang his first anthem in the St. John's Cathedral choir. He's sung his way to top-rank stardom (and into the hearts of the American public) in almost every field of entertainment – night clubs, movies, radio, television, stage, concert hall – and his list of sponsors has read like a "Who's Who in Advertising":

Maxwell House (*Showboat*)
... Lucky Strike (*Hit Parade*)
... Packard (*Mardi Gras*)
... Camel (*Caravan*)
... Franco-American
... Procter & Gamble
... Swift ... Gulf Oil
... Hellmann's Mayonnaise.

Now, located melodically between Galen Drake and John Henry Faulk in WCBS Radio's afternoon parade of stars, Lanny Ross is singing and selling for Coca Cola, General Foods, McCormick & Company, Hunt Foods and Nescafe. If you'd like to join this distinguished list of advertisers, Lanny will be happy to accommodate you. Call Henry Untermeyer at WCBS Radio (PLaza 1-2345), or the nearest CBS Radio Spot Sales office, for details.

IO *New York*
BS Owned

**With Milton Kaye at the piano*

Brand New...

All New WEATHER SHOW

Which Weather Show would you tune to?

THIS

Weather Tomorrow

Also in daily papers, on radio and TV.

or

THIS

Weather-week-ahead

Keeps Your Audience Fully Informed 7 days In Advance!

Put your show ahead of the pack with 7-day forecasts every day.

Weather Tomorrow

Also in daily papers, on radio and TV.

or

Weather Sweepstakes

Beat the Expert's Forecast of

NEXT MONTH'S WEATHER!

Exciting new audience game with 30-day forecasts.

Weather Tomorrow

Also in daily papers, on radio and TV.

or

A TOTAL OF *Eight*

New, All New Features!

Farm & Garden • Q & A Box • Weather Proverbs, True or False • Mechanical Weather Brain • Under The Weather-man's Hat • Out Of The Dr.'s Black Bag

Exclusively yours with the Krick TV package.

Pulls Sponsors because it Pulls the BIG Audience

The new Krick Weather Show has everything a program director ever dreamed about for up-rating his show...everything a TV sales manager could want to build a solid selling vehicle for sponsors.

High interest features galore never before seen on weather shows. Tele-visual aids to spark staging technique; production and promotion assistance.

Outstandingly different. Krick's new exclusive features enhance your weatherman's own capabilities and showmanship, whether he be trained meteorologist or staff announcer.

Advertisers looking for big-time glamour and showmanship in a low budget show will find it in the new Krick weather package. Ask your TV station for it or write us direct.

WIRE US: we'll tell you all about this business-building new weather show...how you can obtain exclusive rights in your market...*how, in most cases, you can add the famous Krick team of 80 weather specialists (oldest and largest firm of industrial meteorologists in the world) to your weather staff for less than the cost of a competent secretary.*

TWX, dv 40: PHONE, RAce 2-2891: WIRE OR WRITE

IRVING P. KRICK Meteorological Consultant, Inc.
460 SO. BROADWAY DENVER 9, COLO.

New and renew

1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
All-State Insurance, Chi	Christiansen Adv, Chi	MBS 569	World Series Roundup; 12:30-45 pm and 15 min seg following World Series game; 29 Sept to conclusion of series
American Home Prods, NY	J. F. Murray, NY	CBS 206	Stop the Music; T 9:15-30 pm; 7 Sept; 52 wks
American Tobacco, NY	SSCB, NY	CBS 206	Douglas Edwards & the News; W, Th, F 8:25-30 pm; 15 Sept; 52 wks
Beltone Hearing Aid, Chi	Olian & Bronner, Chi	MBS 570	Gabriel Heatter and the News; alt T 7:30-45 pm; 21 Sept; 13 wks
Block Drug, Jersey City	Emil Mogul, NY	MBS 570	It Happens Every Day; M-F 8:55-9 am; 11 Oct; 13 wks
Murine, Chi	BBDO, Chi	ABC 352	Breakfast Club; partic spon M-F 9-10 am; 3 Sept-17 Sept
Murine, Chi	BBDO, Chi	NBC	Fibber McGee & Molly; partic spon Sun-Th 10-10:15 pm; 19 Sept
Nutrilite, Long Beach, Cal	Dan B. Miner, LA	NBC	The Nutrilite Show (Dennis Day); Sun 5:30-6 pm; 19 Sept
Pet Milk, St. Louis	Gardner, St. Louis	CBS 206	Arthur Godfrey Time; alt skcd M-F 10-10:15 am; 31 Aug; 52 wks
Quality Goods, NY	Grey, NY	CBS 206	Stop the Music; alt T 8:45-9 pm; 24 Aug; 52 wks
Seeman Bros, NY	William Weintraub, NY	ABC	Sheilah Graham Show; T & Th 2:30-2:35 pm; 14 Sept; 52 wks
Toni Co, Chi	Tatham-Laird, Chi	NBC	Frank Sinatra Show; W & F 8:15-30 pm; 1 Sept
Tasti-Diet Foods, Stockton, Cal.	Sidney Garfield, SF	CBS 206	Galen Drake; Sat 1:25-30 pm; 11 Sept; 52 wks

2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Tobacco, NY	BBDO, NY	CBS 213	Jack Benny; Sun 7-7:30 pm; 26 Sept; 35 wks
Colgate-Palmolive, Jersey City	Bryan Houston, NY	NBC	Phrase That Pays; M-F 11:30-45 am; 27 Sept; 13 wks
Gillette Safety Razor	Maxon	MBS 569	World Series; 12:45 to conclusion; 29 Sept
Kellogg, Battle Creek	Leo Burnett, Chi	CBS 201	Houseparty; T & Th 3:15-30 pm; 31 Aug; 52 wks
Nestle, White Plains, NY	Cecil & Presbrey, NY	ABC 348	Space Patrol; alt Sat 10:30-11 am; 2 Oct; 52 wks
Toni, Chi	Weiss & Geller, Chi	CBS 206	Arthur Godfrey Time; T & Th 10:45-11 am; alt F 11:15-30 am; 31 Aug; 52 wks
Star Kist Foods	Rhoades & Davis	CBS 198	Arthur Godfrey Time; alt M-F 10:15-30 am; 31 Aug; 52 wks
Toni, Chi	Weiss & Geller, Chi	CBS 206	Nora Drake; M, W, alt F 2:30-45 pm; 30 Aug; 52 wks
Dr. Thomas Wyatt, Portland, Ore	Century Adv, Portland, Orc	ABC	Wings of Healing; Sun 2:30-3 pm; eff 22 Aug; 52 wks

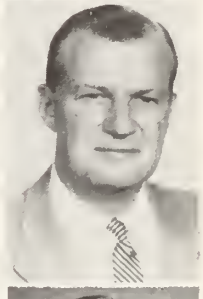
3. National Radio-Tv Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
John D. Allison	KGMB, Honolulu, local radio sls mgr	Same, radio sls mgr
John P. Altemus	WCAU-TV, Phila, spec asst to sls mgr	WABC-TV, NY, acct exec
Frederic S. Bailey	WTAO-AM-TV, Boston, gen mgr	WBMS, Boston, mgr
Tom Barnes	WDAY-TV, Fargo, ND, tv sls mgr	WDAY, WDAY-TV, Fargo, ND, mgr
Amos T. Baron	KABC, LA, mgr	KABC-TV, LA, mgr
Hugh L. Bearg	Famous Players & 20th Cent. Theatres, Toronto, mgr	S. W. Caldwell Ltd, Toronto, sls staff
Howard H. Bell	NARTB, Wash, asst to vp for tv	Same, asst to pres
J. Birney Blair	KHQ, Spokane, sls staff	Same, comml mgr
Aaron Bloom	KGO, SF, acct exec	Same, sls mgr
Warren J. Boorom	WTOP, Wash, dir of prom & adv	BAB, NY, asst dir of local prom
Don Briese	Burke Co, Seattle, am-tv dir	KTVU-TV, Stockton, Cal, acct exec
Robert Brown	KBTV, Denver, sls stf	Same local sls mgr
William Carlisle	Rust Industrial Co, Manchester, NH, bdcst sls mgr	NARTB, Wash, field rep of stn rel dept
Les Castaneda	KNGS, Hanford, Cal, anncr & eng	Same, prog dir
Trent Christman	Gillham Adv, Salt Lake City	KONA, Honolulu, prog mgr
Jerry Danford	WABC-TV, NY, acct exec	BAB, NY, acct exec
Sam Cook Digges	CBS TV Spot Sales, NY, gen mgr	WCBS-TV, NY, gen mgr
Richard Drummy	Edward Petry, Dallas, in chg tv sls	ABC's Western Div, Hywd, sls mgr
Mickey Dubin	Robt Lawrence Prodns, NY, vp in chg of sls	MCA TV, NY, sls exec
A. Donovan Faust	WENS-TV, Pittsburgh, co-mgr	WJR, Detroit, stn mgr
Charles E. Friar	WAYS-TV, Charlotte, NC	WIST, Charlotte, NC, dir prom & mdsg
Clark George	CBS TV Spot Sales, NY, Eastern sls mgr	Same, gen mgr
Rod Gibson	Everett-McKinney, NY, acct exec	WSTV-TV, Steubenville, O, natl sls mgr
William Gorman	WOR-TV, acct exec	Same, asst sls mgr
Sherman D. Gregory	TV Guide, Phila, mgr	WFIL-TV, Phila, sls mgr
M. W. Hall	U.S. Navy	KLAC, LA, sls serv rep
Arthur Hamilton	WNBC, WNBT, NY, controller	Same, mgr of prod & bus affairs
John Hansen	KGO, SF, sls mgr	KABC, LA, mgr
Robert B. Hardenbergh	Crosley Bdcstg. Chi, sls office	Bolling Co, Chi, acct man

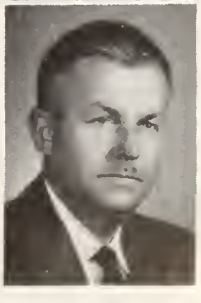
(See page 2 for New National Spot Radio and Tv Business)











Numbers after names refer to New and Renew category

Tom Barnes (3)
Edward Wallis (3)
W. E. Walbridge (3)
W. S. Morgan (3)
Don C. Reeves (3)

In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; Station Changes (reps, network affiliation, power increases)

3. National Radio-Tv Sales Executives (continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Murray Heilweil	NBC Mdsg Dept, mgr	Same, dept head
James W. Hicks	WDAK, Columbus, Ga, comml mgr	WRDW-TV, Augusta, Ga, managing dir
James H. Hulbert	WNBC & WBNT, NY, spec proj coord	NARTB, Wash, asst to mgr of Employer-Em yee Rel Dept
Theodore C. Johnson	W S. Grant, LA, mgr	John Blair & Co, LA, acct exec
E. P. H. James	MBS, NY, vp	A. C. Nielsen, vp & asst to pres
Roland Kay	CBS Radio, NY, Eastern sls rep for KNX (LA)	CBS Radio Spot Sls, NY, acct exec
Charles L. Kelly	WMAL, Wash, mgr of tv	WSUN-AM-TV, St. Petersburg, gen mgr
Charles Larkins	KMBC & KMBC-TV, KC, asst sls prom mgr	WFAA-TV, Dallas, sls prom mgr
Craig Lawrence	WCBS-TV, NY, gen mgr	CBS TV Div, NY, dir of stn admin
Bertram Lebhar Jr (Bert Lee)	WMGM, NY, dir	Bremer Bdestg, Newark, vp & sls dir, WA WATV
Charles E. Lohnes	KHQ, Spokane, opers & comml mgr	KHQ & KHQ-TV, opers mgr
Paul Martin	WIP, Phila, asst prog dir	Same, prom & pub dir
Stuart T. Martin	Consulting Electronics Eng	WCAX Bdestg Corp, Burlington, Vt, vp & g mgr
Murphy McHenry	Los Angeles Record, LA, man editor	Transfilm, NY, acct exec
Vincent Melzac	Atomic Energy Comm, Wash	TPA, Wash, acct exec
William McCormick	WOR & WOR-TV, acct exec	Same, regl sls mgr
Sig Mickelson	CBS TV, NY, dir of news & pub affairs	CBS Inc, NY, vp in chg news & pub affa
John A. Miller	Henri, Hurst & McDonald, Chi	Jules Power Prodns, NY, Eastern gen mgr
W. S. Morgan Jr	KGKO, Dallas, comml mgr	Same, mgr
Jack Mohler	WOR, acct exec	Same, asst sls mgr
John Mulvihill	WOR-TV, acct exec	Same, prog sls mgr
Paul S. O'Brien	WXYZ, Detroit, adv sls stf	WLIB, NY, acct exec
Mel Offenbach	KNGS, Hanford, Cal, acct exec	Same, comml mgr
Andrew E. Peranni	WAFB-TV, Baton Rouge, sls dept	Clarke Brown, Houston, mgr
C. P. Persons Jr	WABT-TV, Birmingham, vp & mgr	KOTV, Tulsa, vp & gen mgr
Ervin Pinkston	Carpenter Paper, Des Moines, sls stf	KRNT, Des Moines, acct exec
Robert H. Prigmore	KEX, Portland, Ore, sls mgr	KGW, Portland, Ore, comml mgr
John Quinlan	KLPR-TV, Okla City, continuity & prom mgr	KGMB & KMGB-TV, Honolulu, prom dir
Don Quinn	Lincon Dellar Co, Sacramento, vp of natl sls & sls mgr of stns	KABC-TV, LA, asst gen sls mgr
Don C. Reeves	KNGS, Hanford, Cal, gen mgr & chief eng	KMOD, Modesto, Cal, owner & gen mgr
Dan F. Rice	Walter Klein Ageney	WIST, Charlotte, NC, sls rep
John F. Sloan	WOR-TV, NY, sls mgr	Ziv, acct exec
Stan Smith	ABC TV Net, NY, Eastern sls mgr	Ziv, acct exec
George L. Snyder		WJBK-TV, Detroit, mdsg mgr
Gene Terrell	KNBH, LA, asst to exec prod	KONA, Honolulu, prom-pub mgr
Mike Thompson	WTIK, Durham, NC, sls mgr	WTVD, Durham, NC, sls mgr
Arthur Tolchin	WMGM, NY, sls exec	Same, stn dir
William Veneman	KABC-TV, LA, natl sls mgr	TPA, SF, acct exec
Paul von Hagel	WITH-WNAV, Balt	WORD, Spartanburg, SC, gen mgr
Willard E. Walbridge	WIIM Inc, Lansing, Mich, exec vp & gen mgr	Channel 13, Houston, gen mgr
Edward Wallis	WIP, Phila, dir sls prom & pub	WPTZ, Phila, mgr sls prom & pub
Dwight William Whiting	KTTV, LA, sls mgr	Blair-TV, LA, acct exec
William Wiggins	District News Co, Wash, prom	WTOP, Wash, dir of prom & adv
Jay W. Wright	CBS TV, chief radio engr	Radio Serv Corp of Utah (KSL & KSL TV Sa Lake City, vp
Melvin B. Wright	KGMB-TV, Honolulu, sls exec	Same, natl spot sls acct exec
William Wyatt	A. C. Nielsen, NY, acct exec	Same, vp resp for Eastern territory stn Nielsen Stn Index
John Yeager Jr	KGFW, Kearney, Neb, stn mgr	WOW, Omaha, sls rep

4. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Allen Kirkpatriek Co Rehoboth Beach, Del	Frozen oyster prods	Blaine-Thompson, NY
Lady Esther, Ltd, Chi	Face powder & face cream	Daneer-Fitzgerald-Sample Y
Norex Labs, NY	Amitone antaeid tablets	Grey Adv, NY
Para Labs, NY	Queen Helena Beauty Prods,	Huber Hoge & Sons, NY
Republican State Comm, NJ	1954 NJ Republican eampaign	Lewin, Williams & Saylo ark
R.I. Development Counell, R.I.	Rhode Island vaeation & resort prom	Bo Bernstein & Co, Prov
Sylvania Elcetric Prods, NY	Wide range of electrical prods for ind & eonsumer use	J. Walter Thompson, NY
Taylor-Reed Corp, Glennbrook, Conn.	E-Z POP (instant popeorn)	Cunningham & Walsh, N
U-Doo-It Weather Master, Boston	Aluminum sereen & storm doors	Platt, Zachary & Sutton Y
WDSU, New Orleans	am, fm & tv stations	Fitzgerald Adv, New Orl
A. C. Weber & Co, Chi	SPEED-O-KNIT maehines	Daneer-Fitzgerald-Sample Y











Numbers after names refer to New and Renew category

J. Birney Blair (3)
Robert Brown (3)
G. L. Snyder (3)
Charles Lohnes (3)
Paul Martin (3)

W. J. Boorom (3)
William Wiggins (3)
Jay W. Wright (3)
Arthur Tolchin (3)
Stuart T. Martin (3)

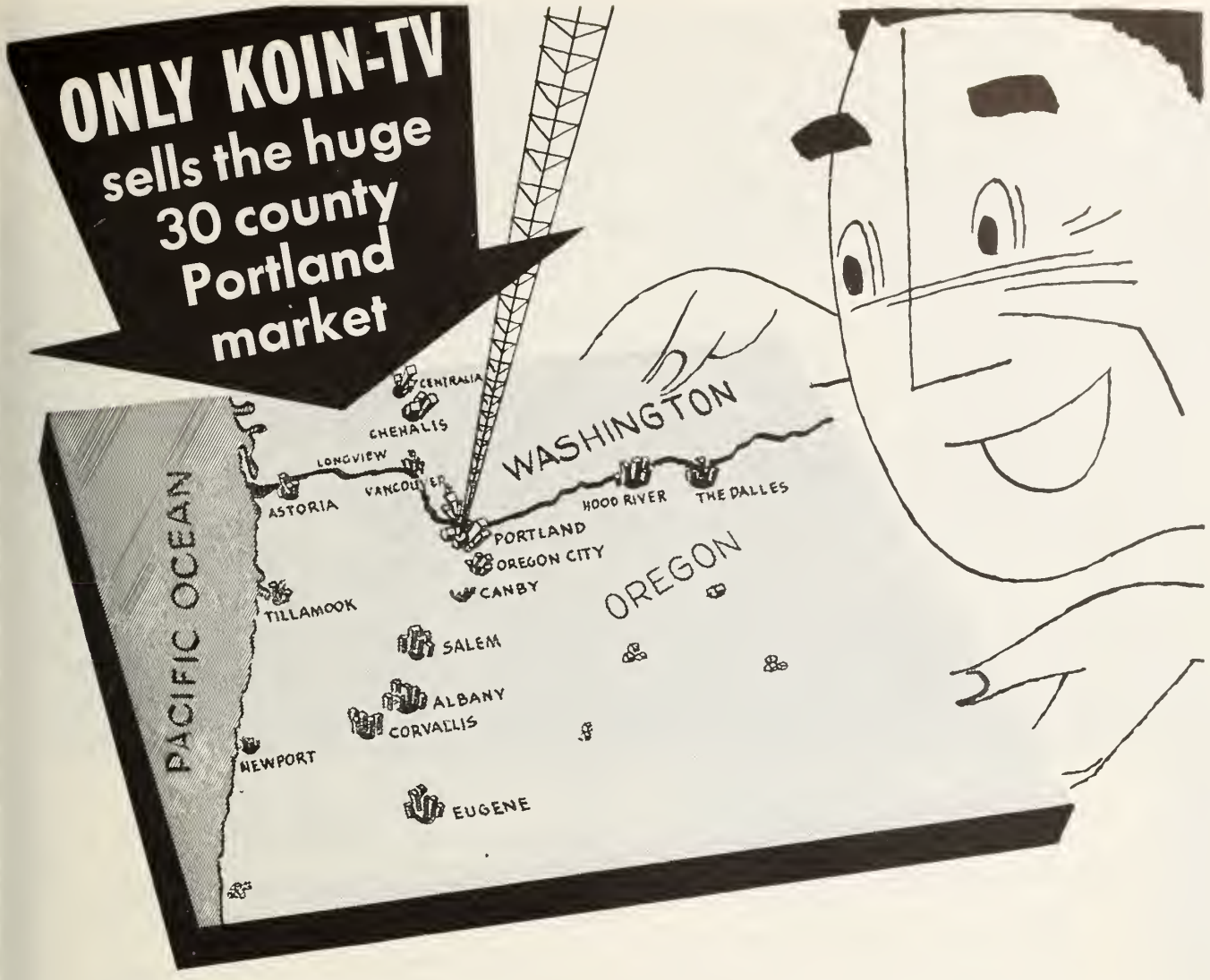












Biggest Market Coverage Lowest Cost Per Viewer

Dollar for dollar, KOIN-TV is your single best buy in the rich, productive Oregon and Southwest Washington Market, centered around Portland. Your KOIN-TV advertising budget puts your sales message before more eyes than any other station or combination of stations in this commercial heart of the Pacific Northwest.

Highest Tower, Maximum Power

The giant KOIN-TV tower, *1530 feet* above average terrain, plus maximum power of *100,000 watts* on *Channel 6* blankets over 35,000 square miles in the prosperous Pacific Northwest. KOIN-TV delivers a consistent picture as far as 150 miles from Portland . . . reaching 30 Oregon and Southwest Washington counties.

Your Retail Market: $1,944,735,000

Over a million and a half Northwesterners work, play, buy, watch television in the tremendous KOIN-TV influence area . . . prosperous people who live in a family of cities with per capita sales *more than double* the national per capita retail sales average. These are your potential customers . . . people who can, and *do* buy the things they want.

Only KOIN-TV Covers This Market

To reach the people with the money to spend . . . to sell this rich, responsive 30-County Portland Market . . . you must schedule KOIN-TV. No other advertising buy in the area can duplicate this sales coverage. Write, wire or phone us for complete availabilities.

KOIN-TV CBS **CHANNEL 6**

PORTLAND, OREGON

CROSLEY GROUP ANNOUNCES

sweeping

Bigger audiences than ever!
Great programming! Intensive merchandising! And now—
NEW SAVINGS NO BUYER CAN RESIST!

BASIC TV GROUP

WLW-T, Cincinnati · WLW-D, Dayton · WLW-C, Columbus

10% Savings when time is bought on all 3 Basic TV Group stations, equal in length, classification and simultaneous (all in the same week).*

WLW-Radio, for perfect complementary coverage of the 50th State, 3,533,000 radio homes, of which 1,300,000 are non-TV homes.

30% Savings on WLW nighttime radio when using the Basic TV Group and buying an amount of time equal to the time purchased on the Basic TV Group in length, (used in the same week).

5% Additional Savings on the Basic TV Group when using WLW nighttime radio, equal to the Basic TV Group in length, and simultaneous (in the same week).

WLW-A, Atlanta

25% Savings when using the Basic TV Group, time to be equal in length, classification and simultaneous (in the same week).**

Compare!

SEE HOW YOU SAVE!

½ Hour, Class A, 52 Times

WLW-T, WLW-D, WLW-C, WLW-radio (nighttime) and WLW-A purchased separately: **$2,027.64**	Same Group with new Group Rate Discounts **$1,671.16**
Basic TV Group, WLW-T, WLW-D, WLW-C plus WLW-radio (nighttime) purchased separately: **$1,760.88**	Same Group with new Group Rate Discounts **$1,404.40**
Basic TV Group, WLW-T, (Cincinnati), WLW-D (Dayton), WLW-C (Columbus), PLUS WLW NIGHTTIME RADIO. **$1,404.40**	Next best TV stations: Cincinnati, Dayton and Columbus. NO RADIO. (No radio combination is comparable in coverage to WLW). **$1,283.20**

You save $501.00 since your WLW Nighttime radio with the combination of all discounts costs only $119.00, against $620.00 rate card.

It's the biggest bargain in advertising and sales history!

Special rates on participating programs on request.

**Excepting certain announcements and published package prices.*

***Replaces "Regional Discount" in WLW-A rate card.*

GROUP RATE savings

Bigger retail sales than all of Texas!
Twice the population of New Jersey!
5 times the effective buying income of the whole state of Kansas!

THE 50TH STATE

Home state of the Crosley Basic TV Group and WLW-radio

Figure it any way you want. Wheel and deal and work out any combination of stations. The answer will always be the same. The one best buy in the 50th STATE is the Crosley Basic TV Group—WLW-T, WLW-D, WLW-C—plus nighttime WLW-radio to penetrate the 1,300,000 non-TV homes (not to mention an additional 2,233,000 radio homes in the area). No other combination can give you so much coverage or comparable sales effectiveness at anywhere near the Crosley Group price.



Look at these boxcar figures for the 50th STATE!

		% OF U.S.	RANK AS STATE
Population	11,897,500	7.8	3
Families	3,442,400	7.5	3
Total Retail Sales	$11,114,445,000	6.8	4
Food Sales	$ 2,670,620,000	6.7	4
General Merchandise Sales	$ 1,244,529,000	6.6	5
Furniture & Appliance Sales	$ 584,665,000	6.5	4
Automotive Sales	$ 2,019,086,000	7.2	3
Drug & Proprietary Sales	$ 323,598,000	6.9	3
Effective Buying Income	$16,308,947,000	7.0	4
Farming Gross Income	$ 2,591,331,000	7.7	2

Call for a Crosley representative to come and see you—to sit down and figure out with you the low, low costs using Crosley's new Group Savings. You'll hardly believe it's possible to cut yourself in on an ELEVEN BILLION DOLLAR MARKET for so little!
Don't wait! At these rates, availabilities will narrow down fast!

WLW	*Radio*
WLW-A	*Atlanta*
WLW-C	*Columbus*
WLW-D	*Dayton*
WLW-T	*Cincinnati*

the **CROSLEY GROUP**

Exclusive Sales Offices: New York, Cincinnati, Dayton, Columbus, Atlanta, Chicago



BILL BRAMHALL, one of WEMP'S famous air salesmen, emcees two great shows daily. His homespun style is all his own, yet fits like a glove in the WEMP family. One thing is sure, if Bill says it's good, they buy it. Some of his national advertisers are:

Coca-Cola, Oxydol, Omar, Simanize, Robert Hall, Household Finance, Miller Brewing Co., Hala Shampoo, Musterole, Howard Johnson, Blutone Fuel Oil, Nesbitt.

WEMP delivers up to twice the Milwaukee audience per dollar of Milwaukee network stations.* Call Headley-Reed!

*Based on latest available Pulse ratings and SRDS rates.

WEMP WEMP-FM
MILWAUKEE
HUGH BOICE, JR., Gen. Mgr.
HEADLEY-REED, Natl. Rep.
24 HOURS OF MUSIC, NEWS, SPORTS



Mr. Sponsor

Russell Klemm Jr.

Advertising Manager
Marcalus Manufacturing Co., East Paterson, N. J.

In the picture above Russell Klemm looks as if he's acting out an old spot radio and tv slogan: Use a rifle, not a shotgun. Klemm applies the slogan in business as well as hunting. As ad manager for Marcalus Manufacturing Co., he puts his advertising money into spot.

Marcalus distributes some 20 different household paper products from Marcal napkins and tissues to Marcal paper towels mainly along the Eastern Seaboard and through the South.

Klemm's major problem: pinpointing a limited budget ($350,000 in 1954) to get the maximum sales impact in the face of the advertising onslaught of Marcalus' five big national competitors.

"To date we solved the problem by using spot radio and tv announcements plus newspaper ads to get brand identification," Klemm told SPONSOR. Calkins & Holden is Marcalus' agency.

Marcalus first used air media two years ago. In 1953 sales began climbing, and this year they're some 25% higher than in 1953. Traditionally conservative during its 23-year history, Marcalus never put more than a small percentage of sales into advertising. In 1954, however, the firm doubled its advertising appropriation.

"Over 50% of this budget is scheduled for spot radio and tv," Klemm continued. "This fall we'll keep using daytime radio and tv participations and announcements in our major markets. We're also sponsoring a half-hour tv drama in New York, our most important market."

The show, Ziv's *I Led Three Lives*, is being cosponsored by Marcalus and Ronzoni over WABC-TV, Fridays 10:00-10:30 p.m., having started 3 September.

"We feel that this film attracts a mixed family audience in spite of the fact it's an adventure show. Figures show that more women than men have watched it in the past."

The show will be merchandised through letters from Richard Carlson, star of the show, to retailers, as well as in-store displays for grocers and super markets in Marcalus' home market, New York.

"Eventually, we hope to put the show into other big Marcalus markets," Klemm concluded, looking at his watch. It was late on a Friday afternoon, and Klemm was on his way back to Ridgewood, where he lives with his wife and two little boys. ★★★

Something to sell ??

Evening Varieties

will sell it!

The familiar organ strains of "Time On My Hands" brings Jane Schroeder, lovely femmecee of *Evening Varieties*, into each WSPD-TV home, sometimes with a bit of reminiscence and sometimes with a twinkling sparkle of anticipation.

The early evening program features Ralph Brunk at the organ, Cliff Johnson as vocalist, and professional entertainers, in various fields, as weekly guests.

Evening Varieties highlights a different theme each program. Sometimes Jane takes viewers to Florida; to a school prom; on a roast; to a circus; out West. Every guest is dressed to fit the theme and works in as part of it.

No matter the mood, hundreds of letters have proven Jane's ability to reach out, grasp her audience and make them part of her show.



Jane Schroeder

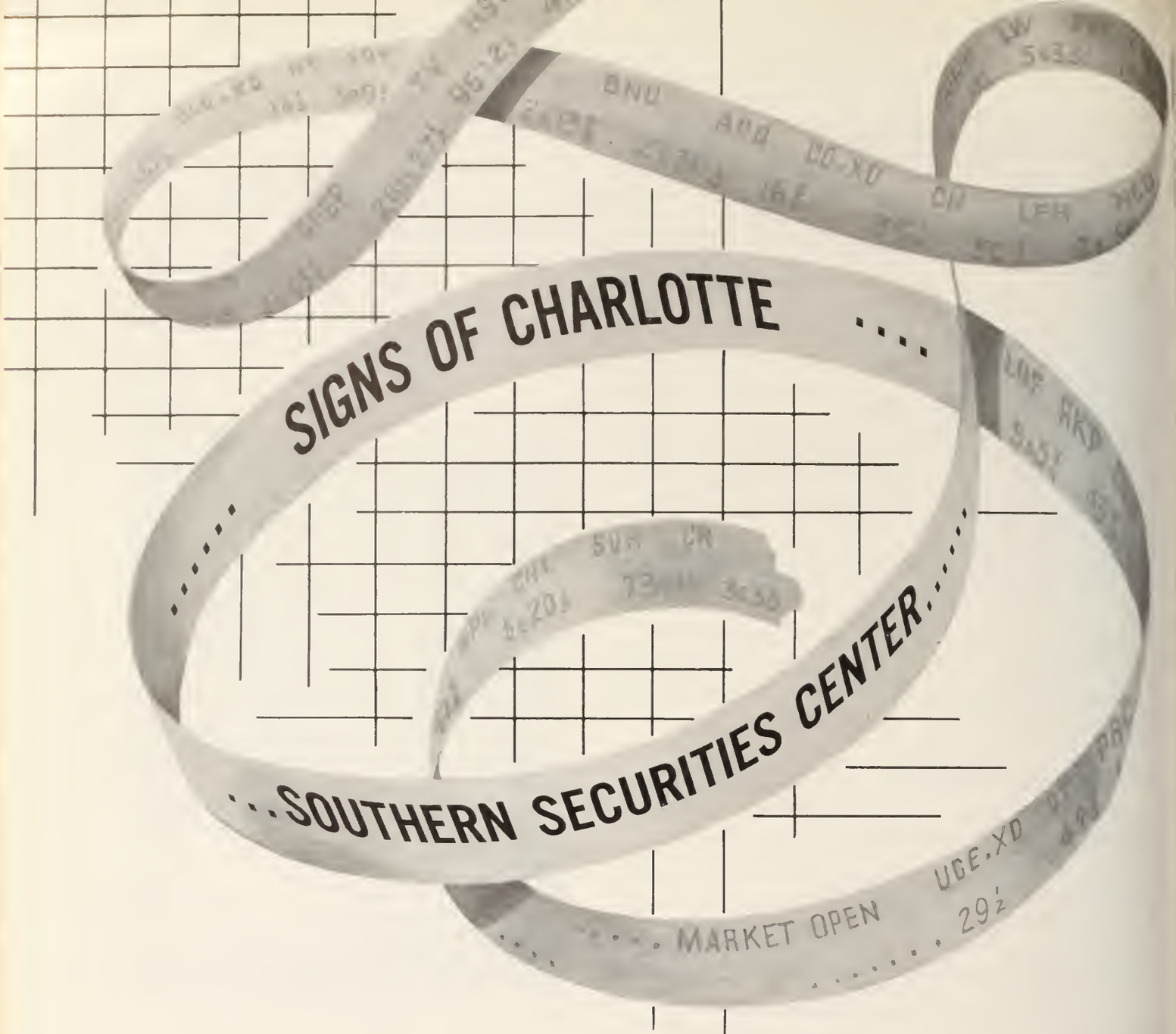
The Toledo-area billion dollar market is SOLD on *Evening Varieties.*
For further information, call your nearest Katz office or ADams 3175 in Toledo.



WSPD RADIO TELEVISION TOLEDO, OHIO

Represented Nationally by KATZ

Storer Broadcasting Company
TOM HARKER, NAT SALES DIR., 118 E. 57th STREET, NEW YORK



The signs of Charlotte are signs of a market infinitely more important than its city size suggests. Speculate, for example, an the number of New York Stock Exchage member brakerage houses in Charlotte.

Nine such firms have invested in Charlotte branches. Only Dallas and Memphis among southern cities have as many. Forty-five cities larger than Charlotte and fifteen whole st s have fewer SEM brokerage houses. And the growth of Charlotte as a market for securities is underlined by the f that 4 of the 9 have been established since 1946.

Charlotte's out-size prominence as a market for securities proves once more that you sell the city short if you ignor th rich and prosperous area it serves—dependent upon it fo r transportation, distribution, and many specialized forms of business and cultural activity, particularly—

—radio and television. Jefferson Standard Broadcasti Company's great area stations 50,000 watt WBT and p power WBTV, 100,000 watts on Channel 3, like Ch ott brakerage hauses, help integrate many prosperous communities inta ane massive market for anything you have to sell.

Coverage to Match the Market

Represented Nationally by CBS Radio and Television Spot Sales

WBT-WBTV

CHARLOTTE, N. C.



The Radio-TV Services of the Jefferson Standard Life Insurance Company

Is radio copy today's agency stepchild?

Yes, say top admen. And the situation can get worse unless agencies take steps. But industry check shows quality of radio copy is holding up thus far

How has tv's spectacular rise as media billings and glamor champ affected the way leading agencies handle radio copy? Is it true, as some broadcasters and admen fear, that they tend to give it only casual attention? That it is "afterthought" copy? Is the radio commercial, in short, being given the stepchild treatment?

A number of important admen think the answer is yes.

But, paradoxically, this does not necessarily mean that the quality of national radio copy has deteriorated. On the contrary, there is widespread agreement that in general it has not; that it may have improved in some cases.

Future prospects, however, are not so cheering. There are signs that it may not be easy to maintain the quality of radio copy during the coming years unless agencies take positive steps to train new radio copywriters and maintain the interest of experienced copy hands.

These conclusions are drawn from a series of intensive off-the-record talks with key executives in more than a dozen of the nation's top 20 agencies: vice presidents, copy chiefs, account men and top-ranking copywriters. In a number of agencies the subject was considered vital enough to warrant the presence of two or three vice presidents in panel-type discussions with SPONSOR. To encourage frankness, SPONSOR agreed to quote no one by name or agency.

Some agency executives, once they were sure their views would not be attributed to them specifically, were frank to state that radio copy was getting second-thought attention. Other agency men disagreed, stating that their shops had recognized the possibility that radio might be elbowed to the sidelines by the greater glamor of television and had taken steps to prevent this. But implicit in what almost every adman interviewed had to say was the fact that maintaining attention for radio copy *is* a problem. It became apparent in the course of SPONSOR's interviewing that if an article could accomplish one purpose alone—that of focusing attention on radio copy as a problem to be watched—a constructive purpose would be served.

QUOTES from admen on agency handling of radio copy today

"Less attention is paid today to radio and fewer capable people are doing it. There is a tendency to be lax, to do it with the left hand. But don't quote me."

"If the radio billing were major it would be different. Still, the man who foots the bills is entitled to the best you can give him."

"The writer is human. It is only natural that he will respond to the glamor and promise of television."

"What to do? First, realize it is a problem. Keep a sharp eye on what copy goes out. And train the new man right."

What copywriters say: No one is in a better position to assay the status of radio copywriting than the man who does the actual work, the copywriter. SPONSOR talked with a number of copy men, among them one of the highest paid copywriters in the country, a man whose copy has successfully launched more than one national product. He was of the decided opinion that radio copy was being slighted at the big agencies and cited his own experience to prove it.

"I have to admit," he said, "that in this and other agencies radio is left to the last minute. My own experience is that today radio copy is turned out by the lowest paid people in the agency or by the lower-echelon writers. And even where an upper-echelon writer is concerned, he usually does it with his left hand, so to speak."

This very "upper-echelon" writer sums it up this way: "Frankly, the copywriters are getting lazier about doing it, the client less persnickety about O.K.ing it and the account man less conscious that it exists at all."

In response to SPONSOR's request for a case in point, came the following description of a typical agency meeting: "Let me give you an example that I think is pretty typical in agencies today. We're having a weekly creative meeting. We discuss the tv and print stuff and are about to break up when someone casually brings up radio. 'How's it going?' he asks. There is silence. Nobody knows—even though we ourselves have done the copy. So we check it, and find, to our embarrassment, that we have forgotten to alter it to go along with the new treatment of the tv and print! Well, we do a rush alteration job, and the radio commercial is now in line. Ordinarily, you would think it would cause some commotion with the client. But the simple fact is that the client never noticed his radio copy was out of line."

And what about this top-priced copywriter himself? How does he deal with a radio commercial now? An academic question — for this writer, with his great radio experience to call upon, is never asked to do a radio commercial any more.

At another well-known agency the radio-tv copy chief, once assured of anonymity, was quite willing to state that he was having trouble with his writers' radio copy. "What I tell you," he cautioned, "is not to be attributed to me or this agency. For quotation I've got a whole set of other answers. Let's face it. Less attention is being paid to radio copy than before. What's more, less capable people are doing radio. Sure we're lax, but the billing is much less, considering, and the client won't listen anyway. As a matter of fact, just today I had to reject some commercials as below par. And they were written by a very capable guy—he was just sloughing off."

Why is this so? Why does the capable guy "slough off"? Perhaps the answer lies in his feeling that radio represents the past and tv the present and even brighter future. So, at least, the top copywriter quoted earlier feels. He puts it this way: "A writer feels he can no longer make a reputation on the quality of his radio copy. He feels nobody is known any longer for radio copy. It is in tv where a writer thinks his reputation and future are to be made. Naturally that is where his primary interest will lie. It is understandable that he will therefore pay much less attention to radio."

Is the writer making a mistake in believing that radio commercials of standout appeal won't help build his career? The fact that admen cited outstanding pieces of radio copy as having received widespread notice recently indicates writers can still win plaudits for radio copy. But the problem is that writers have overlooked their opportunities in radio in their drive to build a tv reputation. And agency executives in many cases have failed to channel enthusiasm of writers in the direction of radio.

The fact is, and no wishful thinking will eliminate it, that many highly placed executives are themselves convinced that radio copywriting no longer can claim to demand any special skills. Witness this strong statement by the tv-radio commercial director of one of the oldest and largest of the top 10 agencies: "The fact is that tv is a primary medium, while radio is a collateral medium. Any good account writer can write radio copy as well as a so-called 'radio writer.' From a functional viewpoint, the radio copywriter as such has disappeared."

The opposing view: Not all agency executives went along with such views. A number valiantly defended their agency efforts in connection with radio copy. Some denied that their copywriters discounted radio in any way. Others insisted that their agencies gave the same degree of attention as former-

Why Schwerin feels today's radio copy is better

1. The advent of television has had a beneficial effect upon radio copy to the extent that it seems to have resulted in the departure from radio of some of those who think you can just buy a powerful medium and expect it automatically to do your work for you.

2. As a corrolary to the above, radio time buying is being done more by those who are conscious of their reasons—their specific reasons, that is—for buying and using the medium.

3. Those products and those copy points that needed video the most (that could be and needed to be demonstrated visually) have gravitated toward tv. This "automatic screening process" has also tended to make the average effectiveness of those commercials remaining on radio higher.

4. Our general experience from our tests of radio commercials is that the current ones we test are, on the average, somewhat more effective than those we tested in 1947-48; we refer to ability to achieve remembrance, belief.

5. It is in the basic nature of radio, a one-sense medium, that it requires more repetition than do audio and video combined. Increased realization of this apparently has made radio even more widely utilized than before for reminder and other types of repetitive copy. To some extent, it may even have gone too far in this direction.

RADIO DEPARTMENT

Kenyon & Eckhardt Inc.

PARK AVENUE • NEW YORK [illegible]

103

E RECORDED SPOT #9 | Date:
C QUARTER | Time:
URY | Network: AS RECORDED: 5/12/54 md

That Mercury engine under the hood
Is one hundred and sixty one horses good
And let me add that I'm also ecstatic about the drive called
Merc-o-matic
Join the swing to Mercury,
Every thing is in a Mercury.
There's triple value in that wonderful car,
Mercury -- the finest car what are .....



Mercury calypso jingle shows writers can still get attention with radio copy

Here is one of a number of cases of top-grade radio writing cited by admen as having created a stir in the industry. It was written at Kenyon & Eckhardt for a spot radio campaign designed for local dealer sponsorship. Its calypso rhythm and clever lyrics proved so catchy and effective that decision was made to bring it over to television. Patti Page sang it on "Toast of the Town," and a few weeks later Metropolitan soprano Rise Stevens (above) performed it on the same show. It is also now a regular feature of the Guy Lombardo tv show

ly to radio copy, although not in total time, since tv takes more of the budget.

At a relatively young agency which can boast of some recent copy success stories, a vigorous rebuttal was tendered by the vice president heading up radio-tv copy. He said that about four times as many man hours were devoted to tv than to radio, but insisted that this ratio roughly reflected the billing. "This does not mean," he declared, "that less time is spent *per commercial*. Actually as much time is spent as formerly. You might compare us to an ice cream factory which, because of market demand, produced 80% vanilla and 20% chocolate ice cream. It would be ridiculous to assume that therefore the quality of the chocolate ice cream was being lowered."

He pointed to a pile of copy on his desk. "The fact is that we try hard to maintain a certain *tone* in all our copy, whatever the medium. This batch of radio copy has been rewritten 10 times. We rewrite our radio copy at least as much as our newspaper copy."

This executive, incidentally, is one of the few who report that his clients scrutinize the radio copy as carefully as print copy.

But even where an agency spokesman stoutly maintained that there was no letting down on radio in his shop, he tended to weaken his case when justifying the spending of greater time on tv than on radio copy. For, whatever the reason, the fact still remained that the attention and interest of the writer were riveted on tv. An example is this agency defense by the vice president in charge of tv-radio copy of one of the perennial contenders for top place in the broadcast billings competition: "It would be ridiculous for us to short-change the client on radio. We still have radio billing, not as large as the tv billing, to be sure, but very substantial. We *have* to pay attention to it, and we do. We try to do a good job in radio, and if you check our recent commercials, I think you will agree that we are not letting down."

At the same time this adman acknowledges that the tv writer has achieved an importance far greater than that ever attained by his radio counterpart. This, he points out, arises from the fact that he must spend so much more time on a tv commercial, and so much more time with the client. As a result, "he becomes pretty important . . . this is unavoidable."

Most significant is this executive's statement that because of the natural appeal of tv to the writer, "we have to be very careful about our radio. We have to watch it because of tv's glamor."

Note the admission that a problem does exist. *Essentially, this was the stated or implied view of almost every agencyman talked with* — that there was a natural tendency for the writer to look toward tv, and that he might not normally be as concerned with turning out a sparkling piece of radio copy as some would like him to be.

The appeal of tv is probably a major reason why none of the agencies queried by SPONSOR about their copy

(Please turn to page 90)

The incredible tv success story of SARAN WRAP



From **120,000** *boxes in October* 1953 *to . . .*

Over 3 million

boxes in August 1954



Net tv helped industry giant Dow Chemical make a smash hit at selling its first consumer product

The dizzy sales rise of Saran Wrap in a period of less than a year justifies the use of superlatives. Amazing! Spectacular! Incredible — pick your own adjective after you read the facts.

To make the story even more unusual, Saran Wrap happens to be the very first attempt of a well-known industrial giant, the Dow Chemical Co., at selling a consumer product.

Just last October (1953), Saran Wrap, a clear plastic all-purpose wrapping product, was virtually unknown by consumers in all but about half-a-dozen markets. Sales were sluggish, averaging about 120,000 rolls a month. Now, barely 10 months later, Saran Wrap is in 76% of all U.S. grocery outlets. Sales have skyrocketed *over 2,500%*. Today it is selling upwards of three million boxes a month, with the figure continuing a fast climb.

A. C. Nielsen Co. says no other product it surveys has shown such fantastic and immediate public acceptance.

What happened to change Saran Wrap sales from Lilliputian to Brobdingnagian proportions so fast? In a word: tv. Specifically, network tv in a hard-hitting campaign launched last November which reached several million people morning, noon and night for 26 weeks (on NBC TV). Mornings, Dave Garroway lauded Saran Wrap on his *Today* show; Tuesday afternoons, Kate Smith talked about it; Saturday nights *Your Show of Shows* featured specially keyed film commercials.

Initial campaign hit hard: Saran Wrap message was launched in November 1953 on three powerful NBC TV shows: Kate Smith, "Your Show of Shows" and "Today." The air campaign was allocated budget of $1.2 million, secured distribution for the wrap in 67 markets





With this powerful sales combination, the demand for Saran Wrap soon exceeded "the wildest production quotas that had been set up," according to Ernest A. Jones, Dow's account supervisor on all products at the Detroit office of Dow's agency, MacManus, John & Adams. He states that at one point early in the spring of 1954, the supply line to retailers ran dry for two weeks till production caught up again.

So satisfied are Dow and MacManus, John & Adams with their tv results that they have confidently doubled the budget for video for the 1954-'55 season. Of the $3 million-plus advertising allocation for this fiscal year, tv will get well over two-thirds. The rest will go for ads in leading women's magazines like *Ladies' Home Journal*, *Good Housekeeping*, *Woman's Day*, *McCall's* and *Family Circle*, as well as a few farm publications.

Garroway continues to plug Saran Wrap on *Today*, is considered the product's chief air salesman by the agency. Through 11 September, NBC TV's Saturday night *All Star Revue* also supported Saran Wrap; but as of 13 September, a new show made its bow on NBC TV on behalf of the product.

Called *Medic*, it is the first nighttime network tv program fully sponsored by Dow. In format, it is a series of behind-scenes dramatizations of actual medical achievements and case histories filmed on real-life locations (hospitals, clinics, doctors' offices). It grew out of long, painstaking research by creator-writer James Moser (formerly with *Dragnet*) and has the official endorsement of the Los Angeles County Medical Association. *Medic* is presented on 75 NBC TV stations three Mondays out of four, 9:00 to 9:30 p.m. (every fourth Monday is *Spectaculars* night).



Tv was selected for Saran Wrap because product needs visual demonstration to give it strongest sell. "Saran Wrap Girl" (Carol Brooks) appears in all film commercials for the wrap, demonstrates its varied uses, special features: clear transparency, self-clinging quality, ability to hold moisture, control odors, and the fact that it's also re-usable

Dow chose a show like *Medic*, says Ernie Jones, because it is "real," it is performing a public service, and at the same time, has the power and impact to sell a product. Dr. Leland I. Doan, Dow president, puts it this way: "As a chemical company, we are constantly occupied with developing new things or making old things better. This program coincides with our philosophy of progress. It is as worthwhile educationally as it is entertaining dramatically, and we believe it will set a new standard of tv programing."

Such is the faith of Dow and its agency in the program and its audience-building power that the fact that it bucks CBS TV's high-rated *I Love Lucy* in the same time slot doesn't worry them one bit.

The lightning rise of Saran Wrap in a short time is in a way representative of the phenomenally rapid growth of the company itself in the past few years. Since the war, Dow has blossomed from a small-to-medium-sized chemical producer into a powerful contender for big-league status. In point of size, it now stands fourth, just behind du Pont, Union Carbide and Allied Chemical. Annual sales of its hundreds of chemical products have gone from $125 million in 1945 to a current $428 million.

In line with Dow's "philosophy of progress" the company regularly invests 3% of its sales revenue in aggressive research activities. It was out of these activities that Dow developed saran (from which has emerged Saran Wrap) as well as ethylcellulose and Styron, the company's three major plastics materials. Dow's plastics department has come up since the war from practically nothing to account for about one-third of the firm's total sales revenue today.

It was in 1945 that Dow made a tough, plastic film from saran which promptly found use in wrapping war materials for shipment, and after the war, grew in popularity as a commercial food packaging material. Cheese, meat, dried fruit, candy and a host of other food products have been packaged in Saran Film (as it's known commercially) for years by major com-

Tv representation continues strong: For 1954-'55 season, air budget has been boosted to over $2 million. Big chunk of this will go for full sponsorship of new show, "Medic," which bowed for Dow this month on NBC TV. Garroway will also continue selling





panies. Its qualities of complete transparency (so foods can be identified at a glance), durability and moisture-protection (so foods don't dry out) put it in growing demand.

About four years ago, Dow Chemical made a marketing agreement with an organization which was to seek consumer distribution for the product as a wrapping material in competition with wax paper and aluminum foil. But somehow, sales of Saran Wrap—its new consumer name—never really got off the ground.

Early in 1953, Dow went into consultation with MacManus, John & Adams on what to do about Saran Wrap. It was decided that an advertising push would be made directly by Dow and the agency—a completely new step for the company which had never before entered the consumer market on any appreciable scale.

To determine what medium could do the best job for Saran Wrap, the agency ran a test in April 1953 in four Ohio cities—Cincinnati, Columbus, Dayton and Toledo—experimenting with tv, radio and newspapers. The test showed that the product needed visual demonstration to give it the strongest "sell"—so the medium which allowed for this—tv—got the nod.

Dow executives worked with Ernest A. Jones, who is account supervisor for all Dow products at the agency, and Henry Fownes, radio and tv director, in mapping out an aggressive air campaign on the NBC TV network to start in November. Garroway, Kate Smith and *Show of Shows* were selected, as mentioned above. "We chose these vehicles to carry our message," says Arthur M. (Bud) Ehrlich, tv account executive at the agency's N.Y. office, "because for the amount of money we had to spend, they gave us the broadest, cumulative, non-duplicated audience that we could possibly reach."

Dow allocated $1.2 million for a 26-week drive.

A month before the launching of the air push, Dow called a national meeting of food brokers at its auditorium in Midland, Mich., to announce the big broadcast plans for Saran Wrap.

On the strength of the 67-city network lineup of the shows, Saran Wrap secured distribution through the food brokers in those areas. The fact that Saran Wrap offers a big markup and profit for retailers (the agency says it gives a 21% margin compared to the average 17% margin of most food market products) was an added incentive for super markets and grocery stores to stock the product. *This Week* magazine was used to "complement" the tv coverage in 34 markets.

So Saran Wrap was off, with heavy support on all sides, to cut itself a slice of the wrapper market. In less than a year, it achieved distribution equal to that of all other leading wrapping products, each of which took considerably longer to expand to this point. Today it is on the shelves of about 185,000 stores, which represent about 76% of the total grocery outlets in the country.

Before Saran Wrap entered the wrapper market, waxed paper accounted for about 80% of the sales, aluminum foil about 20%. There are no figures available on just how this picture might have changed, but, according to the agency, there is reason to believe that most of Saran Wrap sales represent *additional* rather than *replacement* business in the market. Surveys in the Ohio test cities, consisting of door-to-door interviews, turned up the fact that 85% of the housewives used Saran Wrap *in addition to* other wraps, and only 15% employed it *in place of* other wraps. This is not surprising since Saran Wrap has extra uses above and beyond wax paper and foil and can not always replace special uses which the others have: for instance, it cannot replace aluminum foil for cooking purposes. It does however, lend itself to such uses as packing clothes for traveling, wrapping paint brushes, keeping

(*Please turn to page* 130)

Dow announced Saran Wrap air plans to food brokers at meet in October 1953. Below, Fred Dodge, former NBC dir. of merch.; Millard Hooker, Dow adv. mgr.; Ernest Jones, acct. supvr., MacM., J. & A.

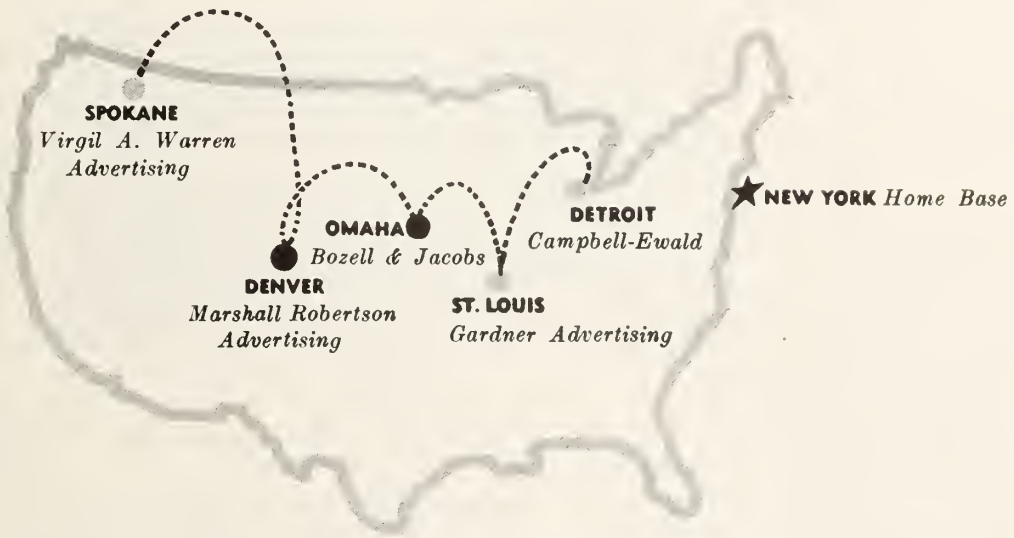


Planning session for new "Medic" series on NBC TV brought together Amos Ruddock, Dow merch. mgr. of plastics; Worthington Miner, exec. prodr.; James Moser, creator-writer; Syd Eiges, NBC v.p.



case history

SPONSOR visits five U.S. agencies



SECOND OF A SERIES

Last issue covered Virgil A. Warren. Next article is on Gardner Advertising and Campbell-Ewald

SPONSOR writer, on second and third laps of agency trip, stops at agencies in Denver and Omaha

by Keith Trantow

This summer SPONSOR *writer Keith Trantow traveled cross-country visiting five U.S. agencies. They ranged in size from one specializing in retail accounts with $600,000 in billings (Marshall Robertson, Denver) to Campbell-Ewald in Detroit with its Chevrolet account and $34 million in billings. The agencies were chosen purposely for their diversity. Trantow spent a day talking with as many as a dozen people at each agency, covered 5,337 airline miles in all. Story this issue: His report covering Marshall Robertson Advertising Agency, Denver, and Bozell & Jacobs, Omaha*

MARSHALL ROBERTSON:

Idea for tv commercial is discussed by Marshall Robertson (center) and Jim Briggs, copywriter; Trantow observes



BOZELL & JACOBS:

Frank Miller, exec. v.p.-gen. mgr. (right), explains storyboard to Trantow and Henrietta Kieser, copy v.p.



MARSHALL ROBERTSON:

Since tv came to Denver two years ago agency has doubled billings. Robertson and his wife Mary are man-and-wife agency team

Watching him carry an armload of props into a tv studio, you'd never guess that Marshall Robertson and his wife, Mary, own an advertising agency billing more than $600,000 annually.

The Marshall Robertson Advertising Agency has eight other employees who could take care of tv props.

"But television's my hobby," Robertson says. "Besides, we'd have to hire too many extra people if I didn't do a lot of extra-curricular work.

"That's where some local agencies get sour—they hire too many extra people and costs go up."

Robertson figures that he might as well deliver props to various tv stations since he has to be at the stations, anyway, to oversee the commercials and programs his clients telecast.

Marshall and Mary Robertson started their agency in 1929. It grew steadily until about two years ago — when Eugene O'Fallon opened KFEL-TV, Denver's first television station. Robertsons were billing $300,000 then. Now, with three more tv stations in the city (KBTV, KLZ-TV, KOA-TV), their annual billings have doubled.

"Television is the greatest challenge there is to an advertising agency," Robertson says. Part of the challenge comes from the complexities of television production. That's why Robertson goes to the tv stations to supervise the production. "Production is important because of the impression it makes," he said. "It's like a salesman. You can't sent out a poor, sloppy salesman and expect decent results . . . "

Alias George Arcus: It was a few minutes before nine o'clock, my first morning in Denver. I had just stepped out of the shower when the telephone rang in my room at the Albany Hotel.

"Good morning," the voice at the other end greeted me. "This is John Eby of Marshall Robertson Advertising." (Eby is vice president and a e for 10 retail accounts.)

"If you haven't had breakfast," Eby said, "how about meeting me and a couple of others from the agency . . ."

A few minutes later I met him in the hotel lobby. "It's funny that you should stay at the Albany," Eby told me after we had met. "It's one of our accounts." We went into the dining room and met Jim Briggs, tv copywriter, and Wendell McWilliams, account executive.

Over an enormous Western breakfast the trio filled me in on some of the highlights of the agency.

"Robertson is great for doing things up big," Eby said. "When he goes into something—like tv—he goes into it seriously. Back in '39, for example, he didn't know beans about salon photography. In just a few years he was one of the nation's foremost photographers, ranked 32nd in the world, was in the *American Annual of Photography* for five years straight. Used the pseudonym 'George Arcus'..."

McWilliams interrupted. "With Robertson," he said, "everything is a production. He does such a careful job on tv commercials that the local newspaper radio-tv columnists say he thinks he's making motion picture shorts instead of tv commercials.

"This is one agency where the boss works longer hours than the staff. He's in by nine every morning, doesn't get home until midnight four nights a

(*Please turn to page* 102)



Idea man, *Marshall Robertson (r.), discusses copy with Margaret Pierson (l.), radio chief, and Nancy McCaig, women's editor. Trantow listens*

Video and audio: *Lavern Everson (l.), art director, designing balop card while John Eby, v.p. (center), and Trantow observe. Picture at right shows script conference as audio side of commercial is rehearsed. From l. to r. are Jim Briggs, tv copy writer; Lillian Helling, tv 'pitch' gal; Trantow; John Eby, v.p.; Bob Petre, tv 'pitchman'; Wendell McWilliams, account executive*



Mr. & Mrs. team —*Marshall and Mary Robertson explain production problem to Trantow (far left)*



At tv studio *Mary Robertson directs commercial staging with Bob Petre and Lillian Helling a few minutes before air time*





Lucky Tiger radio commercials are ad libbed by talent
Discussing account are (l. to r.) Winston Turnbow, tv-radio writer; Gerald Freeman, associate a.e.; Jack Dow, v.p.-a.e.; Trantow



Art Director-V.P.
Floyd Wilson (left) turns to talk with Julian K. Billings, creative visual coordinator, while Trantow looks at tv storyboard



Storz beer sales
jumped from 130,000 *to* 400,000 *barrels since B&J got account. Randall Packard, v.p. and a.e., explains details to Trantow*

BOZELL & JACOBS:

Omaha agency has 'team' for each account instead of departmentalization. It says advertising, merchandising, public relations go together

Like a farm boy, Bozell & Jacobs grew up in the country and then went into the big city.

"That's the principal way in which we're different from other agencies." Frank Miller, executive vice president and general manager of Bozell & Jacobs, paused for a moment and glanced out his office window overlooking 17th Street in downtown Omaha.

"As you know," Miller continued, "most of the big agencies get their start in big cities and gravitate toward smaller centers.

"But since we grew up in the country before moving into the cities, we believe we have a better grasp of selling."

B&J's home office is in almost the geographical center of the United States, in the middle of "America's Heartland." The agency has grown from one desk (rent free and provided by its first client) to an organization with 12 offices and more than $13.3 million in billings.

Miller was giving me a little background on the agency before I made a first-hand tour of its offices, spread over several floors of the Electric Building (a rather appropriate address, since the agency got its start and early reputation handling electric utility accounts). He had just begun to explain some of the characteristics of the agency when his phone rang.

"It's Morris Jacobs," he said. "He's free for a few minutes. You'd better see him now since he's going out of town in a few hours."

Biggest phone user: Social service is Morris Jacobs' hobby. He's one of the best known men in Omaha—so well known, in fact, that a letter with only his picture and "Omaha, Neb." on it was delivered to him.

Jacobs' office is big and handsomely furnished but it's not ostentatious. His big desk was absolutely clear except for one or two letters.

"This agency," Jacobs' told me, "is a natural evolution of ambitious persons. Leo Bozell and I just happened to be living in Omaha when we opened up the agency."

In view of the agency's present size, I asked him why the agency didn't move its home office to New York.

"Financially," he replied, "from the standpoint of making money, we should have moved to New York years ago. But if we had, we might have lost our grass roots relationships.

"Besides, with the communications of today, there's no more reason for me to sit on Madison Avenue than on the corner of 17th and Harvey here in Omaha. Take telephones alone," he said. "We're the biggest user of phones in Omaha."

An agency can have its offices almost anywhere today, Jacobs believes.

"There's one doctrine we religiously follow," Jacobs noted. "It's completion. You can't leave stuff on your desk undone. We make it a rule around here to clear correspondence on the day it's received.

"There's another thing about agency business I want to mention," he said. "You know, there's a lot of mysticism built up about some very normal parts of agency procedure.

"For instance, some people call going to the files to get old correspondence 'research.' We call it going to the files.

"Certainly there's a need for research, but there's too much mysticism. The same with media buying. Media men can be prejudiced, can be overbalanced. One man can't make the right decisions all the time. That's why we use the plans board system re-

(*Please turn to page* 106)

These are 26 Quality Radio Group members thus far

MARKET	CALL LETTERS	POWER (WATTS)	AFFILIATION	ONE-TIME EVE. ¼-HOUR-RATE
Albuquerque	KOB	50,000 D, 25,000 N	NBC	$ 64
Atlanta	WSB	50,000 clear channel	NBC	$108
Boston-Springfield	WBZ	50,000 clear channel	NBC	$224
	WBZA	1,000*		
Charlotte, N. C.	WBT	50,000 clear channel	CBS	$170
Chicago	WGN	50,000 clear channel	MBS	$180
Cincinnati	WLW	50,000 clear channel	NBC	$479
Dallas	WFAA	50,000 clear channel	NBC#	$200
		5,000 regional channel#	ABC	$ 54#
Des Moines	WHO	50,000 clear channel	NBC	$208
Fort Worth	WBAP	50,000 clear channel	NBC#	$200
		5,000 regional channel#	ABC	$ 54#
Houston	KPRC	5,000 regional channel	NBC	$108
Kansas City, Mo.	KCMO	50,000 D, 10,000 N	ABC	$108
Los Angeles	KFI	50,000 clear channel	NBC	$280
Milwaukee	WTMJ	5,000 regional channel	NBC	$144
Nashville	WSM	50,000 clear channel	NBC	$180
New Orleans	WWL	50,000 clear channel	CBS	$169
New York City	WOR	50,000 clear channel	MBS	$240
Omaha	WOW	5,000 regional channel	NBC	$120
Philadelphia	WCAU	50,000	CBS	$240
Pittsburgh	KDKA	50,000 clear channel	NBC	$120
Portland, Ore.	KEX	50,000	ABC	$ 86
Raleigh, N. C.	WPTF	50,000 clear channel	NBC	$128
Richmond	WRVA	50,000 clear channel	CBS	$ 88
Salt Lake City	KSL	50,000 clear channel	CBS	$112.50
San Antonio	WOAI	50,000 clear channel	NBC	$136
Seattle	KIRO	50,000	CBS	$ 75
Tulsa	KVOO	50,000 clear channel	NBC	$120
			Total	$4141.50

Explanation: D means daytime, N means nighttime. * WBZ, Boston (50,000 watts), and WBZA, Springfield (1,000 watts), operate synchronously and simultaneously. # WFAA and WBAP, both fulltime stations, share time on 570 kc. (ABC channel) and 820 kc. (NBC channel). Former channel rides on 5,000 watts, latter on 50,000. The $200 rate applies to 820 kc. Note: These are members as of 10 September with more stations expected to join.

New QRG members may come from among these net affiliates*

MARKET	ABC	CBS	MBS	NBC
Detroit	WXYZx	WJR#	CKLW#	WWJx
San Francisco-Oakland	KGO#	KCBS#	KFRCx	KNBC#
St. Louis	KXOKx	KMOX#	KWKx	KSDx
Washington, D. C.	WMALx	WTOP#	WWDCx	WRCx
Cleveland	WJWx	WGAR#	WHKx	WTAM#
Baltimore	WFBRx	WCAOx	WCBMx	WBAL#
Minneapolis-St. Paul	WTCNz	WCCO#	WDGYa	KSTP#
Buffalo	WKBW#	WBENx	WEBRx	WGRx
San Diego	KCBQz	KFMBz	KGBx	KFSDx
Providence	WPJBx	WPROx	WEANx	WJARx
Denver	KVODx	KLZx	KIMNx	KOA#
Miami	WQAMz	WGBSb	WKATz	WIODx
Louisville	WKLOz	WHAS#	WGRCz	WAVEx
Birmingham	WSGNz	WBRCx	WILDz	WAPIx

Explanation: * Included here are the 14 largest markets, according to population, not included, by SPONSOR's presstime, in the Quality Radio Group. With QRG's target being around three dozen members by the end of the year it is likely that about a dozen of the above stations will be enrolled by that time, one to a given market. # means 50,000 watts, a means 25,000 watts, b means 10,000 watts, x means 5,000 watts, z means 1,000 watts. Where day and night power differ, the night power is given.

Quali

New organization e

Though the formation of the Quality Radio Group is one of the most significant radio developments in recent months, mention of its name elicits hardly more than a blank stare from most admen.

While the group is not yet rolling in high gear there are enough hard facts about it to warrant close examination by advertisers and agencies.

In those circles where it is being discussed—and a few of the top radio advertisers are examining QRG very closely — there is some speculation about its long-term future. The most radical idea being bandied about is that QRG is being groomed to be heir (or, at least, the most important heir) to the established networks when and if one or more of the latter decide to fold up their tents.

Whether or not such a thought lies in the back of QRG's members' minds there is little immediate likelihood of any such inheritance. The important thing about QRG right now is that it is girding its loins to sell nighttime radio and has something new to offer the advertiser.

Crosley station executive Ward Quaal is slated to be chosen head of QRG today



adio Group: what it has to offer

el advertisers on the economy of covering the U.S. via 36 am powerhouses

Here, then, is what QRG is all about and what it has to offer:

What it is: Quality Radio Group is a cooperative tape programing outfit. It is composed of an array of high-power stations from coast-to-coast and its short-term aim is to cover about 80% of all radio homes in the U.S. Its coverage is intended to interest advertisers with wide distribution.

Who's in it: At SPONSOR's presstime 26 stations had signed up (see list at left). All but three are 50,000 watters, the others being important 5,000 watt regional outlets. All are affiliates of the national networks. Most of the affiliates—15 of them—are NBC outlets but all the other radio networks are represented. There are six from CBS, three from ABC and two from Mutual.

The current 26-station lineup is by no means final. The situation is quite fluid and there will undoubtedly be new members between SPONSOR's presstime and publication date. It is understood that the entry of some new stations is only a matter of formality. QRG's target is about three dozen outlets with all expected to be signed up by the end of the year. By the time sales activity gets under way in earnest during October about 30-32 stations will be available.

Status of operations: Although thinking about such a group as QRG has been going on for a couple of years the organization didn't officially jell until 3 September when incorporation papers were filed in Delaware. It is currently being steered by a group of about a dozen broadcasters under the temporary chairmanship of John H. DeWitt Jr. of WSM, Nashville. Also active are Frank Fogerty, WOW, Omaha, acting vice chairman, and Ralph Evans and William Wagner, WHO, Des Moines, the latter acting secretary-treasurer.

The most important name to emerge is Ward Quaal, vice president and assistant general manager of Crosley Broadcasting Corp., whose WLW, Cincinnati, was a charter member. Quaal, who has been handling legal and financial matters, is slated to be elected chief of the organization today (20 September) when the board meets at the Palmer House, Chicago.

In addition to firming its policies the board and Quaal may pick a managing director. What is more likely, however, is that a committee will be chosen to screen names already suggested. The man chosen will be a salesman, will receive a "substantial" salary and will head an office of about 12. This office is expected to be set up in New York City about the middle of October. If business is good an office will be set up later in Chicago.

What and how it will sell: The purpose of QRG is to sell and promote nighttime radio. It will surprise nobody to learn the primary purpose is to fill those holes left in the nighttime schedule by unsold network shows. The eventual sale of daytime periods is not precluded but with daytime network in a fairly healthy state right now it would be too hard to clear time for advertisers.

QRG is offering program periods of 15 minutes or more for sale. No announcements will be offered. However, segments of participating shows can be bought if they are no less than 15 minutes in length.

Avco Manufacturing, parent of Crosley Broadcasting and QRG's first customer, has already bought a segment of *Midwestern Hayride*, one of the top local radio shows in the country and produced by WLW. A three-hour Saturday evening show on WLW, *Midwestern Hayride* is sold in half-hour

(*Please turn to page* 98)



Among local shows to be sold on QRG stations is "Midwestern Hayride," produced by WLW, Cincinnati. Segment of three-hour show has already been bought by Avco Manufacturing

Why Phillips likes spot film

Petroleum company grabs hefty audiences with top-rated film show, secures cream time segments, fits coverage to distribution

Since June of 1953 the Phillips Petroleum Corporation of Bartlesville, Okla., has been a member of the select circle of nine manufacturing corporations with assets exceeding one billion dollars. It is also one of the largest multi-market film users in tv.

Phillips' 1954 all-media budget of an estimated $5,000,000 allocates $1,000,000 to tv, an increase of $400,000 since 1952, and $500,000 to spot radio, which the company has always regarded as basic.

The company's intensive and continuous advertising must be paying off, if the highest earnings in its 37-year history are any indication. The 16,800 distributors of its gasoline and motor oil must have been doing a sizable business in the Phillips 30-state area for sales of finished liquid petroleum products to rise from a total of some 2,900,000,000 gallons in 1949 to 4,750,000,000 gallons in 1953.

The mammoth concern produces aviation fuels, natural gas and chemical products, synthetic rubber and rocket fuels, and is active in the field of atomic energy. But the Midwesterner and Southerner probably know it best for automotive gasoline and motor oil, which it pushes hard in tv, radio, newspapers, outdoor and farm papers. The ad budget is actually quite heavy when you consider the major markets on either coast are outside Phillips' distribution area.

case history

Why film?: It is the peculiar configuration of the Phillips marketing area that is the key factor in its choice of film on a spot basis. As Frank Mace,



Company-agency advertising team

(L. to r.) Frank Mace, senior vice president, Lambert and Feasley, and supervisor of the Phillips account; Fred Rice, manager of advertising dept., Phillips Petroleum; K. S. Adams, chairman of the Board, Phillips; John Bates, director of tv and radio, Lambert and Feasley.

who supervises the Phillips account for Lambert and Feasley, New York, told SPONSOR, this area, despite its vastness, probably contains no more than some 35% of the country's television sets. Network coverage would obviously be inefficient and wasteful.

The spot approach seemed to offer the best possibilities because of its flexibility and was adopted some years ago in both tv and radio by Phillips' Fred Rice, manager of the advertising department and Advertising Manager O. E. Bettis. (See the 15 December 1952 issue of SPONSOR for a review of Phillips' radio and tv activities up to that year.) Since then, together with the agency, they have developed and perfected their spot approach to the point where it functions smoothly and pays off in hefty audience impressions.

According to Mace, film enables the advertiser to take maximum advantage of the potentials inherent in spot tv. First, with film there is no reason why top programing cannot be achieved on a par with the most popular live shows from the coast network centers. This means that the regional advertiser can compete on pretty near even terms with the network advertiser.

Second, spot advertising allows for greater precision in time buying and the nailing down of valuable time franchises. This is particularly important where the advertiser, as is the case with Phillips, wants prime evening time only. By working on an individual market basis, agency Timebuyer Bill Hinman was able to wrap up a list of 27 half hours that represent all anyone could ask for. The list itself is a powerful argument for the wisdom of the Phillips spot approach.

Spot film has certain decided additional advantages in the eyes of Phillips. It eliminates costly live shows in individual markets. It makes for easier, more efficient handling. It makes possible, too, advertising identification with a big-time show in any market. Stations, Phillips has found, are more likely to throw themselves promotion-wise behind a spot film show than a network show. This is one of the most important factors cited by the Lambert and Feasley agency. More of this later.

In one respect agency thinking in this case differs from that of some admen. As explained by John Bates, director of television and radio, it is the agency's belief that a show that is good is good most anywhere. Some think that programs should be selected especially for each market, but Lambert and Feasley feel that once they have latched on to a show that all believe in, the best thing is to give it an all-market ride if possible.



Phillips and Lambert & Feasley agency screened over 200 shows before deciding on Ziv-produced "I Led Three Lives." The film has consistently delivered top ratings everywhere

Thus, though Phillips has tried a number of film shows in the past, since December of 1953 it has gone along with the following unusual combination: a 52-week cycle on each station made up of a 39-film Ziv package, *I Led Three Lives*, and a long standing 13-show series of filmed half-hour versions of Big 10 and Big Seven football games. Supplementing this combination are occasional spot tv announcement campaigns.

It is the *I Led Three Lives* show which takes the major bite out of the tv nut. Together with the agency, Phillips checked over 200 shows before deciding on the Ziv production. The syndicated series is now carried by 27 stations under the Phillips' banner. With so much riding on the show, how has the decision paid off?

A glance at the rating history provides some part of the answer. Nationally, *I Led Three Lives* rates consistently near the top among film shows. And in the Phillips cities tested by Pulse, the typical ratings printed below show that sizable audiences are being delivered just about everywhere.

PHILLIPS PULSE TV RATINGS, APRIL 1954

	I Led Three Lives			
	No. of stations	Rating	Sets in-use	Share
Chicago	4	9.9	55.2	17.9
Houston	2	34.0	50.5	67.3
Kansas City	3	21.8	60.5	36.0
Milwaukee	3	47.0	57.3	82.0
Minneapolis-St. Paul	3	20.3	53.5	37.9
St. Louis	3	44.3	50.0	88.6
Spokane	2	35.0	55.5	63.1
Tulsa	2	54.3	57.8	93.9

Effectiveness of spot radio: As in tv Phillips relies completely on the

(*Please turn to page* 116)

Phillips gets prime clearances for film shows, "I Led Three Lives," "Game of the Week"

STATE & CITY	STATION	LOCAL TIME AND DAY
TEXAS—Harlingen	KGBT	2:30 p.m. Sun.
N. MEX.—Albuquerque	KOB-TV	9:00 p.m. Tues.
TEXAS—Amarillo	KGNC-TV	9:00 p.m. Tues.
N. MEX.—Roswell	KSWS-TV	9:00 p.m. Thurs.
ILL. Chicago	WGN-TV	9:30 p.m. Tues.
MICH.—Grand Rapids	WOOD-TV	9:30 p.m. Wed.
Kalamazoo	WKZO-TV	9:00 p.m. Tues.
Lansing	WJIM-TV	9:00 p.m. Tues.
WISC.—Milwaukee	WTMJ-TV	8:00 p.m. Thurs.
Madison	WMTV	10:30 p.m. Wed.
COLO.—Denver	KOA-TV	9:00 p.m. Thurs.
ILL.—Rock Island	WHBF-TV	10:00 p.m. Wed.
IOWA—Ames-Des Moines	WOI-TV	9:00 p.m. Wed.
Sioux City	KVTV	8:30 p.m. Wed.
TEXAS—Houston	KPRC-TV	9:30 p.m. Tues.
IND.—Bloomington	WTTV	9:30 p.m. Tues.
Indianapolis	WFBM-TV	9:00 p.m. Fri.
WASH.—Spokane	KHQ-TV	8:30 p.m. Wed.
MO.—Kansas City	WDAF-TV	9:30 p.m. Wed.
Springfield	KYTV	8:30 p.m. Tues.
MINN.—Minneapolis-St. Paul	KSTP-TV	9:30 p.m. Tues.
NEBR.—Omaha	WOW-TV	8:30 p.m. Tues.
ILL.—Peoria	WEEK-TV	8:30 p.m. Thurs.
St. Louis	KSD-TV	10:00 p.m. Wed.
FLA.—Miami	WTVJ	10:30 p.m. Tues.
Tampa-St. Petersburg	WSUN-TV	10:30 p.m. Mon.
OKLA.—Oklahoma City	KWTV	9:00 p.m. Tues.
Tulsa	KOTV	8:00 p.m. Wed.
UTAH—Salt Lake City	KTVT	10:00 p.m. Tues.
KANSAS—Hutchinson-Wichita	KTVH	8:30 p.m. Tues.

*In most markets "Game of the Week" runs during football season, "I Led Three Lives" going into same time slot for rest of 52 weeks.

TV DICTIONARY/HANDBOOK FOR SPONSORS

PART 4
K THROUGH M

© Sponsor Services Inc. 1954

Are you seeing the whole tv picture? Reading the dictionary provides broader outlook

A man who'd had no radio-tv experience once landed a $10,000 job in the industry after he'd boned up by reading copies of SPONSOR. P.S. He was fired after his employer caught on. The moral of the story is that there's no substitute for actual experience. But to people specializing in one facet of the sprawling radio-tv business, an over-all look like that provided by the Tv Dictionary/Handbook should provide valuable background. The dictionary was compiled by Herbert True, advertising assistant professor at Notre Dame with the help of consultants and contributors within the industry. (Names of those who helped him have appeared with previous installments of the dictionary.)

K *(continued)*

KILOCYCLE Measurement of long-wave broadcasts. In radio, a kilocycle is 1,000 cycles a second as contrasted with megacycles, which means one million cycles, very high waves and very fast frequency.

KILOWATT (kw) 1,000 watts.

KINE or KINESCOPE (1) Technique developed to record rather inexpensively on film complete tv programs. (2) Tube used in receivers or monitors on which the television picture is reproduced. Trade name as developed by RCA. (3) "Hot Kinie"—Quick developing of a negative which is screened usually within two hours. The polarity of the tv system must be reversed to make the negative come over the system as a positive picture.

KLEIG LIGHTS or SCOOPS A patented type of wide-angle lights, usually 1,500 kw, famous because of their long use on the stage, now used in tv.

KLINKER An incorrectly played musical note that stands out in a tv presentation.

5 KW 5,000-watt bulb used for flooding light and fill lighting of large areas.

L

LAP DISSOLVE Cross fading of one scene or image over another. Momentarily both pictures are visible. One picture disappears as another picture appears.

LASHING FLATS To fasten flats together by their cords or lash lines.

LEAD (1) The most important role in a dramatic show. (2) The actor or actress who plays the lead role.

LEAD-IN Words spoken by announcer or narrator at the beginning of some shows to perform a scene-setting or recapitulation function.

LEAD-IN SPIRAL Blank, spiral groove at the beginning of a transcription record to guide reproducing needle into sound grooves.

LEAD SHEET (1) The cues or leads to guide the musical director. (2) Notes to guide cameraman in shots coming up.

LEADER—LEAD (1) Blank film attached to the beginning of reel to thread in projector so that it can run up to speed before first scene is projected. (2) Blank film at end of reel.

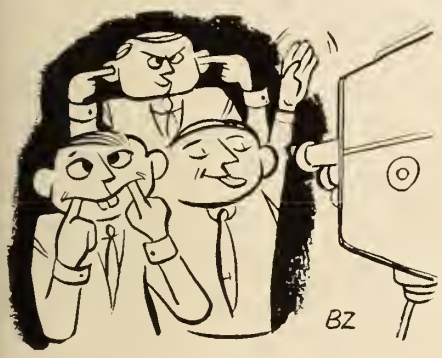


LEFT or STAGE LEFT Direction meaning to the talent's left as he faces the camera.

LEG A branch or link of tv stations telecasting show or in a network.

LEGS, RIGHT or LEFT Curtain verticals, either stretched or on travelers, or supporting part of the permanent curtain border.

LENS LOUSES People who wave when tv camera pans audience.



LENS TURRET Revolving device on tv camera carrying two or more lenses, any one of which can quickly be turned into position for shooting.

LENSES

35 mm (wide angle) Speed: f3.3. Total angle of view in horizontal: 51.5°. At 4 feet actual distance from object takes picture equal to being 3½ actual feet from object.

50 mm (two inch) Speed: f1.9. Total angle of view in horizontal field: 34°. At 4 feet actual distance from object takes picture equal to being 2½ actual feet from object. 50 mm gives you large depth of focus dollying in and out, little distortion, less difficulty to follow focus.

90 mm (3½ inch) Speed: f3.5. Total angle of view in horizontal field: 19°. At 4 actual feet from object gives picture equal to being 1⅛ actual feet from object.

135 mm (5½ inch) Speed: f3.8. Total angle of view in horizontal field: 13°. At 4 actual feet from object gives picture equal to being 11 actual inches from object.

8½-inch (215 mm) Speed: f3.9. Total angle of view in horizontal field: 8°.

13-inch (telephoto) Speed: f3.5. Total angle of view in horizontal field: 5°. At 100 actual feet from object gives closeup.

15-inch (telephoto) Speed: f5.0. Total angle of view in horizontal field: 4.5°.

17-inch (telephoto) Speed: f5.0. Total angle of view in horizontal field: 4°.

25-inch (telephoto) Speed: f5.0. Total angle of view in horizontal field: 2.75°.

Zoomar Lens Focal lengths: 5 to 22 inches. Speed: f5.6 to f22. For use in quick and continuous variation of focal length from extreme long to very close shots and vice versa. Gives effect of camera or changing lens. Used outdoors, and to great advantage on such shows as *Kukla, Fran & Ollie.*

Balowstar Lens Focal length: 7 inches. Speed: f1.3. Total angle of view in horizontal field: 10.5°. Extremely fast lens used where lighting is unfavorable or of mixed colors. Sometimes at boxing and wrestling matches.

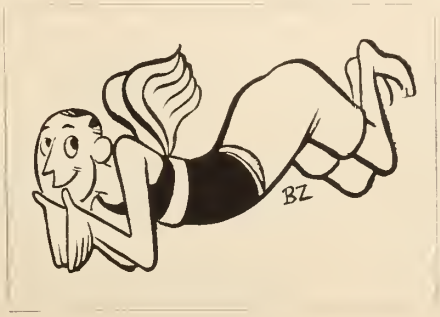
Reflectar Lens Focal length: 40 inches. (Actual length: 16 inches.) Speed (variable): f8 to f22. Total angle of view in horizontal field: 1.9°. Extra long telephoto focal length built into short, compact mounting to avoid interfering with other lenses on turret.

Electra-Zoom One of the latest types of automatic focus Zoomar lenses that is particularly adapted to studio use. Notice: Vertical angle of view will be only three-quarters of the horizontal angles given above because the aspect ratio of the television camera is three by four. For example: an 8½-inch lens which has a horizontal field angle of eight degrees will have a vertical angle of only six degrees. An easy way to remember lens sizes and comparisons is by the fact that the larger the lens is in size or number, the closer and tighter the shot. The speed of a lens is not at all consistent with its focal length.

LETTER OF ADHERENCE Agreement between *some* advertising agencies defining and/or limiting, accepting conformity with the TVA Code, which is an agreement between some tv stations and AFTRA and SAG.

LEVEL—VOICE LEVEL Test of mike position in picking up talents' voice for best qualities in relation to camera placement, picture. Also refers to eye level or level of vision.

LEVITATION Flying a prop or actor.



Dictionary/Handbook will be reprinted in book form

After the complete Tv Dictionary Handbook has appeared in installments in regular issues of SPONSOR *it will be reprinted in book form. The book is designed for your convenience as a reference, will be available free to subscribers. Extra copies, $2 each. You may reserve your copy now by writing to Sponsor Services Inc., 40 East 49 St., New York 17.*

LIBRARY SHOT (1) Film shots used in a show but not recorded specially for it. (2) Shot taken from a library or store of shots kept in the hope that they may at some time be useful. A stock shot. (See also Stock Shot.)

LICK An ad-lib musical phrase usually not in the score.

LIGHTING Illumination of a scene in front of the camera. The scene is thought of as dark so that its appearance is created by the color, disposition and intensity of the light which falls upon it. Photographic lighting is designated by the direction from which it comes. Important Note: Light can be (1) reflected, (2) refracted (bent), (3) transmitted, (4) absorbed.

LIGHTS

Cross Lighting Lighting intermediate in its direction and the effect between front and back lighting.

Fill, Flat or Balancing Light Used to provide general over-all light and in particular to control contrast by softening shadows which are too harsh or bringing up illumination on background objects so that principal features do not stand out so much.

Front Lighting Lighting of the set from behind or beside the camera from in front of the set. The more front lighting, the flatter will be the lighting (the lower will be the contrast).

Highlighting Additional illumination applied to a small area. Extreme highlighting may result in a hot spot.

Modeling Light Used to bring out some special feature of the subject which is not properly accented by remainder of lighting. It need not be a very strong light, but is usually fairly sharply focused to ensure that only area desired is illuminated. Similar to hot light as opposed to flat lighting.

Key Light Used to point up the highlights of the subject, talent or main feature of shot. Usually placed higher than camera to give better differentiation between upper and nose shadows. Lens may be determined by the requirements of the key light because it is key light which illuminates the focus of interest for scene or set.

(*Dictionary continues page* 133)

JUANITA HALL
as "Ruby Valentine"





ETHEL WATERS
as
"Cousin Honey"



HILDA SIMMS
as "Anna Louis"



CAB CALLOWAY-
"It's a Mystery Man"

NOW...FOR THE FIRST TIME IN ADVERTISING HISTORY...

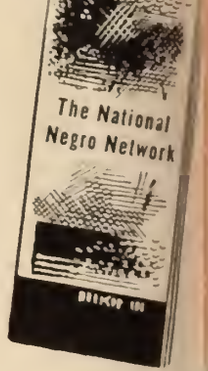
A single coordinated program can take you to the heart of the 16 billion dollar American Negro Market. This new selling concept offers an advertiser a rich sales frontier virtually uncultivated by national advertising.

The *new* Negro market is filled with pent-up desires for freedom of expression and opportunity to react to the basic selling invitation of advertisers who direct the campaigns in media most acceptable to the market. Negro network radio, in its pioneering effort, offers the first daily means of communication and selling this specialized market.

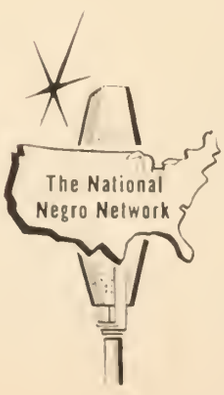
National Negro Network's first program proves successful for Pet Milk and Philip Morris. Special Pulse Ratings indicate responsive audience and high acceptance in 42 markets with a potential Negro audience of 13 million. Some Pulse ratings are:

WERD Atlanta, Ga.....**9.8**		**WOBS** Jacksonville, Fla....**10.3**	
WSID Baltimore, Md.....**9.0**		**KWBC** Ft. Worth-Dallas.....**7.3**	
WGES Chicago, Ill.....**7.3**		**WOV** New York City.....**3.9**	

When you want a fresh viewpoint on sales potential—especially from a sound dollar and cents angle—we at NNN are particularly qualified to utilize our years of experience for your benefit. Let us give you a new concept of selling specialized markets profitably.



Send for our new booklet—**The National Negro Network**—Gateway to a New Sales Frontier.



THE NATIONAL NEGRO NETWORK, INC.

203 NORTH WABASH AVENUE, CHICAGO 1, ILLINOIS • PHONE: DEARBORN 2-6411
7 EAST 47th STREET, NEW YORK 17, NEW YORK • PHONE: ELDORADO 5-7785

WERD Atlanta, Ga.
WAUG Augusta, Ga.
WSID Baltimore, Md.
WBCO Birmingham, Ala.
WBMS Boston, Mass.
WPAL Charleston, S. C.
WGIV Charlotte, N. C.
WMFS Chattanooga, Tenn.
WGES Chicago, Ill.
WCIN Cincinnati, Ohio
WJMO Cleveland, Ohio
WCOS Columbia, S. C.
WPNX Columbus, Ga.
WJLB Detroit, Mich.
KWBC Ft. Worth, Tex.
WESC Greenville, S. C.
KCOH Houston, Tex.
WRBC Jackson, Miss.
WOBS Jacksonville, Fla.
KPRS Kansas City, Mo.
KGHI Little Rock, Ark.
WLOU Louisville, Ky.
WDIA Memphis, Tenn.
WMBM Miami Beach, Fla.
WMOZ Mobile, Ala.
WRMA Montgomery, Ala
WSOK Nashville, Tenn.
WMRY New Orleans, La.
WOV New York, N. Y.
WRAP Norfolk, Va.
WHAT Philadelphia, Pa.
WHOD Pittsburgh, Pa.
WANT Richmond, Va.
KSTL St. Louis, Mo.
KWBR San Francisco - Oakland
KENT Shreveport, La
WEBK Tampa, Fla.
WOOK Washington, D. C.
KBYE Okla. City, Okla
WIVK Knoxville, Tenn.
WAAA Winston-Salem, N. C.
KWKW Los Angeles, Cal.
WJIV Savannah, Ga.



Taking a LEADING ROLE

Women in Broadcasting History

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UNIVERSITY LIBRARIES

What advertisers should know about NEGRO RADIO

Highlights of 1954 radio picture

This fall, some 400 U.S. radio stations will be beaming an average of 28% of their programing to Negro audiences. The 45-station National Negro Network now offers admen a transcription network outlet. About 100 large national and regional clients air schedules in Negro Radio; many now spend between 5% and 10% of their radio-tv ad budgets in Negro-slanted radio campaigns. Existing Negro-appeal radio shows have jumped their ratings from 8% to 15% in big markets on an all-home basis, have increased from 10% to 50% in Negro homes. Growth of tv is having only nominal effect on Negro Radio.

Project Editor: Charles R. Sinclair

1 **Negro Radio comes of age: It has the respect of its audience and advertisers.** page 48

2 **Analysis: Negro Radio has grown considerably. Here is the step-by-step picture.** page 50

3 **Loyal Negro listeners buy air-sold products as these 15 "success stories" show.** page 52

4 **The NNN: Negro Radio's network. What it is, how it grew, how much it costs.** page 54

5 **How to use Negro Radio successfully: a round-up of tips from many veterans.** page 56

6 **Cross-section of Negro Radio outlets: a special listing for timebuyers.** page 139

1 Negro Radio comes of age

"Blue-sky" selling of earliest days is gone. In its place: facts

The time: six years ago. The place: the conference room of a large New York ad agency. As the former chief timebuyer of the agency, now a broadcasting executive, recalls the story:

"One of our biggest food accounts was worried because sales had slipped and their over-all share of the market was down. All afternoon we discussed ways and means of reaching every possible segment of U.S. housewives. Finally, I suggested: 'Why don't we buy some Negro Radio as part of the campaign?' I can still remember the blank looks I got."

That was six years ago.

Today, the 45-station National Negro Network offers a network-level purchase to advertisers.

Today, there are over 400 radio outlets beaming part or all of their programs at Negro listeners.

Today around 100 big advertisers place substantial schedules at all hours of the clock on Negro-appeal radio stations (see list, page 52).

"We have just rearranged our radio advertising and have included the Negro market," a v.p. in charge of advertising of one of the large tobacco companies told SPONSOR.

"The Negro market is particularly responsive to our products," stated the advertising director of a leading drug product manufacturer. "While 'ordinary media' do reach Negroes, we believe the market deserves extra advertising effort. In general, areas in which the Negro population is a higher percentage of the total show favorable sales when Negro Radio is used. We now spend 6% of our total radio-tv budget in Negro Radio."

In the stories that follow in this section, SPONSOR's fourth annual spotlighting of Negro-appeal radio, admen will learn many of the details of Negro Radio's coming of age.

They will discover, for example, that there is more Negro Radio than ever before, that a network pattern has emerged and Negro-appeal programs are constantly increasing their audiences. They will find a charted cross-section of Negro Radio outlets (see page 139) which spells out in detail the power, programing structures and pricing of Negro Radio. And, they will be able to take an armchair tour of Negro Radio shows in order to get a closeup view of many of the popular, sale-productive personalities who have been developed in the medium.

There are other important signs, too, that point to the general maturing of an ad medium which only six or seven years ago was considered an "experiment."

As Richard Scheele, manager of WANT, Richmond (one of the seven Negro-appeal stations in the United Broadcasting group) stated:

"Our current outlook for national spot business is excellent. Offhand, I would say that it has more than doubled over last year and the prospects for next season look even brighter. This is due to the fact that the national advertisers are beginning to realize the potential of the Negro market and that Negro radio stations, such as WANT, are continually trying to do a better job of programing and community service among the Negro people."

"More advertisers are changing over to a different buying pattern." Mort Silverman, general manager of New Orleans' WMRY told SPONSOR. "After buying the power station in the market, more advertisers seem to be looking at Negro-market stations as the secondary buy."

Why has Negro Radio come so far

Program base of Negro Radio is constantly broadening, now includes prestige vehicles like live radio symphony concerts at North Carolina College, with Norfley Whitted as narrator, aired on Durham's WDNC



Backbone of Negro Radio program structure is still the top-rated disk jockey personalities, such as WBOK, New Orleans' "Okey Dokey." Below, he presents refrigerator to winner of Luzianne Coffee contest





Negro Radio has stature. California's Governor "Goody" Knight (far left) was guest of honor at special broadcast of KOWL, Los Angeles to mark opening of new Thrifty Drug store. D.J. Joe Adams is at right



Royal Tour of U.S. and Canada by Ethiopia's Emperor Haile Selassie was subject of special Negro-slanted broadcasts by WLIB, New York. His Highness was presented with taped shows by WLIB's Harry Novik

in such a short period of time?

As far as admen are concerned, the answer lies in Negro Radio's ability to measure up to today's radio time buying yardsticks of ratings vs. costs, loyal audiences, merchandising follow-through, contractual stability and firm rate structures.

"Negro Radio proves its case today with the kind of facts and figures that impress a client and no longer has to rely on a 'blue-sky' come-on," is how a Benton & Bowles buyer who places General Foods schedules put it.

As far as stations and representatives who have reviewed for SPONSOR their experiences with Negro Radio are concerned, the explanation of Negro Radio's success lies primarily in the ability of broadcasters to discover, develop and maintain programing that attracts Negro listeners.

"Negro Radio has not been a 'forced' success," Joe Wootton, a station rep and advertising consultant who is himself a Negro, told SPONSOR. "There is no such thing as 'segregated ears.' Negroes at every level in the Negro community in which they live will dial Negro-appeal stations simply because they like what they hear. This loyalty, coupled with the Negro's constant desire to improve the standard of living of himself and his children, is of great importance to any major advertiser."

Developing Negro Radio to the point at which it is today has not been easy,

(*Please turn to page* 149)

Roots of Negro Radio are deep in the Negro community. KCOH, Houston pitched in with radio fund marathon to aid Eliza Johnson Home for Aged Negroes. Show raised needed money, won respect



Biggest broadcasters recognize potential of Negro Radio; many, like ABC Radio owned-and-operated station WXYZ, Detroit, are in the act. Monday-through-Saturday nighttime d.j. show features Jack Surrell



2 Negro Radi

400 U.S. radio outlets no

special SPONSOR study h

New advertisers are constantly being added to Negro Radio. In March of this year, one of the largest food-product manufacturers started his first campaign in the medium. Early this month, the firm's advertising director told SPONSOR:

"When planning a saturation radio campaign for areas today which contain a large Negro population, we feel this extra buying power cannot be overlooked and can be reached most effectively through high-rated Negro programs. We know that Negro loyalty to brands advertised in their own media is very high."

But, although Negro Radio has gained in acceptance among large advertisers, many admen still have only a hazy notion as to its true size, shape, and other advertising dimensions.

SPONSOR editors thus feel that much of the following data will answer many questions of Negro Radio advertisers, whether they are national-level giants or small local clients.

As part of its third annual study of



MORE STATIONS Number of Negro-appeal outlets has grown 1,000% since 1949. New all-Negro-programed station is WCBR, Memphis. Above, manager signs new rep contract



MORE SPONSORS Long list of national advertisers now buy Negro Radio. WHOD, Pittsburgh's Mary Dee stands before store display of competitive products on station



MORE MERCHANDISING About three out of four Negro-slanted stations currently offer merchandising aids, like those of WMRY, New Orleans



MORE PROMOTION Razzle-dazzle stunts by Negro Rad o... often geared to special events, suc as ... Montgomery float at Negro fo ba...

tep-by-step analysis

verage of 28% of their programing at Negro listeners, a

in audience size of up to 50% are now common

Negro-appeal radio, SPONSOR surveyed some 400 stations who now air Negro-appeal radio shows. The stations were quizzed on a wide variety of market, programing and research topics. More than 125 stations—a cross-section return of nearly 38%—replied in detail. Many furnished special market data, surveys, rating charts and other material.

In its broadest outlines, this is how Negro Radio shapes up as the fall 1954 season gets underway:

1. *It's bigger than ever.* Over 400 U.S. radio stations air Negro programs.
2. *It's more powerful.* Some 5% of the outlets have increased their signal strength.
3. *Its audiences are larger.* Ratings show a steady upward growth, despite competition.
4. *It's a national medium.* More national advertisers than ever are in the act.
5. *It's more entrenched.* The program base is broader, attracting new Negro listeners.

That's the general picture. Now for a closer look, in a step-by-step analysis.

More stations: Since 1949—the year in which the biggest initial growth of Negro Radio took place—the number of U.S. radio outlets beaming all or part of their programs specifically to Negroes has grown tremendously. The level today is about 1,000% more than the 1949 figure.

It's still growing, too, although the rate is leveling off. By the conservative estimate of station representatives and timebuyers contacted while this report was being prepared, the figure today stands at over 400 stations. The growth figure may easily hit 10% for the year 1954 alone.

The Negro-appeal outlets in the U.S. represent a little more than 15% of the total U.S. standard radio stations. But they are by no means spread thinly, since Negroes tend to concentrate in the South and in the large industrial cities of the North. Every major Negro market in the country is covered by at least one—and often by two or three—Negro-appeal stations.

About one station out of every 100 in the U.S. total is entirely Negro-programed. Latest addition: WCBR, Memphis, which joins WDIA in that market as a second station beamed entirely to the 38%-of-population that are Negroes.

More power, more coverage: According to SPONSOR's cross-section of Negro Radio, about one out of every 20 Negro-appeal stations in the country has either increased its power or improved its broadcasting facilities since last season.

Many changes are the direct result of petitions from Negro-appeal stations to the FCC, in which the stations argue for a power increase on the basis of providing a "special service" to the Negro segment of the audience.

Net result: Advertisers can often reach more Negro listeners with the same rating on the same station as last

(*Please turn to page* 158)





E PROGRAMS New show types are emerging at local level in Negro Radio. WLIB, New York has "Mr. & Mrs." program starring Buddy Bowser, Sara Lou Harris

MORE LISTENERS Existing shows in Negro Radio are steadily growing in audience size, according to Pulse studies. Above, studio visitors at WMBM, Miami Beach show

3 Negro Radio results

Higher-than-average spending by Negroes for "class" products can be turned to client's advantage through well-planned Negro Radio

Can the tremendous listener loyalty of Negro Radio's audiences be translated into sales results?

The answer, by all indications, is "yes."

From the mass of material submitted by more than 125 stations replying to SPONSOR's fourth annual survey of Negro-appeal radio, editors chose these 15 "sales case histories" presented below. They cover a wide range of products and services, from pet food and Pet Milk to retail clothing and real estate.

Admen anxious to check the effect of Negro Radio on product purchasing will do well to study these success stories. They show that Negro listeners will readily buy ordinary household products when they've been recommended by a favorite disk jockey, homemaker, newscaster or other Negro air personality.

But they also serve as proof that Negro listeners cannot be pigeonholed as "lower income" consumers. As an executive of a Nashville Negro-appeal station pointed out while discussing sales results produced by his station:

"The Negro today spends more money on the so-called 'class' items on the American market than the average white citizen. He is constantly seeking to find ways to better his station in life. He has a greater tendency toward extravagance in the things he buys because it gives him the opportunity to elevate himself into a position of importance."

Thus admen will find that the items reported on in the case histories below bear price tags that go all the way from a few pennies for a can of evaporated milk to many thousands of dollars for a new car or an attractive house.

Negro Radio sells them all.

Gas ranges (WHAT, Philadelphia): Family Furniture Co., a large Caloric Gas Range dealer in the Quaker City, recently had its accountants analyze advertising expenditures.

More than 100 products of leading national and regional air advertisers are sold via NEGRO RADIO

ACT-ON & PEP-T-KON
AMERICAN BAKING
APEX PRODUCTS
AUNT JEMIMA PANCAKE FLOUR
BALLANTINE BEER & ALE
BAYER ASPIRIN
BC HEADACHE REMEDY
B. F. GOODRICH TIRES
BLACK DRAUGHT
BLATZ BEER
BLUE JAY PRODUCTS
BLUE PLATE FOOD
BORDEN'S SILVER COW MILK
BREAST O' CHICKEN TUNA
BROMO-QUININE
BUDWEISER BEER
BUICK
BUITONI FOODS
BULL DOG MALT LIQUORS
CALORIC STOVES
CALUMET BAKING POWDER
CAMEL CIGARETTES
CARNATION EVAPORATED MILK
CARDUI
CHEER
CHOOZ
CHRYSLER
CLOVERLEAF DRY MILK
COCA-COLA
COLGATE DENTAL CREAM
CONTINENTAL BAKING
CREOMULSION
CRISCO
DENTYNE CHEWING GUM
DIXIE PEACH
DOAN'S PILLS
DR PEPPER
EX-LAX
FALSTAFF BEER
FEEN-A-MINT
FLETCHER'S CASTORIA
FOLGER'S COFFEE
FORD
FOUR-WAY COLD TABLETS
GLEEM TOOTHPASTE
GLOVER'S HAIR PRODUCTS
GOLD MEDAL FLOUR
GOODYEAR TIRES
GULF OIL
HUNT FOODS
INT'L HARVESTER APPLIANCES
ITALIAN-SWISS COLONY WINES
JAX BEER
JERIS HAIR TONIC
JEWEL SHORTENING
KELLOGG'S CORN FLAKES
KROGER STORES
LARIEUSE HAIR COLORING
LA ROSA MACARONI
LIPTON TEA
LYDIA PINKHAM
MAGIC CHEF RANGES
MAINE SARDINE INDUSTRY
MAXWELL HOUSE COFFEE
McCORMICK'S TEA & SPICES
NIAGARA STARCH
NuMAID MARGARINE
OCTAGON DETERGENT
PAL BLADES
PAN AM GAS
PAPER-MATE PENS
PEPSI-COLA
PET EVAPORATED MILK
PHILIP MORRIS CIGARETTES
POWERHOUSE CANDY
PREAM
REAL-KILL
RICELAND RICE
RICHARDS WINE
ROMAN CLEANSER BLEACH
ROYAL CROWN HAIR DRESSING
SAL HEPATICA
SAYMAN SOAP
SEVEN-UP
666 COLD REMEDY
SSS TONIC
SCHAEFER BEER
SNYDER'S POTATO CHIPS
SOUTHERN BELL TELEPHONE
SPEED QUEEN RANGES
STANBACK
STAR KIST TUNA
STRONGHEART DOG FOOD
SULFUR-8 HAIR CONDITIONER
SUPER SUDS
SUNBEAM BREAD
SUN OIL CORP.
TAYSTEE BREAD
TETLEY TEA
TIDE
TUBE ROSE SNUFF
UNCLE BEN'S CONVERTED RICE
U. S. ROYAL TIRE
U. S. TOBACCO PRODUCTS
VASELINE HAIR TONIC
WALKER'S AUSTEX CHILI
WARD BAKING CO.
WHITE CROSS INSURANCE
WILDROOT CREAM OIL
WILSON FRESH MEATS
WILSON BAKE RITE SHORTENING
WONDER BREAD
WRIGLEY'S GUM



"Blue-chip" air clients: Negro Radio today abounds in air schedules placed nationally by big clients, or on co-op basis through retailers or dealer groups. Montage above includes such national spot or co-op buyers as: Coca-Cola, on KTXN, Austin; Ford cars, on the "Kae Williams Show" heard on Philadelphia's WHAT; Sunbeam Bread, a regular sponsor on WSOK, Nashville's "Louise Fletcher" series; Carnation Milk, air-sold to Chattanooga Negroes by WMFS; Caloric Stoves, co-op advertiser on WBOK, New Orleans

When the returns were in, Family Furniture's Arnold Horn contacted the pioneering Negro-appeal station to report:

"Our contract with WHAT was for a total expenditure of $609 covering a period of seven weeks to advertise Caloric Gas Ranges. We based the average sale at $225 per range. Through the exclusive use of WHAT, we sold 122 gas ranges, which resolved itself into the following breakdown:

"For every $1.00 spent, the yield was $45.07 in sales. For the $609 which was the total expenditure on WHAT, there was a total sales volume of $27,450 or an advertising cost of 2.2% of sales.

"You can readily understand why our sales department is completely 'sold' on WHAT. Never, in our many long years in the appliance business have we encountered such a terrific sales result as that which we enjoyed through the use of WHAT."

Real estate (KOWL, L.A. area): Star performer in the program lineup of this 10 kw. Los Angeles-area station is D.J. Joe Adams, now celebrating his sixth year with the station.

Recently Holly Manor Estates, a new housing tract in Compton, bought a series of minute announcements on the *Joe Adams Show*, Thursdays, Fridays and Saturdays. Object: to sell 33 new homes in their tract. The homes were priced at $11,500 and a down payment of $1,500 was required. No other advertising was used.

Reported the station:

"The results were spectacular. Every home was sold within three weeks, representing a gross sale of $379,500 at a total advertising cost of less than $400 for radio time. Tract owners

(*Please turn to page* 153)



Juanita Hall, star of NNN's "Ruby Valentine" daytime soap opera, meets trio of small-fry fans in grocery store. Show, aired since January on transcribed multi-market basis, is sponsored by Pet Milk and Philip Morris. Daytime serials have always had high ratings in Negro homes

4 NNN: Negro Radio's network

National Negro Network was built around transcribed "Ruby Valentine" show, now has 45 outlets. Web plans new shows, more research

To most people, the morning of 25 January 1954 was just another mid-winter morning.

But to a small group of executives in New York, Chicago and St. Louis, and to hundreds of thousands of Negro radio listeners, it was much more than just a date on the calendar.

It was the day on which *Ruby Valentine*, a transcribed across-the-board soap opera, first took to the air on 10 Negro-appeal stations in the U. S. to become the first program of the National Negro Network. The alternate-day sponsors: two advertising "blue chip" accounts, Pet Milk and Philip Morris.

It was also the date on which Negro-appeal radio passed its last big frontier and began to offer advertisers a network-level service as well as spot radio purchasing throughout the largest Negro markets in this country.

Many an adman and a number of Negro leaders pondered the questions: Why a soap opera? Why not something with more prestige to launch network-level service to Negroes?

The answers are significant, and help to explain how and why the National Negro Network came into being in the first place.

There were three good reasons for a soap opera instead of, say, a concert by Marion Anderson or an adaptation of *Othello*. They were:

1. The backers of *Ruby Valentine* were going by the form charts in picking their network entry; ratings have shown for several seasons that ordinary daytime serials rate very highly in Negro homes—even against many Negro d.j. programs and homemakers.

2. *Ruby Valentine* was concocted out of ingredients that its planners knew had acceptance with Negro listeners—blues and popular music, personalities with which the ordinary Negro listener could identify herself more readily than in an ordinary "white"

(*Please turn to page* 150)

NNN President Leonard Evans (second from left) meets with advertising and sales reps of Pet Milk and Philip Morris, web clients, for recent "Ruby Valentine" promotion in Detroit



NEGRO RADIO OK GROUP

REACHING 1,250,000 NEGROES

The Gold Coast of the Gulf Coast from Corpus Christi, Texas to Panama City, Florida . . . the greatest industrial expansion and increased wages of any area in the entire U.S. The OK Group covers a population of over 4,000,000 people and over 1,250,000 Negroes.

FIRST IN NEW ORLEANS (WBOK) . . . the first NEGRO HOOPER taken in New Orleans offers proof positive that WBOK dominates the Negro audience of 248,000 . . . with a share of audience of 44% and at many periods of the day more than all other ten stations added together . . . and better than two to one over its all Negro competitor.

FIRST IN BATON ROUGE (WXOK) . . . the highest rating in the important morning segment . . . first overall in Hooper between 7:00 A.M. and 6:00 P.M. With close to 40% of the population in the area being Negro, WXOK is the best buy.

FIRST IN LAKE CHARLES (KAOK) . . . latest ratings show KAOK first (morning, afternoon and night) in this rich market with the highest per family income in the state. During its Negro programming KAOK reaches the largest audience of any station.

TOPS IN HOUSTON (KYOK) . . . for Negro radio, reaching more than 246,000 Negroes in Harris County alone. KYOK's nationally famous Negro DJs have made its Negro programming a near sell out to local, regional and national advertisers.

A Radio Bargain

A low cost buy.
BUY ONE SPOT ON ALL FOUR STATIONS FOR $17.51. A low cost buy . . . one contract . . . one affidavit . . . one bill.

$17.51

Nobody . . . but nobody can reach more people or sell more goods at a lower cost per thousand on the Gold Coast of the Gulf Coast than the OK Stations. Make the four station buy and save money (15% discount) . .

the OK Group

Represented by Forjoe and Company for the Louisiana Stations; John E. Pearson Company for Houston.

Stanley W. Ray, Jr., Vice Pres. & Gen. Mgr., 505 Baronne, New Orleans, 12, La.



5 Tips on selling via Negro radio

What type of show to buy? What copy slant? Best time slots? Herein are answers

SEVEN WAYS YOU CAN IMPROVE YOUR NEGRO AIR CAMPAIGNS

1. *Never use Negro-appeal radio to sell a second-rate product, or one which is stereotyped as a "colored" product. Negroes today earn good wages, prefer to buy premium-priced and top-quality merchandise*

2. *Don't try to use high-pressure selling methods in Negro Radio. The Negro listener resents it, will show his dislike at the cash register. Approach should be simple, factual, built on logical "reason why"*

3. *Experiences of leading Negro-appeal stations and top advertisers show that, with few exceptions, commercials aimed at Negro dialers produce the best results when they are done live by Negro artists*

4. *Attempts by advertisers to produce a synthetic "Negro speech" in agency copy usually don't work out. Stations recommend that the talent be furnished fact sheets, be allowed to work "in own style"*

5. *Don't expect short-term miracles from Negro radio. Campaigns must be consistent, just as they are in "regular" radio to get results. Veteran advertisers prefer 26- and 52-week Negro air campaigns*

6. *Jive programs, and music shows composed of race records are not the only way to sell the Negro air audience. True, they attract a big audience. But gospel programs, homemakers reach more Negro women*

7. *Although quality of available radio research in Negro market is improving, there are still many gaps. A good picture of local Negro radio can often be obtained quickly from sponsor's own distributors*

The WDAS, Philadelphia disk jockey didn't like the look of the copy. But he read it anyway.

Within minutes, the Negro-appeal station's phones were ringing. Negro callers were furious.

Station manager Bob Klein started checking in a hurry and soon discovered what had gone wrong. A large super market, anxious to stimulate weekend sales in its meat department, had sent over some last-minute copy which went something like this:

"Say, folks . . . want some good ol' Southern eating? Well, just get a load of some of these weekend meat specials just *waitin'* for you to come in and buy 'em."

The copy went on to explain what the "specials" were. Pig knuckles. Ham hocks. Chitlins. Plate beef. Kidneys. And other meat cuts in the lowest price brackets.

A typical comment from a Philadelphia Negro listener who lived in the swank Lincoln Drive area of Germantown summed up the trouble. "I wouldn't feed that kind of stuff to my poodle," she told the station.

Needless to say, the advertiser's next set of commercials on the *Randy Dixon Show* went back to plugging the prime steaks and better-grade poultry which had been featured successfully before.

"Negro listeners will blow their tops at the 'condescending' commercial," WDAS' Bob Klein explained. "In this case, the 'good ol' Southern eating' was exactly the kind of things Negroes don't look back to with any fond remembrance."

Things like this don't happen too often in Negro Radio today. Advertisers and their commercials are carefully screened. Many stations have firm policies about advertising acceptability.

"A recent survey of Negro consumer habits indicated an overwhelming preference for nationally known, brand-name products," Manager Harry Novik of WLIB, New York, told SPONSOR.

"Given a choice, a Negro consumer will always buy quality merchandise if he or she can possibly afford it and will not be satisfied with a little-known or substitute product. We test out new products and get a reaction to advertising claims from a panel of Negro editors and community leaders before we accept them on the station. In fact, it's safe to say that Negro Radio is generally more cautious in accepting advertisers than are print media slanted to Negroes."

This system of "advertising quality control" is now growing in Negro-appeal radio. The National Negro Network, for instance, has turned down offers of business which it feels won't measure up to a quality standard. Individual stations—like WERD, Atlanta; WBCO, Birmingham; WDIA, Memphis; KSAN, San Francisco; WRMA, Montgomery; WMFS, Chattanooga; KWBR, Oakland, and many others—hold a very strict check on the type of advertising they find ac-

(*Please turn to page* 146)

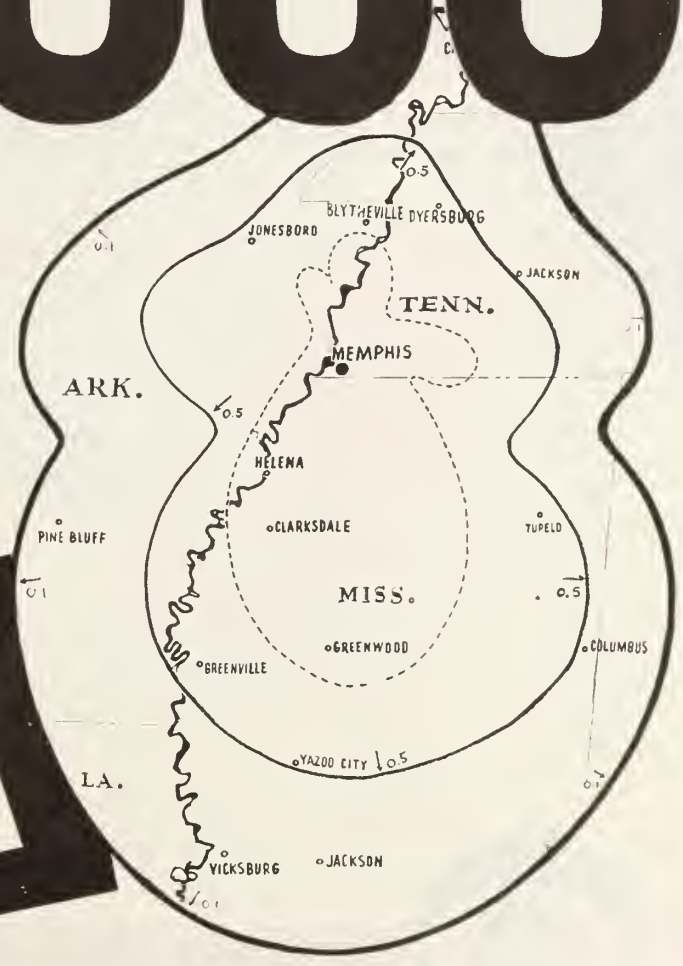
Negro Radio section, talent story, station listings continue p. 137

now FOR THE *first time* IN AMERICA

50,000

WATTS
BROADCASTING EXCLUSIVELY
TO NEGROES . . . . A BIG
"GOLDEN MARKET" OF—

1/10th AMERICA'S NEGRO POPULATION



WDIA
MEMPHIS, TENN.

TOP HOOPER AND PULSE RATED
STATION IN THE MEMPHIS MARKET!

Represented by
JOHN E. PEARSON CO.,
DORA-CLAYTON AGENCY, SOUTHEAST



To sell the Cincinnati area, WKRC is a must!
Morning, noon and night more people listen to WKRC-Radio than to any other radio station in the Queen City!

Radio Cincinnati, Owners and Operators of:
WKRC-Radio, Cincinnati, Ohio • WKRC-TV, Cincinnati, Ohio
WTVN-Television, Columbus, Ohio • WTVN-Radio, Columbus, Ohio

CBS **WKRC RADIO AND TELEVISI**

CBS RADIO AND TELEVISION NE

WKRC-TV programming

fit for a king



CBS programming dominates
the Cincinnati area day and night
over WKRC-TV.

Radio Cincinnati, Owners and Operators of

WKRC-Radio, Cincinnati, Ohio
WKRC-TV, Cincinnati, Ohio
WTVN-Television, Columbus, Ohio
WTVN-Radio, Columbus, Ohio

ncinnati, Ohio, Channel 12

Ken Church, *National Sales Manager*

EENTED BY THE KATZ AGENCY

(Continued from page 19)

and interesting weeks of my life in Hollywood and environs on my own personal Operation TV FILM. Starting with breakfast dates each morning, and winding up with a quiet night cap the following morning (with lunches, office sessions, studio and on-the-lot investigations and cocktail meetings in between) I endeavored, in that 21-day stretch, to see every producer, director, writer, syndicator of tv films on the Coast. And I just about did. Among those who were kind enough to lend me of their knowledge and experience were Hal Roach Jr., Hal Roach Sr., Guy Thayer, Roland Reed, Billy Broidy, Carol Case, Basil Grillo, Dick Dorso and Barney Girard (all of Bing Crosby Enterprises), Louis Weiss, Louis Snader, Ben Frye, Desi Arnaz, Lucille Ball and literally scores of others. Prior to that Coast visit, I had spent equally long and enchanting hours with tv film men of every description in and around New York. I came away with one very strong impression:

That here was a new, dynamic industry in which virtually all the practitioners were groping to establish successful operating patterns. The producers of the highest-rated shows were losing money on the shows; the sponsors of those same shows were protesting that the costs were way out of line; etc., ad infinitum. From what I've observed film practitioners are still, for practical purposes, groping for successful operating patterns.

Not too long ago a gentleman named Harold See who manages KRON, San Francisco, confirmed this observation by proposing at a BMI Program Clinic that tv film syndicators attempt to join forces with the aim of standardizing practices and procedures. Other such efforts have been made by various groups in the past several years. Yet in no area of tv film activity does there seem to me to be a greater need for an exchange of information about actual experiences than on the sponsor-advertiser level. In the earlier days of tv film a number of advertisers took on either whole or part proprietorship of some film series. Lever Bros., for example, with *Big Town;* R. J. Reynolds with *Man Against Crime;* Sterling Drug with *Mark Sabre;* P&G with *Fireside Theatre.* All of these advertisers, and others, have utilized their series in several ways, presumably best suited to achieving their own individual objectives. The first two mentioned have been selling their film to stations and other advertisers on second and third runs in a fairly orthodox manner. Sterling, on the other hand, has set up a spot time for film exchange arrangement with stations, whereby Sterling gives a station *Mark Sabre,* in return for an amount of spot time equal to what the film would normally cost the station.

This subsequent (rerun) use of film originally produced and owned by an advertiser is merely one facet of activity on which an interchange of ideas and experiences might prove mutually beneficial. There are literally scores of others. I'd like to hear from anyone who may have any constructive thoughts on which presently existing group, or what sort of group might be created to serve as a study board and clearing house of tv film activity. Such a group, doing a conscientious job, could prove of immeasurable value to advertisers, agencies and others interested in the great tv film field. ★ ★ ★

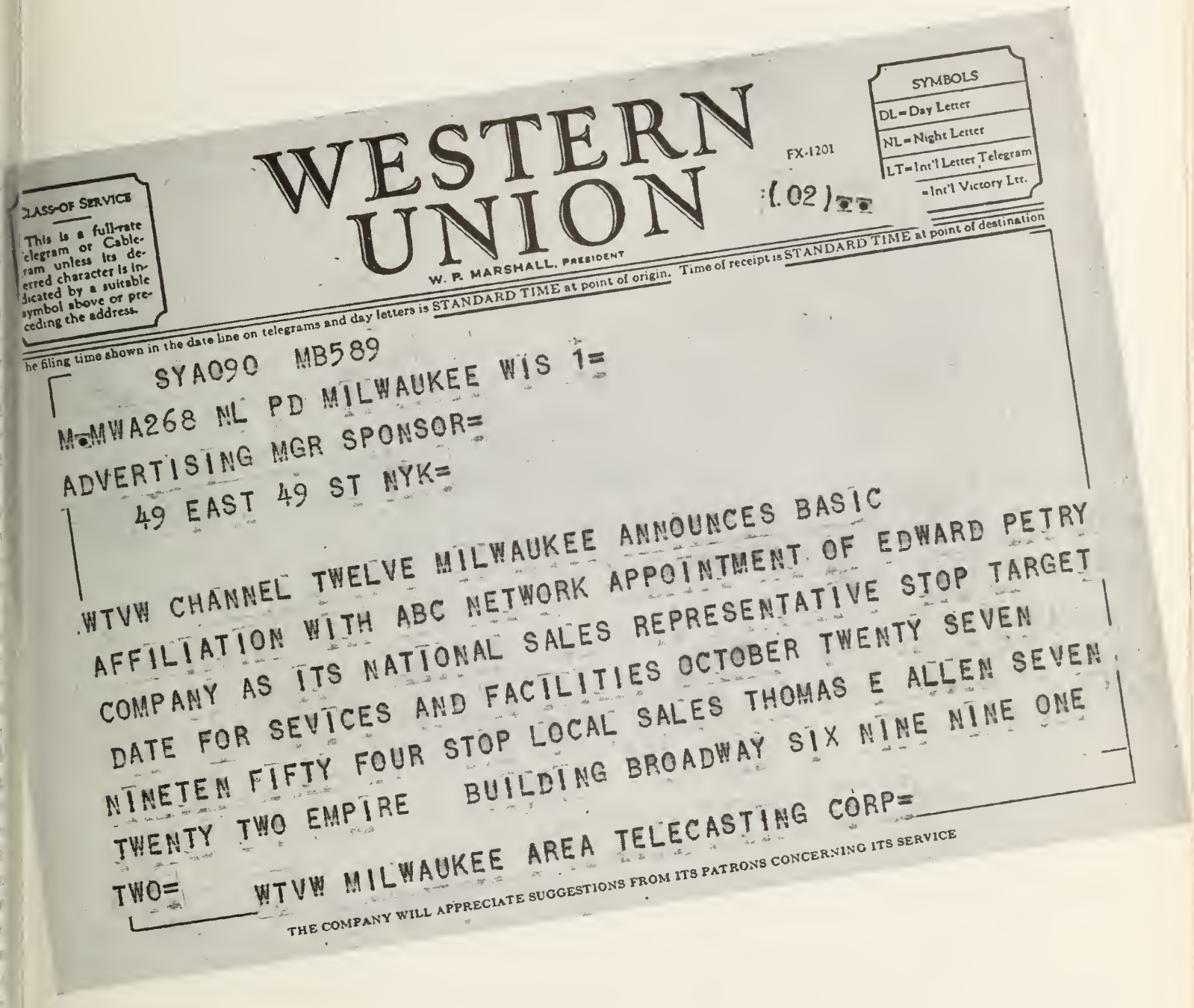


Irwin A. Vladimir
(President)
Irwin Vladimir & Co., Inc.

LIKE MOST "Newsworthy" ADVERTISING EXECUTIVES MR. VLADIMIR'S LATEST BUSINESS PORTRAIT IS BY...

Jean Raeburn

Photographers to the Business Executive
565 Fifth Avenue, New York 17 PL 3-1882



WESTERN UNION

W. P. MARSHALL, PRESIDENT

FX-1201

(.02)

CLASS OF SERVICE

This is a full-rate telegram or Cable-gram unless its de-ferred character is in-dicated by a suitable symbol above or pre-ceding the address.

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = Int'l Letter Telegram

= Int'l Victory Ltr.

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

SYA090 MB589

M MWA268 NL PD MILWAUKEE WIS 1=

ADVERTISING MGR SPONSOR=

49 EAST 49 ST NYK=

WTVW CHANNEL TWELVE MILWAUKEE ANNOUNCES BASIC AFFILIATION WITH ABC NETWORK APPOINTMENT OF EDWARD PETRY COMPANY AS ITS NATIONAL SALES REPRESENTATIVE STOP TARGET DATE FOR SEVICES AND FACILITIES OCTOBER TWENTY SEVEN NINETEN FIFTY FOUR STOP LOCAL SALES THOMAS E ALLEN SEVEN TWENTY TWO EMPIRE BUILDING BROADWAY SIX NINE NINE ONE TWO=

WTVW MILWAUKEE AREA TELECASTING CORP=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

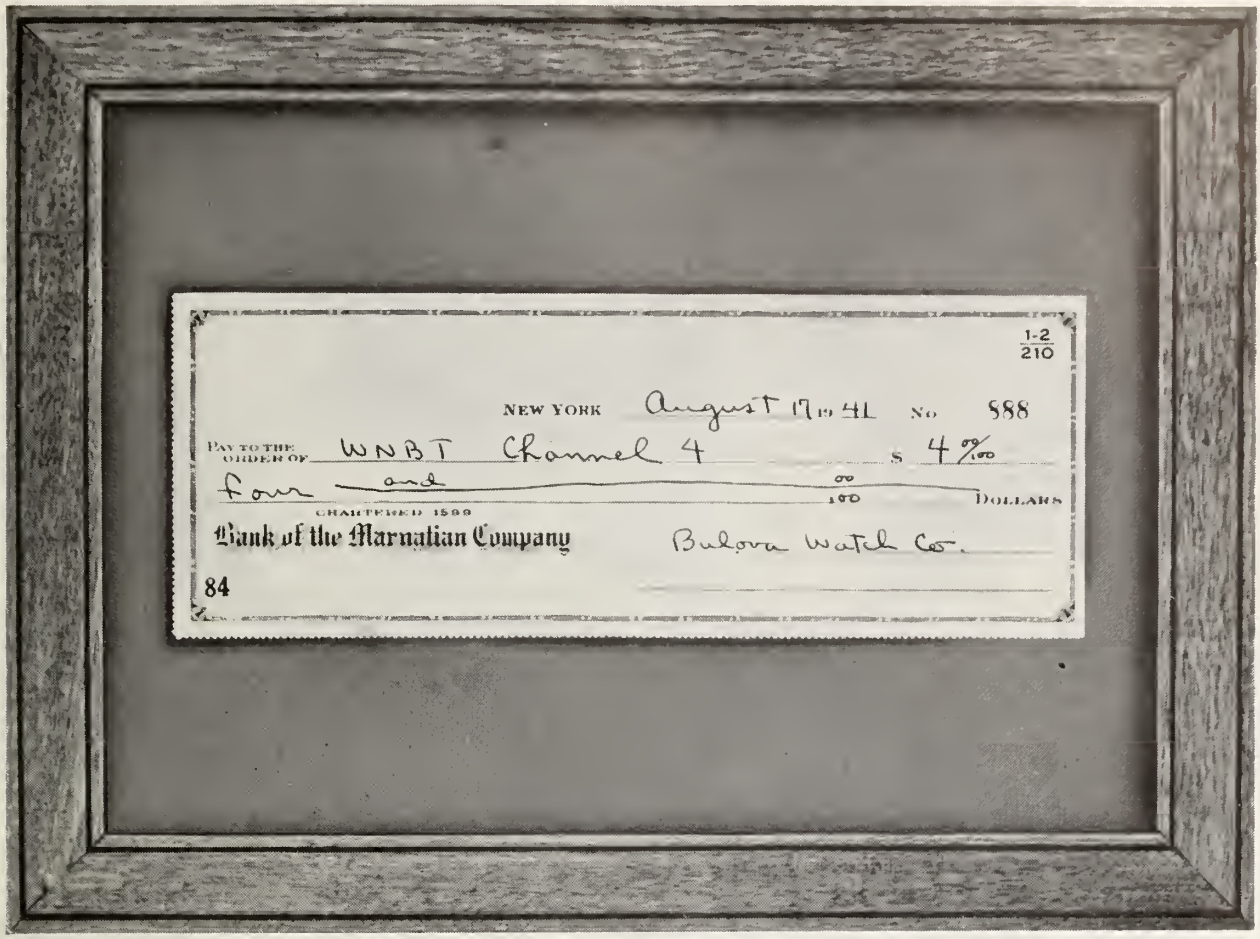
NEW AND UPCOMING TV STATIONS

*1. New stations on air**

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	REP
ASHEVILLE, N. C.	WLOS-TV	13	18 Sept.	170	2,850	ABC, Du M	2	204 vhf	Skyway Broadcasting Co. Charles H. Britt, pres. Charles B. Britt, exec. v.p. Bradley H. Roberts, coml. mgr. Fred Brown Jr., pgm. mgr. Chas. B. Britt, exec. v.p.	Venard Rint & McC (nat SE—
BANGOR, ME.	WTWO	2	12 Sept.	14	641		2	78 vhf	Murray Carpenter & Assoc. Murray Carpenter, pres & gen. mgr. Rudy Marcoux, bus. mgr. Robert Walton, lcl. sls. mgr. William Clark, operations mgr. Clifton Reynolds, prod. mgr.	Venard Rint & McC
CHARLESTON, S. C.	WUSN-TV	2	25 Sept.	100	790	Du M, NBC	2	115 vhf	Southern Broadcasting Co. J. Drayton Hastie, pres. & gen. mgr. Theodore D. Maybank, v.p. Douglas Brasham, dir. operations & asst. mgr Philip D. Porterfield, sls. mgr. Edward Brant, lcl. sls. mgr. Robert W. Cawley, pgm. mgr. Walter Nelson, chief eng.	H-R
FORT WAYNE, IND.	See Waterloo, Ind.									
HARRISBURG, PA.	WCMB-TV	27	15 Sept.	184	930		1	NFA	Rossmoyne Corp. Edgar T. Shepard Jr., pres. Edgar K. Smith, v.p. & gen. mgr. Rudolf O. Marcoux, sls. mgr. J. Howard Blair, chief eng.	Donal Cam
HARTFORD, CONN.	WGTH-TV	18	22 Sept.	163	640		1	NFA	General-Times Television Corp. Thomas F. O'Neil, pres. & gen. mgr. Fred W. Wagenvoord, v.p. & gen. mgr. John M. Kinsella, sls. mgr. John O. Downey, pgm. dir. Daniel German, film dir. Rogers Holt, chief eng.	H-R
MONTPELIER, VT.	WMVT	3	25 Sept.	18	2,729	ABC, CBS	1	NFA	WCAX Broadcasting Corp. C. P. Hasbrook, pres.-treas. Marcia B. Hasbrook, v.p Stuart T. Martin, gen. mgr. John A. Dobson, sls. mgr. James W. Tierney, chief eng.	Weed
MUSKOGEE, OKLA.	KTVX	8	15 Sept.	316	1,020	ABC, Du M	1	NFA	Tulsa Broadcasting Co. John T. Griffin, pres. L. A. Blust, v.p. & gen. mgr. James P. Walker, asst. gen. mgr. William Swanson, lcl. & reg. sls. mgr. Ben Holmes, natl. sls. mgr. Ted Cramer, prog. dir. Lewis Brown, chief eng. George Ketcham, prom. dir. Robert T. Snider, eng. dir.	Avery Kno
SALT LAKE CITY, UTAH	KUTV	2	29 Sept.	45	3,060	ABC	3	164 vhf	Utah Broadcasting & Telecasting Corp. Frank C. Carmen, gen. mgr. S. John Shile, com. mgr. John P. Brophy, pgm. dir. Lynn Johnson, chief eng. Miles T. Ivers, film dir. Brent Kirk, prod. mgr	Hollin
TULSA, OKLA.	KVOO-TV	2	30 Sept.	35	200		3	230 vhf	General Plains Enterprises William Skelly, pres. Dean A. McGee, chairman Robert S. Kerr, v.p. W. B. Way, gen. mgr.	
WATERLOO, IND.	WINT	15	26 Sept.	12	800		2	93 uhf	Tri-State Television Inc. R. Morris Pierce, pres. E. Harry Camp, v.p. Frederick C. Wolf, treas. E. J. Skilenicka, sec. Ben B. Baylor Jr., v.p.-gen. mgr. Robert C. Currie Jr., pgm. mgr. Charles Wallace, chief eng.	H-R
WINDSOR, ONT., Canada (Detroit)	CKIW-TV	9	16 Sept.	325	670	CBC, Du M	4	1,468 vhf	Essex Broadcasters Inc. J. E. Campeau, pres. & gen. mgr. E. W. Wardell, com. mgr. R. J. Johnston, Canadian sls. mgr. S. C. Ritchie, prog. dir. William Carter, chief eng. Arthur McCall, film buyer	Adam Tv

*Stations going on the air listed here are those which occurred between 28 Aug. and 10 Sept. or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. ** Effective radiated power. Aural power usually is one half the visual power. *** Antenna height above average terrain (not above ground). †Information on the number of sets in markets where not designated as being from NBC consists of estimates from the stations or reps and must be deemed approximate. No figures available at presstime on sets in market.

COLLECTOR'S ITEM



$4.00 for a 1-minute TV spot in the Number 1 U.S. market! That was what our first advertiser, Bulova Watch Company, paid, based on the very first television rate card in America—issued by WNBT, NBC's key station in New York. The year was 1941.

Today—in 1954—a 20-second station break costs $350 AND IS A BETTER BUY! Here's why:

Thirteen years ago there were 3,000 TV homes in the New York area. A 5.0 rating meant a $4.00 spot gave a cost-per-thousand-homes of $26.67.

Today, with 4,327,000 TV homes in the WNBT area, the same rating of 5.0 means a cost-per-thousand of only $1.62.

For collecting customers, *today's* WNBT rate card is *really* the precious collector's item.

But economy isn't the whole story. WNBT is first by many standards.

FIRST IN NET BILLINGS
During the month of August, WNBT sold $2½-million in television advertising—more than any other New York TV station.

FIRST IN ADVERTISER-SERVICE
WNBT made a clean sweep in the 1954 Billboard Competition for excellence in merchandising, promotion, and advertising. 3 out of 3 first prizes!

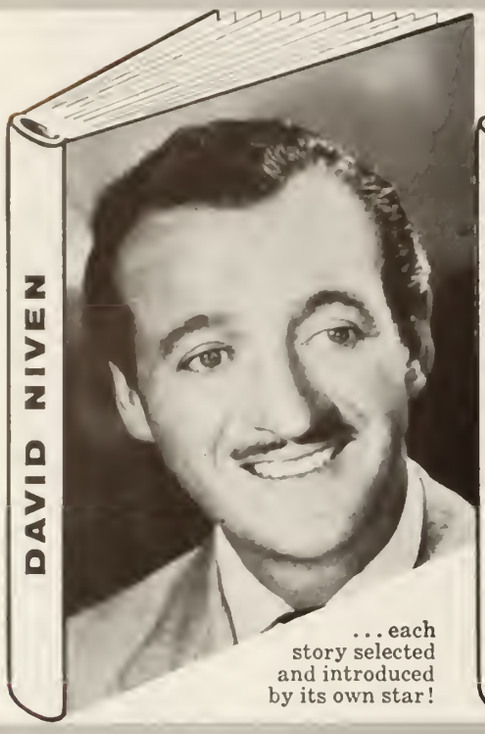
FIRST IN NEWS
The 11th HOUR NEWS, with John K. M. McCaffrey, is by far New York's highest-rated daily local TV news program.

FIRST IN COLOR
WNBT schedules more color television programs than any other New York television station.

No doubt about it, in the 13 years since WNBT's historic Rate Card #1, almost everything about television has changed except the basic superiority of WNBT.

If you'd like a souvenir copy of television's first rate card—a fascinating collector's item and useful conversation piece—call or write WNBT, 30 Rockefeller Plaza, New York 20, New York.

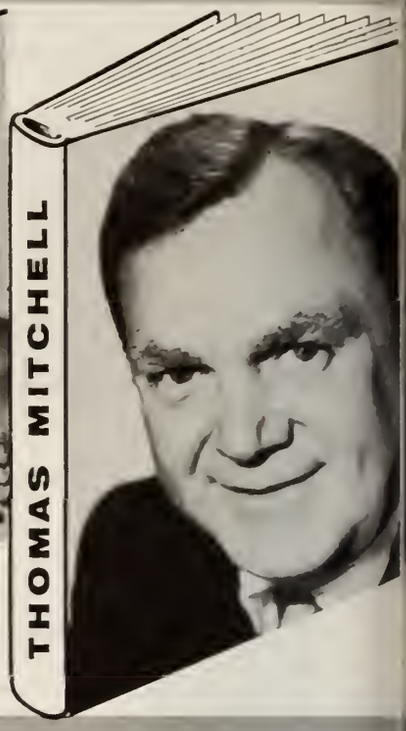
WNBT *Channel* **4** NBC *in New York • a service of* RCA *Represented by NBC Spot Sales*



. . . each story selected and introduced by its own star!



. . . stories from the works of celebrated writers!



39 BRAND NEW FIRST RUN 1/2 HOUR TV FIL

The Star and th

Setting a new standard of excelle
for local and regional Spons

. . . and many, many more top Hollywood names . . . Judith Anderson . . . Keefe Brasselle . . . Stephen Mc









... by the producers of 4 STAR PLAYHOUSE!



... included are 13 tales by Somerset Maugham!



Story

W. SHARPE, Executive Producer
en Lewis, Producer

OFFICIAL FILMS, INC.

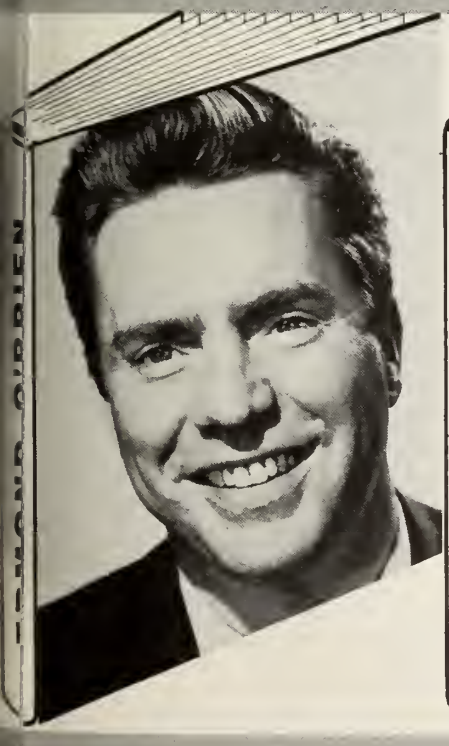
25 WEST 45th ST., NEW YORK 36, N.Y. • PL 7-0100

Atlanta • Baltimore • Beverly Hills • Boston • Chicago • Dallas • Detroit • St. Louis

AMERICA'S LEADING DISTRIBUTOR OF QUALITY TV FILMS

COLONEL MARCH OF SCOTLAND YARD • MY HERO • TERRY AND THE PIRATES
TOWN AND COUNTRY TIME • SECRET FILE U.S.A. • THE STAR AND THE STORY

FLASH! Bought by Liebmann Breweries for California, New York City, New Haven and Binghamton!







Tv film shows recently made available for syndication

Programs issued since June 1954. Next chart will appear 18 October

Show name	Syndicator	Producer	Length	No. in series
ADVENTURE				
Jungle Macabre	Radio & Tv Packages Inc.	Radio & Tv Packages Inc.	15 min.	52[0]
Mandrake the Magician	ABC TV	Atlantic Prod.	30 min.	26[7]
Passport to Danger	ABC TV	Hal Roach Jr.	30 min.	26[7]
CHILDREN'S				
Adventures of Danny Dee	Danny Leo	Irwin Rosoo	15 min.	130
Boy's Railroad Club	Association Films Inc.	Association Films Inc.	15 min.	6
Playtime with Jerry Bartell	Sterling	Jerry Bartoll	15 min.	13
COMEDY				
Meet Corliss Archer[4]	Ziv	Ziv	30 min.	39
Meet the D'Briens	Official	Roland Roed	30 min.	39
The Little Rascals	Interstate	Hal Roach	20 min. 10 min.	100
DOCUMENTARY				
Impact	Natl. Telefilms	Herbert Bregstein	60 min.	26
Tenth of a Nation	Essex Films	American Newsreel	15 min.	26
Where Were You?	UTP	Bing Crosby	30 min.	26
DRAMA, MYSTERY				
All Star Theatre	Screen Gems	Screen Gems	30 min.	78
Celebrity Theatre	Screen Gems	Screen Gems	30 min.	78
Conrad Nagel Theatre	Guild Films	Andre Luotto Prod.	30 min.	26
His Honor, Homer Bell	NBC TV Film	Galahad Prod.	30 min.	39
Hollywood to Broadway	Atlas Tv	Demby Prod.	30 min.	13
Man Behind the Badge	MCA	Procktor	30 min.	39
Mayor of the Town[4]	UTP	Gross-Krasne	30 min.	29
Tales of Tomorrow	TeeVee	G. Foley	30 min.	26
The Eddie Cantor Theatre	Ziv	Ziv	30 min.	39
The Star and the Story[1]	Official	4-Star Prod.	30 min.	39
The Whistler[4]	CBS TV Film	Leslie Parsons	30 min.	39
EDUCATIONAL				
This is Charles Laughton	TeeVee	Gregory-Harris	15 min.	26
MUSIC				
Florian ZaBach Show[4]	Guild Films	Guild Films	30 min.	39
Frankie Laino Show[4]	Guild Films	Guild Films	30 min.	39
Horace Heidt Show[4]	Consolidated Tv	Geo. Bagnall	30 min.	26
The Guy Lombardo Show	MCA	MCA	30 min.	52
This Is Your Music[2]	Jan Prod.	Barrett	30 min.	26
NEWS				
Adventures in the News	Sterling	Telenews	15 min	26
PANEL				
Answers for Americans	Facts Forum	Hardy Burt	30 min.	52
SPORTS				
All-American Game of Week	Sportsvision	Sportsvision	30 min.	Not set
College Grid Classics	Vitapix	Ray Gordon	15 min.	13
Greatest Fights of the Century	Mannie Baum Enterprisos	Allan Black	15 min.	52[9]
Pro Grid Classics	Vitapix	Ray Gordon	15 min.	13
Telesports Digest	MCA	Tel Ra	30 min.	39
The Big Fight[5]	The Big Fights	The Big Fights	60 min.	52
This Week in Sports	INS	Hearst-Motrotone	15 min.	52
Touchdown	MCA	Tel Ra	30 min.	13
World's Greatest Fighters In Action[5]	The Big Fights	The Big Fights	15 min.	52
VARIETY				
Date with a Star[4]	Consolidated Tv	Geo. Bagnall	15 min.	26
Movie Museum	Sterling	Biograph	15 min.	26
WOMEN'S				
The Sewing Room[3]	Zahler Films	Centaur	15 min.	13

[1]Sold to Rheingold in California, N Y C, New Haven and Binghamton. Other markets available for sale to local sponsors. [2]Sold to Pacific Telephone in California Washington and Oregon. Other markets available to local sponsors. [3]Available in color. [4]Available 1 September. [5]Formerly known as Greatest Fights Inc. [6]39 in black & white; 13 in color. [7]Ready 15 Oct 1954. [8]Another 52 in production. SPONSOR invites all tv film syndicators to send information on new films.

(See film notes, page 68)



"T'AINT ONLY WHAT YOU GOT— IT'S HOW YOU USE IT!"

Little Egypt could doubtless boast some special features that most of us hayseeds at WDAY-TV ain't got—but *boy*, how we *use* what we *do* got!

First, we got the *only TV tower* in the fabulous Red River Valley—the only TV *station* in Fargo!

INTERCONNECTED FOR LIVE NETWORK PROGRAMS ON OCTOBER 1, 1954

Location Of TV Stations Nearest To Fargo, N. D.

Minneapolis-St. Paul . .	More than 200 miles
Bismarck, N. D.	More than 185 miles
Valley City, N. D.	More than 50 miles

Second, we got the *best* programs from NBC, CBS and ABC, and leading film producers—plus 57 sparkling local programs!

Third, we got engineering and programming know-how that's worth approximately a million watts, as far as audience preference is concerned!

And lots more! Ask Free & Peters!

WDAY-TV

FARGO, N. D. • CHANNEL 6

Affiliated with NBC • CBS • ABC



FREE & PETERS, INC.,
Exclusive National Representatives



WREX-TV 13

47,000 WATTS E. R. P.

FALL SCHEDULE

ASSURES YOU THE "Lion's Share" of the big ROCKFORD - MADISON AREA AUDIENCE

* Disneyland
* I Love Lucy
* U S Steel Hour
* Professional Football Games
* Jackie Gleason Show
* Voice Of Firestone
* N.C.A.A. Collegiate Football
* Robert Q. Lewis Show
* Blue Ribbon Bouts
* Bob Crosby Show
* *Toast Of The Town*
* Perry Como
* Arthur Godfrey
* Make Room For Daddy
* Meet Millie
* I've Got A Secret
* What's My Line
* Strike It Rich



WREX-TV 13

Now Serving Over 214,992 Television SETS

ROCKFORD - ILLINOIS

NETWORK AFFILIATIONS ABC

REPRESENTED BY H-R TELEVISION, INC.

Film notes and trends

Swaps film for time: Sterling Drug has found a unique way to rerun its film property. It's swapping its tv film show, *Mark Sabre*, in exchange for announcements on tv stations.

Number of announcements used per market vary, depending both on the station's rate card and whether the show is first, second or third-run in the particular market. Stations benefit because they pay for the show with time, not money, and then resell it to local advertisers.

The plan was inaugurated in August, and, according to Sterling's agency, Thompson-Koch, 40 stations have already signed the show. Sterling expects to get a few hundred thousand dollars' worth of "free" advertising on these stations as a result of these sales.

Mark Sabre has been shown over ABC TV by Sterling for the past two years. There are 57 half-hour films in the series.

▼ ▼ ▼

Remembers reruns: Three out of four tv viewers who watch reruns are aware they've seen the show before, according to a recent survey by Advertest Research.

Many of these viewers (45%) said they watch repeats because they "enjoy seeing a good show more than once." Some 30% said they watched a rerun because "usually nothing better is on."

Do these viewers approve of the idea of repeating programs? Three out of 10 answered "yes," qualifying this response by saying that a show must be "good" or "interesting" to bear repetition. Five out of 10 disapproved of the practice.

Those who most vehemently expressed disapproval claimed reruns annoy them and they are a "cheap trick" (4%). Approximately 9% of the respondents said they would "rather see something new or different" on tv. Most of those who disapproved (55%) said they "just don't like to watch a program over."

The best thing about reruns, said the respondents, was the opportunity they afford to see programs missed the first time around. The worst feature of reruns is that repeat shows are often "boring, monotonous, tiring."

The Advertest survey was conducted in the New York area during July 1954 and was based on personal interviews in 751 tv homes. The programs analyzed were *Dragnet*, *Groucho Marx*, *Four Star Playhouse*, *Our Miss Brooks*, *Burns & Allen* and *Private Secretary*. All six programs drew approximately 90% of their rerun audiences from past viewers.

▼ ▼ ▼

Stars do commercials: Local sponsors of Guild Films tv properties can now have their products plugged by the stars of Guild shows.

Under a new plan recently announced by the syndication firm, two types of commercials are available for local sponsors:

1. The straight endorsement, running from 30 seconds to a minute, with the star exhibiting the product and describing it against the permanent setting of the show.

2. An eight- to 10-second commercial in which the star mentions the product and introduces the conventional commercial generally shown during program intermissions.

Commercials will be as varied as the sponsor wishes, according to Art Gross, director of client relations for Guild. They may incorporate special settings, stop-motion animation and other special optical effects including split screen and rear-screen projection as well as lettering and title overlay.

▼ ▼ ▼

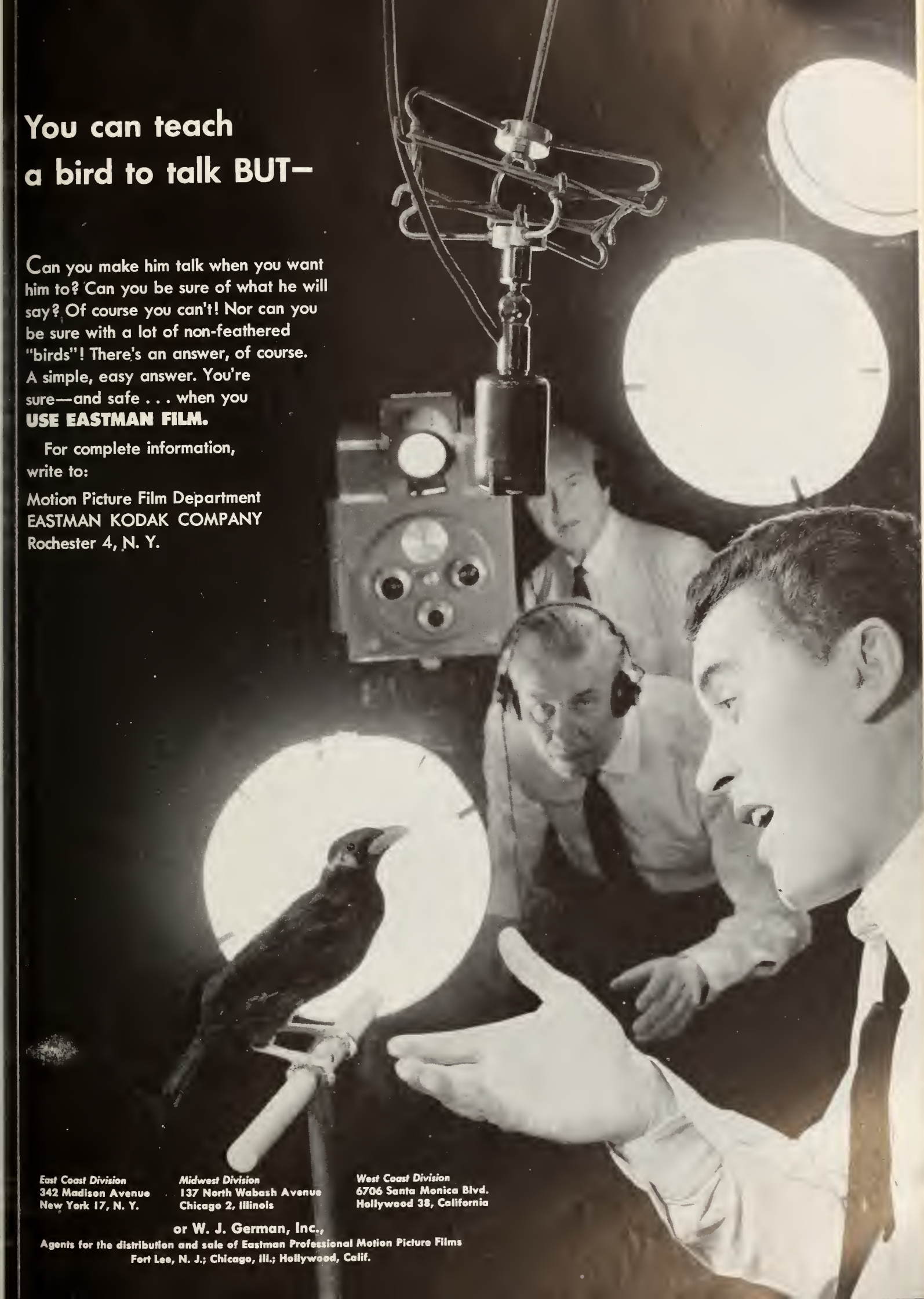
Film Basics reprints: Sponsor Services has reprinted the six-page Film Basics section which appeared in the 1954 *Fall Facts* issue, 12 July. Film Basics is packed with valuable data on the rapidly-growing tv film industry, including information on reruns, network and local film programing. Prices: 100 or more copies, 15c each; 25 or more copies, 20c each; single copy, 25c. You may order by writing to Sponsor Services, 40 East 49th St., New York 17.

You can teach a bird to talk BUT—

Can you make him talk when you want him to? Can you be sure of what he will say? Of course you can't! Nor can you be sure with a lot of non-feathered "birds"! There's an answer, of course. A simple, easy answer. You're sure—and safe . . . when you **USE EASTMAN FILM.**

For complete information, write to:

Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.



East Coast Division
342 Madison Avenue
New York 17, N. Y.

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

or W. J. German, Inc.,
Agents for the distribution and sale of Eastman Professional Motion Picture Films
Fort Lee, N. J.; Chicago, Ill.; Hollywood, Calif.



WHAT HAPPE

. . . AFTER TI

ITER THE SHOW IS OVER

OMMERCIAL'S DONE?

MERCHANDISING IS THE ALL-IMPORTANT ECOND STEP THAT BRIDGES THE GAP BETWEEN YOUR MESSAGE AND THE CASH REGISTER

r ommercial says, "Remember
b me." Merchandising says,
aw me on television . . . here
m' Result? Many more sales
n nsupported commercials will
e.

n with an NBC FILM DIVI-
Nshow, you get the most pow-
l herchandising package in all
t work for you. This includes
industry's largest assortment of
f-sale and other merchandis-
ces, publicity, audience pro-
, exploitation, and advertis-
a s.

h NBC Film Division's com-plete merchandising packages are specially designed for each show to increase the sales effectiveness of every commercial... to wrap up viewers and deliver them as customers.

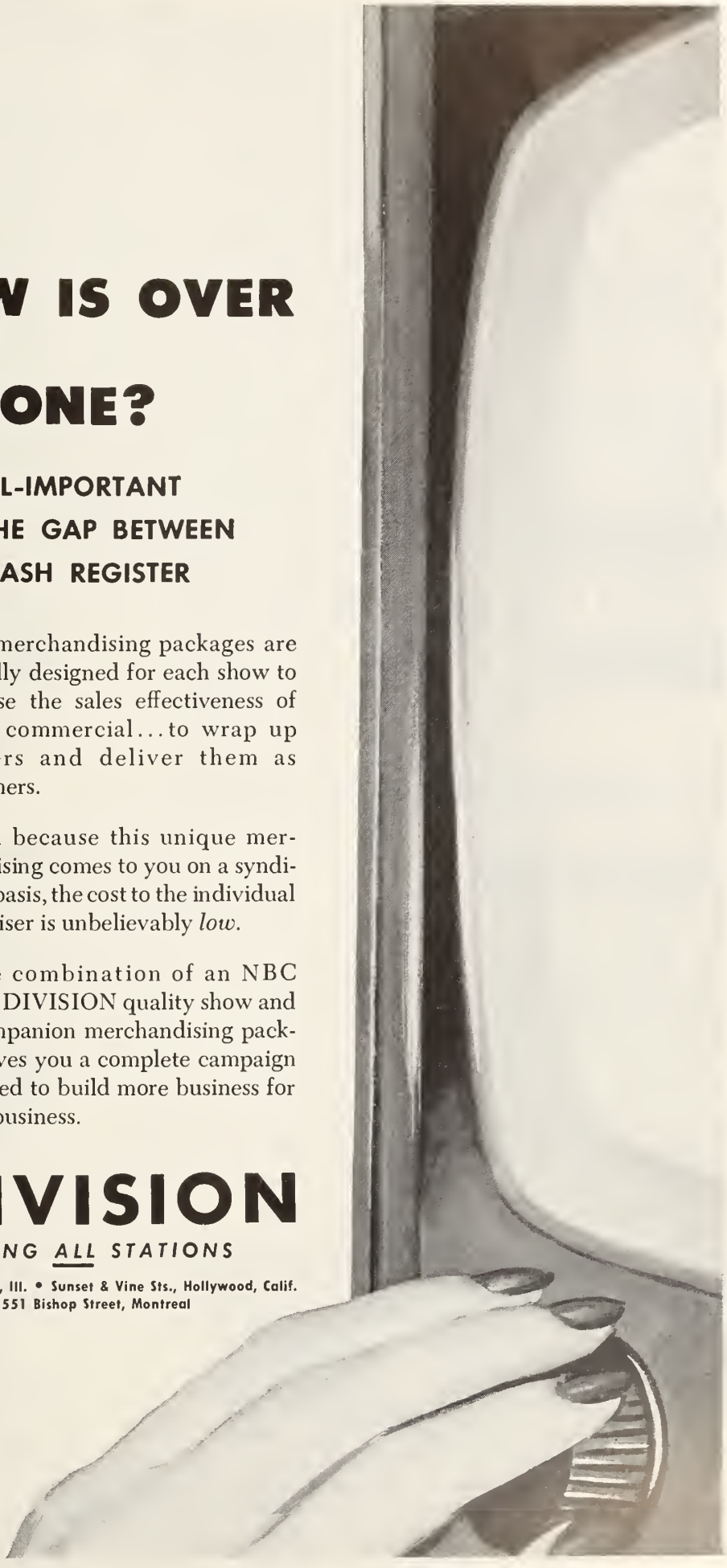
And because this unique merchandising comes to you on a syndicated basis, the cost to the individual advertiser is unbelievably *low*.

The combination of an NBC FILM DIVISION quality show and its companion merchandising package gives you a complete campaign designed to build more business for *your* business.

BC FILM DIVISION

SERVING ALL SPONSORS... SERVING ALL STATIONS

eller Plaza, New York 20, N. Y. • Merchandise Mart, Chicago, Ill. • Sunset & Vine Sts., Hollywood, Calif.
In Canada: RCA Victor, 225 Mutual Street, Toronto • 1551 Bishop Street, Montreal



RESTAURANT

SPONSOR: Island Tug & Barge Co. AGENCY: Direct

CAPSULE CASE HISTORY: *So that their employees would have a handy place to eat, the Island Tug & Barge Co. built a distinctive restaurant from a converted ship's galley and superstructure. But the restaurant lost money because of low volume. Then the firm bought two announcements daily for a month on CJVI. In spite of the location—across a bridge, under two railroad tracks, amid shipyards—the restaurant got so much business the announcements had to be discontinued. Daily cost of the short-lived campaign:* $9.50.

CJVI, Victoria, B. C. PROGRAM: Announcements

RADIO results

SIGHTSEEING

SPONSOR: Crystal Cave Co. AGENCY: Ad-Art Association

CAPSULE CASE HISTORY: *To promote tourist interest in this natural wonder, the cave company bought one participation weekly for* 13 *weeks on the* Hi Neighbor *show with Ralph Collier, a daily program aired at* 4:00 *p.m. In the first announcement, which cost* $45, *the company offered listeners a folder describing the cave and featuring a map showing the different routes to the attraction. More than* 200 *requests for the folders were received from the single announcement and requests continue to come in.*

WCAU, Philadelphia PROGRAM: Hi Neighbor

NURSING SCHOOL

SPONSOR: Beaumont School of Nursing AGENCY: Direct

CAPSULE CASE HISTORY: *A few weeks ago the sponsor renewed his contract on WHAT, telling the station that ". . . this renewal is for a one-year period [and] . . . calls for* additional *time on your station. . . . We have found that WHAT has brought us a greater return for the least amount of money spent than any other advertising . . . response was indeed overwhelming . . . 75% of our enrollment due to WHAT . . . an amazing return . . . exceeded our expectations. . . ." The sponsor was buying six participations daily at* $5.25 *each.*

WHAT, Philadelphia PROGRAM: Participations

SEWING MACHINES

SPONSOR: Reliable Sewing Machine Co. AGENCY: Di

CAPSULE CASE HISTORY: *The sponsor, whose ho office is in Lincoln, Neb., bought one five-minute gram from* 1:00 *to* 1:05 *p.m. on WNAX one day rec ly. The Class "B" one-time rate was* $30.00. *After program, H. E. Donohue, partner in the sewing mach company, wrote WNAX that "The [program] . . . g us excellent results. We were very well pleased and s probably be wanting the services of your station ag in the near future. . . ." Donohue told the station the program produced* 326 *inquiries.*

WNAX, Yankton, S. D. PROGRAM: Five-minute

LAUNDERETTE

SPONSOR: West Street Washette AGENCY: Di

CAPSULE CASE HISTORY: *When the Washette ope last spring, it budgeted* $100 *monthly for advertis divided between newspapers and radio. William Heil mun, the owner, reports that ". . . we get greater retu from our investment in four half-minute radio announ ments each week than we do from our newspaper ad tising." He said that he found his* $100 *monthly ap priation for advertising was not too high. And he renewed for another year on WKNE.*

WKNE, Keene, N. H. PROGRAM: Announcem

GARDEN CONSULTANT

SPONSOR: John D. Lyon, Inc. AGENCY: D

CAPSULE CASE HISTORY: *This spring the spo signed for two five-minute programs weekly at the ea hour of* 6:00 *a.m.—but it signed somewhat reluct since it didn't think a program at that time would re enough home and gardener listeners. Results sta coming in, however, on the very first day. The spo increased the schedule to three programs weekly ". . . there has never been as much direct result advertising as has been occasioned through these . programs." John D. Lyon told the station. Cost:* $27.

WBZ, Boston PROGRAM: New England Farm

CEMENT FIXATIVE

SPONSOR: McMillan Products Co. AGENCY: D

CAPSULE CASE HISTORY: *The sponsor, who s acres of cement floors, developed a product which w allay the "dusting" common to such floors. Called Top, the product was so successful on McMillan's jobs the firm decided to offer it on the retail mar Last November McMillan bought six announcements a two-week period on WJBK. But results were so g company signed for five announcements weekly o "till forbid" basis. The firm, which started with dealers, now has more than* 200 *in the Detroit area*

WJBK, Detroit PROGRAM: Announcements



Homer and Jethro

WLS "Packs 'Em In"



Donold "Red" Blanchord



Lulu Belle and Scotty and Jimmy James



Bob Atcher

...RAIN OR SHINE
...INDOORS OR OUT

When Midwest America plans its county and state fairs or community celebrations of any kind WLS is the place they look to for proved stage entertainment.

For Midwesterners have relied on WLS talent to spark their shows for more than three decades — so long that WLS is a "must" for wholesome, clean down-to-earth talent that will draw the crowds and send them away happy.

This is another form of WLS results — the demand that has resulted in WLS providing the talent for more than 200 outdoor events this summer — that brought over 400,000 people to see WLS acts during the first half of 1954 — that will cause WLS entertainers to travel a total of more than a quarter million miles this year.

This friendliness—this neighborliness—this listener loyalty to WLS prevails throughout the Midwest. On such listener loyalty depends advertising RESULTS!

WLS
The PRAIRIE FARMER STATION
CHICAGO 7

890 KILOCYCLES, 50,000 WATTS, ABC NETWORK—REPRESENTED BY JOHN BLAIR & COMPANY

DIAL
KCOR
FOR
ACTION!

ACTION in translating YOUR message for the largest Spanish speaking audience in the Great Southwest. . . .

ACTION in top performance and production by a skilled staff of translators, directors, announcers, actors, singers and musicians. . . .

ACTION in putting YOUR product in thousands of homes in the San Antonio area. . . .

WE INVITE YOU TO
ASK ABOUT OUR

Knowhow
Co-operation! and
On-the-beam
Results

Many national advertisers have successfully invaded this profitable market through KCOR's superb facilities and service. . . .

Some of them are:—

PROCTER & GAMBLE
LUCKY STRIKE
GENERAL FOODS
BRISTOL MYERS
CHESTERFIELD

KCOR

R. A. Cortez, Pres.
SAN ANTONIO, TEXAS
Texas' First Spanish Station
Represented by
Richard O'Connell, Nat'l. Adv. Dir.
40 East 49th St., New York 17, N. Y.
PLaza 5-9140
LOS ANGELES — SAN FRANCISCO

AGENCY AD LIBS



(Continued from page 8)

pling—ready to fall into line if it becomes necessary. (Disney on ABC, Chrysler on CBS, and so on.)

Then, too, there are other changes that are about to be stirred up by the new look.

Advertising via tv as we now know it will be affected, too, I daresay. With less control over programing, the daily extravaganza could mean that the advertiser after concerning himself with the essentials of time buying and commercial production, must then reconsider what he gets for his money. Less commercial integration is possible (if any at all is) in the multiple-sponsored program; no main title to be created nor commercial format problems to be resolved. You take your minute slot and fill it; that's all, brother! Sacrificed, too, is personalized selling, that happy wedding of star and product. (For this last reason it is not sound to classify the NBC's multiple-sponsor efforts—*Today*, *Home* and *Tonight*—which so efficiently and effectively employ their stars as salesmen with the extravaganzas of mid-evening despite the fact that both are being discussed under the broad but ill-named heading of magazine concept of broadcasting.)

Well, to get back to the fall it may be the season of mists for some or perhaps of mellow fruitfulness for all to paraphrase a predecessor of Pat Weaver, J. Keats. That remains to be seen.

Of one thing we can be sure, however—the months ahead will be interesting as well as indicative. The scramble for talent which means the problem of using up astronomical talent budgets, the writhing about for formats which will sustain interest over longer periods of time than a half hour or even an hour, the difficulties of spotting numerous commercial announcements that are needed to underwrite the show without incurring the wrath of the public—all these point to a busy time. For those that live through it, it should be fun.

★ ★ ★

Letters to Bob Foreman are welcomed

Do you always agree with the opinions Bob Foreman expresses in "Agency Ad Libs"? Bob and the editors of SPONSOR *would be happy to receive and print comments from readers. Address Bob Foreman, c/o* SPONSOR, *40 E. 49 St.*

This is *Activision!*



ACTIVISION is television *in action* . . . and the most active TV station in Detroit is WWJ-TV!

With the largest, best-equipped production and studio facilities of any TV station in its area, WWJ-TV produces network-caliber *action* shows and live commercials with maximum audience and sales appeal.

And WWJ-TV has the creative, experienced talent—both in back and in front of the camera—which makes its live action shows leaders in the Detroit area.

WWJ-TV productions include *Michigan Barn Dance, Time for Music, Jean McBride's Cooking Show, Faye Elizabeth, Nancy Dixon, Ladies First, R.F.D. No. 4, Happy Hollow Ranch, Time Off for Sports, Michigan Outdoors, Singin' Along, Motor City Fights,* News, Weather and full-production studio commercials for a long list of film shows.

In Detroit . . .
You Sell More
on channel 4

WWJ-TV

NBC Television Network
DETROIT
Associate AM-FM Station WWJ

WWJ-TV can help YOU build a show and build your sales in Detroit. See your Hollingbery man . . .

FIRST IN MICHIGAN • *Owned and Operated by* THE DETROIT NEWS • *National Representatives:* THE GEORGE P. HOLLINGBERY COMPANY





WBC



WHY BUY 121 WHEN 5 WILL DO THE JOB?

WBC's five 50,000-watt, clear channel radio stations cover 26 million customers. You might buy a total of 121 stations—every one at least a 5,000-watter—before you equaled WBC's coverage. Of course, you wouldn't. But why buy even three, four or seven stations to reach the audience you reach with *one* WBC station?

Buy WBC radio. You'll save bookkeeping. You'll save scheduling headaches. You'll save *money*—because the more you buy, the more you save. You'll *make* money—because WBC radio is famous for Audience Action. Have it worked out for you. Call any WBC station . . . WBC's National Representatives . . . or Eldon Campbell, WBC National Sales Manager, at Plaza 1-2700, New York.

WESTINGHOUSE BROADCASTING COMPANY, Inc.

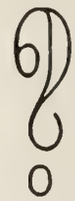
WBZ-WBZA • **WBZ-TV**, *Boston;* **KYW** • **WPTZ**, *Philadelphia;* **KDKA**, *Pittsburgh;* **WOWO**, *Fort Wayne;* **KEX**, *Portland;* **KPIX**, *San Francisco*

National Representatives, Free & Peters, Inc. • KPIX represented by The Katz Agency, Inc.

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

What steps can be taken as a safety measure in case the star of a program can't appear



By Nicholas E. Keesely
Senior Vice President in Charge Radio & Tv, Lennen & Newell, New York



This is a question I hate to think about.

Frankly, after so many years in this business, I still am proud of the old phrase, "The show must go on." I take pride in knowing those entertainers who regard themselves as servants of the public and make every effort to preserve the tradition of holding nothing back if it helps the show.

As you think about this situation, you cannot help but be surprised at the small percentage of times a star actually fails to make a show. Sacrifice is a common practice among our more successful entertainers. It was true in the halcyon days of vaudeville and it is still the tradition of tv.

However, on those occasions when the star fails to appear, a substitute has usually been made available without too much effort. Sometimes the show will suffer, but today the modern audience is conditioned to accept the substitute when necessary and without resentment.

In audience participation, panel or quiz shows not dependent in their entirety on the star there is really no serious problem, aside from the last minute inconvenience in getting someone to carry on.

The expense of television prohibits the employment of star understudies; all one can do is hire the best substitute available when necessary.

Hope for the best if you don't have a spare kine.

There are too many things that keep me awake nights with shows where the star *always* shows up to consider this question beyond this at the moment. I just pray that everybody stays healthy, including me.

By Joel P. Nixon
Radio & Television Department Maxon, New York



A sudden attack of high-priced absenteeism is like one of Rocky Marciano's overhand rights — it will hurt you but you can roll with the punch if you're looking for it.

In simplest terms, a producer should look for trouble in advance and make some plans for the possibility of losing the star on embarassingly short notice. Depending on the nature of the show, he can provide for an understudy or for suitable stand-by material. A straight unserialized dramatic program may lose some of its zip if the little blonde in the back row has to pinch hit for the leading lady but it's still a dramatic show.

Sometimes the format of a program is so completely wrapped around the particular talents of the star that it is impossible to bring in an understudy. Then substitute material—live or film —must be employed. Some advance thought can make that material suitable and entertaining. The minimal costs involved in lining this up are well worth it when you consider the investment being protected. In some programs, of course, it is possible to substitute a kinescope of an earlier show chosen for its lack of topicality.

There is nothing that can be done to prevent absence due to sickness or injury where the talent is concerned. But particularly at sport or special event remotes another problem is intensified —that of getting the talent where he is supposed to get safely and on time. Anyone who has fought the crowd outside a championship prize fight, seen credentials torn out of peoples' hands, or waited in traffic as the time of the bout neared knows that the trivial seeming matter of pinning down adequate transportation or even police aid for all involved is very important.

Coping with the problems created by a missing star is no picnic, but looking for trouble in advance makes it a bit easier to handle when it comes.

News Note

In a recent tv rehearsal 30 minutes before airtime Red Skelton plunged headlong into a door and suffered a concussion. At the last minute a replacement was found and the show went on as scheduled. What precautions can a sponsor take to avoid last-minute frenzy in case his star is unable to go on? Some advertising executives give their suggestions on these pages.

In the case of the Skelton show, performance by the replacement, Johnny Carson, won this praise from *Time* magazine: ". . . did a very funny job. . ." Carson is a nightclub veteran, has his own CBS show.

By Earl Perrin

President, Perrin-Paus, Chicago and New York



When our client, Sunbeam Corporation, invests $160,000 on one show, built around one star, we want to protect that investment under any circumstances.

For example, on September 12th, the Subeam Corporation, through Perrin-Paus, sponsored the first 45 minutes of the Max Liebman color Spectacular on NBC TV, starring Betty Hutton. Without Miss Hutton there could have been no show since this musical comedy was built around her personality. With other type shows, such as half-hour dramas, comedy situations, or variety shows, an understudy could step in at the last moment and be acceptable to the client and the viewing audience. But at the recent hour-and-a-half Spectacular, built and rehearsed for many weeks around one personality, you would have to take into consideration not only the sponsors desire, but the viewing audience. Therefore with a disappointment to the vast television show like this there was no way to prepare for an unforseen incident. The show simply could not have gone on without Miss Hutton and some film programing would have been inserted in its place by the network, probably on a sustaining basis. This example dramatizes the problems faced by advertising agencies associated with costly television productions.

A similar situation exists in the commercial handling. When a client invests so many thousands of dollars to showcase his merchandise, it is of equal importance to protect the commercials from all contingencies. We provide understudies for Peg Murdoch and Bob Sheppard, the Sunbeam stars.

In the case of our Ethel and Albert show for Sunbeam, illness of one of the performers would again be too big a problem to solve with an understudy. It wouldn't make sense to have a strange face "masquerading" as one of the Ethel and Albert duo. We would use a kinescope of an earlier show in the series.

Certainly television has again widened the realm in which an advertising agency operates—this time by bringing the agency into show business.

NOW, more than ever...QUALITY COUNTS

in the East...

...it's

MOVIELAB

The superior QUALITY CONTROL consistently maintained by MOVIELAB on all film processing assignments has earned it the jealously-guarded reputation of being the "QUALITY LABORATORY" in the east.

More producers, cameramen and technicians throughout the east put their trust into Movielab's "KNOW-HOW" and "personalized service" than any other.

Get to know Movielab—for this is the standard by which all film processing is judged.

FOR YOUR SCREENINGS



- Three Channel interlock projection
- 16 mm 17½ mm & 35 mm tape
- 16 mm & 35 mm interlock projection

ROUND THE CLOCK SERVICES

Negative Developing

Ultra Violet and Flash Patch Printing

Quality Control

16 mm and 35 mm Release Printing

Title Department

25 Cutting and Editing Rooms

First Print Department

for color it's... Rainbowlab Inc.

MOVIELAB FILM LABORATORIES, INC.

619 West 54th Street, New York 19, N. Y. JUdson 6-0360



What Makes a Radio Station Grate?

"Commercials." — J-hn Cr-sb-

● ***Now Read What these Other Folks Have to Say About WMT and WMT-TV***

"I've been buying time on the radio for many a day, man and boy, and I never—no never!—saw a letterhead like yours before! Or since."

—Time Buyer,
Oelwein, Iowa

"Your 'Lights Out' Program gives me the creeps."

—Chas. Ad-ms

"Why don't you give us the right time?"

—Nicely Nicely Johnson

"Give us more programs like the Coronation."

—British listener

"Please send me a catalogue."

—*Anon.*

"I sure admire the art in your ads."

—Hutch

"The movie last night was terrific. But my popcorn didn't come. I been a good customer of yours for many a day, man and boy, and I never—no, never! didn't get my popcorn before. What's television coming to?"

—Your friend Irma

"Last night your Weatherman promised me fair and warmer and today it rain. What the heil kind of station you run anyway?"

—Wet Hen

"You sure a bunch of good sports."

—Lait Cummins, WMT Sports Director

"But we *sent* you the order last week. Check the transom."

—The Katz Agency

WMT AM & TV

CBS for Eastern Iowa

Mail Address: Cedar Rapids

National Representatives: The Katz Agency



agency profile

Arthur Bellaire

V.P. in charge of Tv-Radio Copy
BBDO, New York

"When a copywriter or client tends to tire of a good commercial, that's when you can be sure it's beginning to sell." Art Bellaire, BBDO's v.p. in charge of tv-radio copy, told SPONSOR.

Bellaire's 33 radio-tv copywriters turn out 100 commercials a day to service BBDO's over $50 million in annual air billings.

"We want our writers to be professional admen and salesmen rather than abstract creative writers," Bellaire says. "In fact, whenever we can, we get them out into the field, so they get first-hand acquaintance with a client's production, distribution and sales problems."

His business approach to the creative guts of advertising is obvious from Bellaire's own appearance. A Midwesterner by birth, he discusses writing like a farmer talks about his crops—nothing arty here; it's a craft, a job.

He was recently named vice president in charge of tv-radio copy. Bellaire formerly headed up the tv-radio copy department.

"Copywriting is serious selling with words and ideas," Bellaire stresses. "Not that there isn't any fun in the business."

He recalls a Crosley television set commercial BBDO filmed. Footage was shot of a Ringling Bros. elephant, barker and rubber ball while the circus was setting up for an afternoon performance. This tied in with the Crosley copy theme: "The biggest picture (sign on the elephant) in the smallest cabinet (sign on the rubber ball which the elephant stood on)."

"We're always getting calls from agents offering us the services of pet cobras, chimpanzees and baboons."

Since the advent of tv, says Bellaire, there is no less care and thoughtfulness in the preparation of radio copy. As a case in point, he played a new Bond Bread recorded commercial for SPONSOR. The sales pitch is delivered by a dignified male voice against a background of a 23-piece orchestra playing appropriate dramatic music.

Does he get inspired copy ideas on weekends or evenings at home?

"Rarely," says he matter-of-factly. "That's where I relax with my wife and three kids. Ideas ordinarily don't just hit you. Most of them need some sweating out." ★ ★ ★

TO SELL
JACKSONVILLE
(and the rich Northeast Florida market . . .)
BUY



WJHP-TV
Channel 36

§ § §

62,500 UHF SETS-IN-USE

§ § §

ABC • NBC • DuMONT
Television Networks

§ § §

For rates, availabilities, and other information, call Jacksonville 98-9751 or New York MU 7-5047.

§ § §

WJHP-TV
JACKSONVILLE, FLORIDA
276,000 watts
on Channel 36

Represented nationally by John H. Perry Associates

YOUR BEST BU

"Mr. DISTRICT ATTORNEY"

THE BEHIND-THE-SCENES DRAMA OF OUR LAW ENFORCERS IN ACTION

starring Hollywood's dynamic

DAVID BRIAN

★ PROVED BY PAST PERFORMANCE!

Renewed for 12 years by the same sponsor. During this period, the sponsor tried and dropped other shows because none could match Mr. D.A. in sales!



Dramatized so vividly listeners live the ADVENTURE, EXCITEMENT AND ACTION as MR. D. A., Harrington and Miss Miller match wits with the underworld.

Each half-hour a complete story with 5 sponsor identifications, including 3 full-length selling commercials.



Technical Supervision through the cooperation of the Los Angeles Law Enforcement Agencies.

IN RADIO TODAY!

Be sure "MR. D.A." goes on the air for you in your market!

★ PROVED BY CURRENT SALES!

Sales-alert advertisers like these are buying up market after market.

• BAKERIES ARE BUYING!

nnington Bakeries in 7 markets; yal Baking Co. in Provo and gan, Utah; McIntyre Baking Co. Kayser, W. Va.; Adams Baking o. in Portsmouth, Ohio.

• APPLIANCE DEALERS AND DISTRIBUTORS ARE BUYING!

err, Inc. (Zenith) in 8 markets; mon Distributing Co. (Zenith) in ashington, D. C. and Baltimore, d.; Leo Maxwell, Inc. (Zenith) in klahoma City; Jefferson TV & ppliance (Philco) in Beaumont, xas; Goff & Snider (Philco) in aumont, Texas; Geer TV & Apiances in Kennewick, Wash.; Jack ashburn Co. (Maytag) in McComb, ss.

• MEAT PACKERS ARE BUYING!

aas-Davis Packing Co. in 4 markts; Archie McFarland & Son in lt Lake City; United Packing Co. Wheeling, W. Va.

• BANKS ARE BUYING!

Liberty National Bank in Louisville, Ky.; Home Savings Bank in Albany, N. Y.; Houston Bank & Trust Co. in Houston Texas; Western Savings Bank in Buffalo, N. Y.

• SAVINGS & LOAN ASS'NS ARE BUYING!

Women's Federal Savings & Loan in Cleveland, Ohio; Oak Cliff Savings & Loan Assn. in Dallas, Texas; First Federal Savings & Loan in Wichita, Kansas; First Federal Saving & Loan in Gainesville, Ga.; Standard Building & Loan Assn. in Columbia, S. C.

• BREWERIES ARE BUYING!

Terre Haute Brewing Co. in 13 markets; Getteiman Brewing Co. in 6 markets.

• UTILITIES ARE BUYING!

Carolina Power & Light Co. in 5 markets; Oklahoma Gas & Electric Co. in Woodward, Okla.

• INSURANCE COMPANIES ARE BUYING!

American Home Life Insurance Co. in Topeka, Kan.; Bon General Insurance Agency in Casper, Wyo.; R. E. Daniel Insurance Agency in Indianapolis, Ind.

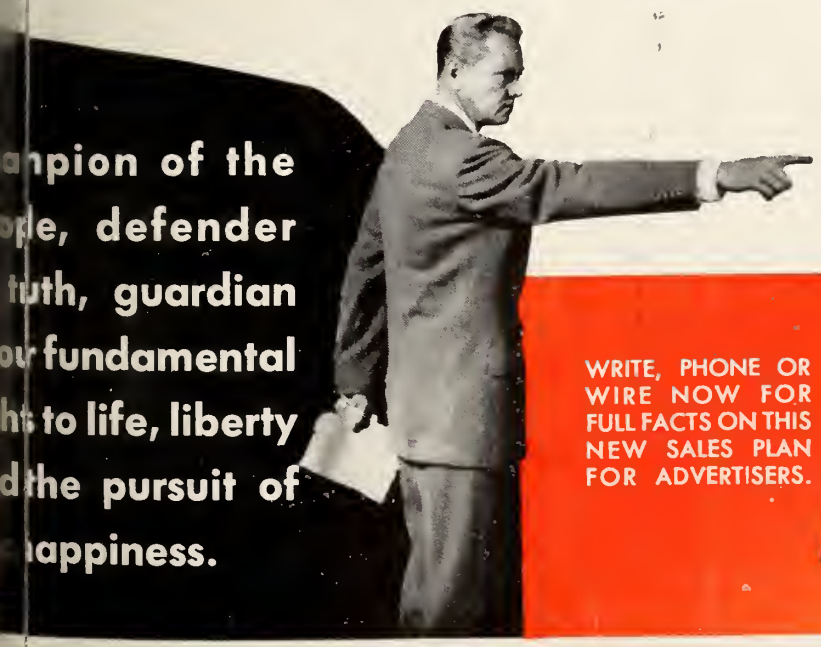
• RETAILERS ARE BUYING!

Dearco Glass & Paint Co. in Shawano, Wisc.; E. A. Scott Paint Co. in St. Johnsbury, Vt.; Big Red Warehouse, Inc. in Tulsa, Okla.; Manufacturers Outlet Shoe Store in Colorado Springs; Best Gift & Jewelry Shop in Zanesville, Ohio.

• FOOD LINES GALORE ARE BUYING!

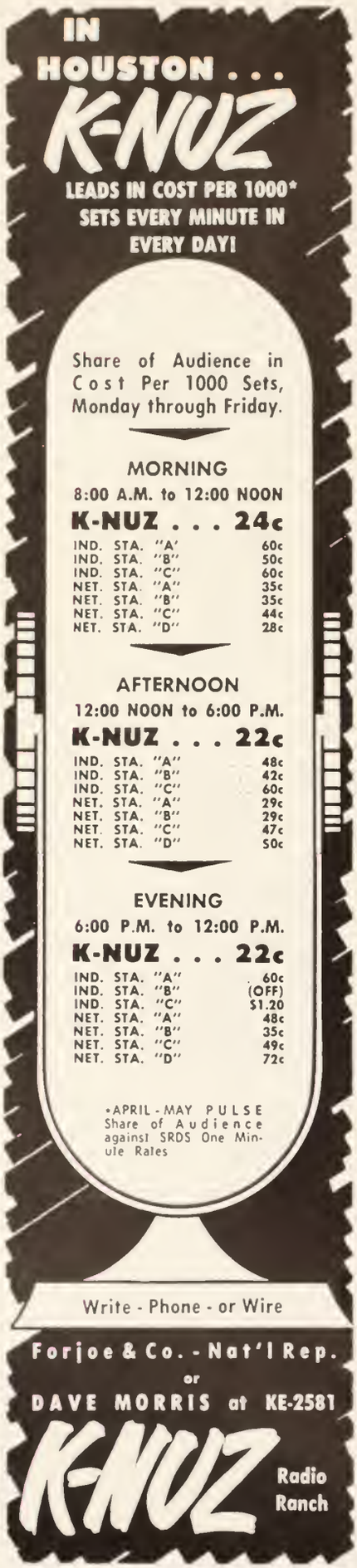
Tarnow Food Delicacies in Tampa, Fla.; Interstate Coffee Co. in Bennettsville, S. C.; Acme Super Markets in Syracuse, N. Y.; Equity Dairy Stores in Lima, Ohio.

PLUS MANY MORE VARIED LINES OF BUSINESSES!



WRITE, PHONE OR WIRE NOW FOR FULL FACTS ON THIS NEW SALES PLAN FOR ADVERTISERS.

FREDERIC W. ZIV COMPANY
Radio Productions
1529 MADISON ROAD • CINCINNATI 6, OHIO
NEW YORK
HOLLYWOOD



New developments on SPONSOR stories

P.S.

See: "New Nielsen local ratings plan: what you should know about it"

Issue: 8 February 1954, page 34

Subject: Nielsen places contracts to install first 6,000 Recordimeters

A. C. Nielsen Co. expects to install the first 6,000 new Recordimeters designed to measure local area ratings for its new Nielsen Station Index beginning next month.

Nielsen Station Index has been contracted for by 11 agencies and advertisers, the company reports. Latest to sign: CBS Radio.

Installation of the new models follows six months of field testing 200 pilot models of the device, a company spokesman said. The 6,000 Recordimeters to be installed in a cross-section of homes in major markets will represent an investment of over $250,000.

The new NSI service combines Audimeter data and Recordimeter-controlled Audilog (diary) data.

Recordimeters warn panel members when it's time to make an entry in the diary by means of a flashing light for television and a buzzer for radio. These signals are given every 30 minutes. The Recordimeter measures total time the set is on to verify the diary. If the diary and the Recordimeter differ, the diary is thrown out.

Subscribers to the new NSI service include the following: Benton & Bowles, the Borden Co., Dancer-Fitzgerald-Sample, Foote, Cone & Belding, Bryan Houston, Lambert & Feasley, Lennen & Newell, Marschalk & Pratt, Dan B. Miner, Rhoades & Davis, Y&R. ★ ★ ★

P.S.

See: "What happened on the air when N.Y.C. newspapers went on strike"

Issue: 28 December 1953, page 30

Subject: Gimbel's launches new spot radio drive on WCBS, New York

A new Gimbel's radio campaign over WCBS, New York, is just one indication of the increasing swing to air media by department stores.

The 13-week radio announcement drive, launched 30 August, consists of 20-second station breaks at 8:00 a.m. Monday through Saturday. The announcements are delivered live, are slotted between *Local News* and *CBS World News Round-up*.

"We chose an early-morning time slot to reach both men and women, during the breakfast hour," a store spokesman told SPONSOR. "We think of these radio announcements as a kind of supplement to our print advertising. They're planned to remind shoppers about special items, and we think a 20-second announcement is just the right length to serve this purpose."

The announcements concentrate on store specials—items that are priced low for a short period or which offer unusual value for the shopper. The items plugged on the air range from women's apparel to home furnishings and children's items. Gimbel's placed the campaign through the Telesales Co.

Gimbel's previous air efforts include a summer 1954 radio announcement drive built around the theme of Summer Festival values. It also used air heavily during the New York City newspaper strike.

"We find radio is particularly effective during the summertime," the store executive said. "Most people travel at one time or another during the summer, especially on weekends. While they're in the car or relaxing outdoors they're apt to listen to radio but rarely look at a newspaper.

"One of the reasons we decided to use radio this fall was that the summer campaign proved so successful, we wanted to extend it." ★ ★ ★



Congratulations, Durward Kirby you've won half of Indiana

That is, we modestly claim only half. (Surveys show we reach much more.) Since you went and left, Dur, you've gone a long way. Anyways, we just want you to know nearly half the state of Indiana is watching you.

What happened, Dur, was this. We changed our tower (now it's 1019 feet) and fattened up our power (100,000 watts, FRP). You know how it is, Dur—progress.

Now when you come through Indiana daily over Channel 6 you cover more ground (16,680 square miles), and visit with more people: 1,865,191 live in our A and B contours only. That's 45% of all resident Hoosiers — nearly half. Dur. Your half. You know how they go for you—just as they did when you got started in radio over WFBM. Not just because you're homegrown, Dur. You really do deliver a show.

And Durward, maybe you can figure out something funny to say about this: 39.1% of your half lives in cities (mostly Indianapolis); 32.5% are suburbanites and 28.4% are down on the farm. The folks in your 45% of the state have a mean income well above the average.

Finally, Dur—if you want to keep posted on your half of Indiana just for old times' sake —there's a Katz office up there in New York. Stop in for a chat.

WFBM-TV

INDIANAPOLIS

Represented Nationally by the Katz Agency

Affiliated with WEOA, Evansville; WFDF, Flint; WOOD AM & TV, Grand Rapids

round-up

Television I.D. winks at viewers, coal sales jump 300%

A blinking, winking television I.D. slide is credited with boosting sales for a Cincinnati coal company 300% since 1952—in face of an over-all decrease of 12% in the city's coal business.

The blinker gimmick is being used by the Moelder Coal Co. on WCPO-TV. About 90% of the firm's ad budget goes for the blinking I.D.'s.

Eight times a week a standard General Electric balopticon projector focuses on a Moelder card. In the balop card's upper left-hand corner (see picture) a special message—like the phone number or address—is flashed.

The card itself advertises one of Moelder's unusual services, including: vending machines which dispense packaged coal 24 hours a day; delivery of packaged coal; screening of iron particles from the coal by a special magnetic device, and other services.

The secret of the blinking slide isn't really complicated. Here's how the gimmick works:

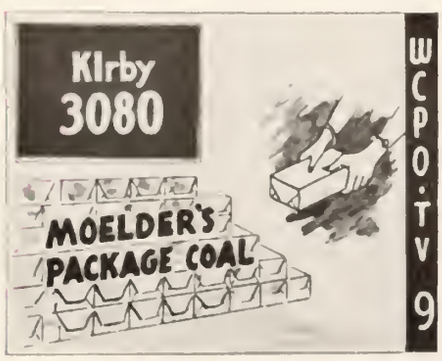
The GE balop projector is made to use slides or opaques, either of which measures $3\frac{1}{4}$ X $4\frac{1}{4}$ inches. The device is rigged so that a $3\frac{1}{4}$ X $4\frac{1}{4}$ inch opaque card forms the outline and mask for a 2 X 2 inch transparent slide. The slide is inserted behind the opaque in a specially machined slide holder. The slide's message then lights up when the light normally used for slides is switched on. When light strikes the opaque card from the front, it illuminates the opaque card but the transparent slide is left dark. The blinking on and off lights are controlled from the projection operator's panel.

The blinker action card was developed by Paul Adams, WCPO-TV engineer, and Ed Weston, assistant general manager. They designed the device for time and temperature reports.

Then one day Pat Grafton, WCPO-TV account executive, and Robert Grannon, of Leonard Sive agency, decided to adapt the idea for use by the Moelder Coal Co.

Dollar volume figures aren't available, but Moelder says that its coal vending machine business alone increased 275% in the last eight months of 1953. And the increase is attributed solely to the blinking tv I.D. ★ ★ ★

Typical slide features 'winking' phone number



Newspaper term, 'group,' used by radio, tv stations

The old space media term, "group," is being appropriated by radio and tv stations.

Recently Crosley Broadcasting Corp. unveiled "The Crosley Group" plan. And almost simultaneously, on the West Coast, five Inland California stations formed the California Valley Group.

Both of the new groups are similar to such newspaper groups as "The First Three Markets Group," which consists of the Sunday rotogravure magazines of the *New York Daily News*, the *Philadelphia Inquirer* and the *Chicago Tribune*.

Basic characteristics of both radio and tv groups are: Rates quoted for the group embody a discount—the reward for quantity buying; the group is promoted and sold as an individual entity offering one market and one rate.

Crosley includes three basic group outlets: WLW-T, Cincinnati, WLW-C, Columbus and WLW-D, Dayton. Two optional group members are WLW-A, Atlanta and WLW, Cincinnati.

The California Valley Group stations are: KFRE, Fresno; KROY, Sacramento; KERO, Bakersfield; KHSL, Chico and KVCV, Redding. At least three of the outlets must be bought to earn discounts which range up to 20% below established rates. Representative for the California group is Avery-Knodel. ★ ★ ★

Radio art class beamed to 50 Illinois classrooms

When Central Illinois schools reopen in a few days, students will march back into rooms with polished desks, glossy blackboards—and radios. For radio has become almost as much a part of the classroom in the Bloomington-Normal, Ill., area as desks and blackboards.

The radios are used for a weekly art class beamed to elementary school students. Last year more than 3,000 children "attended" the class each week; the figure probably will be much higher this year.



Radio art class students in their classroom

Yet the program isn't carried on an educational station. It's broadcast on Monday afternoons by WJBC, Bloomington, which offers it as a public service.

The idea for the program came from Dr. F. Louis Hoover, art director for Illinois State Normal University. He broached it to WJBC.

"I was somewhat dubious as to whether or not this particular type of programing would be successful," Warner C. Tidemann, WJBC general manager, told SPONSOR.

By the end of the 1953-'54 school year, schools in more than 50 Central Illinois cities and towns were picking up the programs. More than 500 teachers requested class instructions, which had been prepared by Dr. Hoover as a supplement to the program. The

university presented 2,800 special certificates to students who had participated in six or more of the 25 broadcasts last year. And on next Saturday the university is conducting an all-day workshop for teachers whose pupils will take part this year. ★ ★ ★

Briefly . . .

The nationwide debut of the *Meet Corliss Archer* show was over WBAL-TV, Baltimore, on 12 September. Just a few days before the show's debut, final arrangements were completed by (from l. to r.) Willis K. (Bud) Freibert, WBAL-TV sales manager; James McIlvaine III, merchandising manager for Renuzit Home Products Co., and Stanley Goldstein, radio-tv director of Feigenbaum & Wermen Advertising Agency.



* * *

Construction has started on the new WDAY-AM-TV, Fargo, studio-office building (picture below). The $400,000 structure, to be located in uptown Fargo, will be a three-story steel, concrete and brick building with a full basement. All WDAY radio and television operations will be centralized in the building upon completion. At the present time, tv studios are located at the transmitter three miles south of Fargo while WDAY radio studios and offices are in Black Bldg., Fargo.

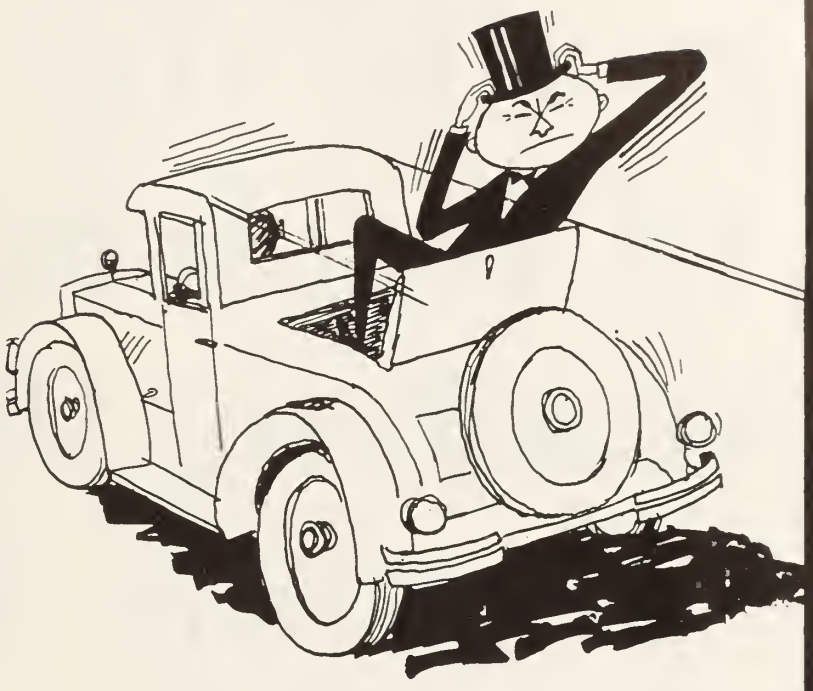


* * *

The advertising director of the Blatz Brewing Co. has bought an interest in WCAN-TV, Milwaukee uhf station, and

(*Please turn to page* 132)

TV and the Model T



An old advertising confrere of ours likes to describe television shows as, simply, vehicles for the sponsor's message. It's an apt definition, but rather broad in scope. For example, that vehicle in question might turn out to be an old sputtering Model T . . . or it could be a classy, fast-moving, custom-built job. Personally, we specialize in the latter. Our clients always ride first class . . . as proved by current top-rated vehicles like "Strike It Rich" and "The Big Payoff." For TV packages that pay big dividends . . . for imaginative, sales-effective formats with a future . . . put your confidence in "America's leading independent TV producer" . . always at your service.

There are a dozen new Framer shows past the idea stage . . . perhaps one is tailor-made for you. Call us!

walt framer productions

1150 AVENUE OF THE AMERICAS
NEW YORK 36, N. Y. • OXFORD 7-3322

"Advertising is really the process of teaching-and in teaching there is no substitute for FREQUENCY"

says Professor Gordon F. Derner

"It is almost a truism of psychology that repetition is an important factor in the process of learning. Any effective teaching technique should provide for adequate frequency of repetition—and some element of attention, interest and meaning should be offered for successful learning."

Credentials—Dr. Gordon F. Derner, Ph.D.

Director of Clinical Psychology Training Program and Associate Professor of Psychology, Adelphi College, Garden City, Long Island.

Author of:

The Clinical Diagnosis of Intelligence, Psychological Aspects of the Tuberculous, and Articles in professional journals.

Because of its ECONOMY RADIO *is the ideal medium for*

FREQUENCY

he copywriter's cherished dream of the one-shot pression that bowls over the consuming public has aporated in the intense competition of modern ad- rtising. Practical advertisers understand that a ngle advertising message is easily lost or forgotten; ey recognize the importance of repeating an impres- on at frequent intervals.

ading radio stations deliver mass circulation at such onomical cost that you can afford to use radio daily, e year 'round. If your strategy calls for constancy . . telling and re-telling the consumer about the oduct you sell . . . then your ideal medium is radio, e inseparable companion of the American family, herever they go, whatever they do.*

To exploit fully the basically great opportunities of radio, you will want to select stations which have dominant coverage of important markets, high standards of management ability, and solid records of successful performance. *Stations like the 12 which we are privileged to represent!*

We are being called upon more and more frequently to assist account executives and media departments in formulating more efficient radio plans. That is our business . . . our only business. Our staff, concerned exclusively with radio, is at *your* service at a word from you.

*One of the many interesting facts developed in the Alfred Politz Study "The Importance of Radio in Television Areas Today."

THE HENRY I. CHRISTAL CO., INC.

NEW YORK — BOSTON — CHICAGO — DETROIT — SAN FRANCISCO

Representing Radio Stations Only

BAL	Baltimore (NBC)	*The Hearst Corp.*
BEN	Buffalo (CBS)	*Buffalo Evening News*
GAR	Cleveland (CBS)	*Peoples Broadcasting Corp.*
JR	Detroit (CBS)	*The Goodwill Station, Inc.*
TIC	Hartford (NBC)	*Travelers Broadcasting Service Corp.*
DAF	Kansas City (NBC)	*Kansas City Star*



Measure of a Great Radio Station

KFI	Los Angeles (NBC)	*Earle C. Anthony Inc.*
WHAS	Louisville (CBS)	*Louisville Courier-Journal & Times*
WTMJ	Milwaukee (NBC)	*Milwaukee Journal*
WGY	Schenectady (NBC)	*General Electric Company*
WSYR	Syracuse (NBC)	*Herald-Journal & Post-Standard*
WTAG	Worcester (CBS)	*Worcester Telegram-Gazette*

RADIO COPY

(*Continued from page 33*)

structures maintain a separate radio copy department. Several agencies, Benton & Bowles and Kenyon & Eckhardt among them, have tried separating radio and tv copy. Both have dropped the separation approach. At Benton & Bowles radio and tv copy are today handled in the same department. At Kenyon & Eckhardt all media are now integrated, the copywriters working in tv, radio and print. Most other agencies divide generally along these lines.

Among those agencies which combine tv, radio and print in the same copywriters are Foote, Cone & Belding, McCann-Erickson, SSCB, Cecil & Presbrey, Dancer-Fitzgerald-Sample. Some of those which separate their radio-tv copy operation from print are BBDO, B&B, Hewitt, Ogilvy, Benson & Mather, J. Walter Thompson.

In some agencies tv has been given an even stronger status. At Biow, for example, radio and print copy are handled by the same writers, but specialists in tv create the tv commercial; they are called "tv creative supervisors" and work with the copywriter.

At Kudner, tv is also an individual department, although on some accounts the tv writer will handle the radio copy as well; ordinarily radio is done by the same person who writes print.

The particular copy setup generally reflects agency theories on the similarities or differences between the creative demands of the various media. Some, for example, feel that radio and television writing are basically so similar that it would be foolish to separate them; others regard tv as unique, while still others look upon media techniques as secondary to primary advertising thinking.

It is interesting to note, however, that in no case is radio copy a separate department, at least among those agencies surveyed by SPONSOR. In short major agencies have not followed the practice of radio and television stations and networks in separating radio from tv activities.

How copy quality is affected: If it is true that agencies are more and more handling radio copy via the "left hand," it might be reasonable to assume that the copy they turn out is lower in quality than heretofore. Yet a round-up of qualified opinion from a variety of sources upsets the easy assumption in quite startling fashion.

Agency principals, of course, however candid they may be, find it hard to admit, even off-the-record, that anything could ever be wrong with their shop's product. It was not surprising to find them stoutly defending the quality of their radio copy. Before discounting these views as necessarily self-protective, please note that *the same observations were made by those who had been most severe in their criticisms of the agencies.* This applies even to the top copywriter whose frank views were quoted earlier.

The consensus seems to be that basically *the quality of agency radio copy has not declined in recent years, that it has, on the contrary, improved in many ways.*

That is the agency view. How do broadcasters feel about it? A spot check of networks and independent stations in New York showed only a minority criticizing the agency product. In nearly every case the broadcaster felt that the copy and e.t.'s coming to the stations and nets have, by and large, kept pace with the times.



Kansas is
BACK ON THE GOLD STANDARD

Golden corn . . . golden wheat . . . millions of bushels of each help boost the Kansas farmer's income to the staggering total of $1,092,211,000!*

Each farm family has $8,312 to spend* . . . 58% above the national average! Mister, here's a market that's worth going after in a big way!

And the best way to turn these above-average-income prospects into buyers is to put your selling message on the radio station Kansas farmers listen to most—WIBW**.

*Consumer Markets '54
**Kansas Radio Audience '53

WIBW CBS RADIO **TOPEKA, KANSAS**

Ben Ludy, Gen. Mgr. WIBW - WIBW-TV and KCKN



He scores with buyers in Northern Ohio

If you want buying *action,* you want McColgan!

Northern Ohio's ace sportscaster, Bill McColgan, knows the score. He knows what sports fans want to hear—*and* he knows how to move them to action. When he's "Speaking of Sports" nightly on his three fast-paced sports roundups, he produces the type of listener response that rings cash register bells.

One feature alone of Bill's program, his "Athlete of the Month" listener vote, draws over 5,000 cards and letters monthly! Response like this helps explain why WGAR is Northern Ohio's most-listened-to station . . . why it can get results for *you.*

PROGRAMMING · PUBLIC SERVICE · MARKET · MANAGEMENT · FACILITIES

Measure of a Great Radio Station

Give your sales a boost by letting Bill McColgan speak for *you* when he's "Speaking of Sports", 5:05 p.m., 6:10 p.m. and 11:10 p.m. Get the facts now from your nearest Christal representative.

WGAR

THE STATION WITH

4½ MILLION FRIENDS IN NORTHERN OHIO

CBS—Cleveland—50,000 Watts
The Peoples Broadcasting Corp.
Represented by The Henry I. Christal Co.
In Canada by Radio Time Sales, Ltd., Toronto

The continuity director of a radio network told SPONSOR: "Not only has the copy not deteriorated; it is actually better now. Selling via radio is more forceful than before. By and large it is improving. The bad copy comes mainly from new advertisers."

A network sales service manager noted evidence of fresh approaches in radio copy and felt that more concentration was being given radio than a year ago. Sales departments of nets and independent stations in New York, together with copy acceptance departments, all agreed that radio copy, far from declining, might actually be improving, particularly recorded announcements. A number cited the Hunt jingle as a case in point.

The sales manager of a network station held that his station was helping to keep copy quality up by maintaining strict standards, even though this might mean considerable billing loss each week.

A network spokesman who thought there might possibly be a copy problem, but that it was only incidental if it did exist, also emphasized the importance of the net's continuity control setup to the continued good quality of copy.

Main criticism was leveled at local and retail copy. This view, incidentally, was backed up more than once by admen, who went even further to claim that most of the trouble with radio copy can be laid at the door of those local radio stations which in their competitive battle for billing have let down the bars.

Going outside the immediate arena of agencies and stations, SPONSOR asked Schwerin copytesting organization, to compare commercials of today with those of pre-tv days. The Schwerin conclusions are published on page 32. Note particularly the observation that current radio commercials tested by Schwerin seem more effective today than those of 1947-48.

How to explain this apparent contradiction between internal agency attitudes toward radio copy and its continuing high quality? The reasons most often cited at agencies are: (1) the long industry experience with radio copy; (2) the specific experience of the copywriters themselves in radio; (3) the beneficial effects of tv writing on radio copy.

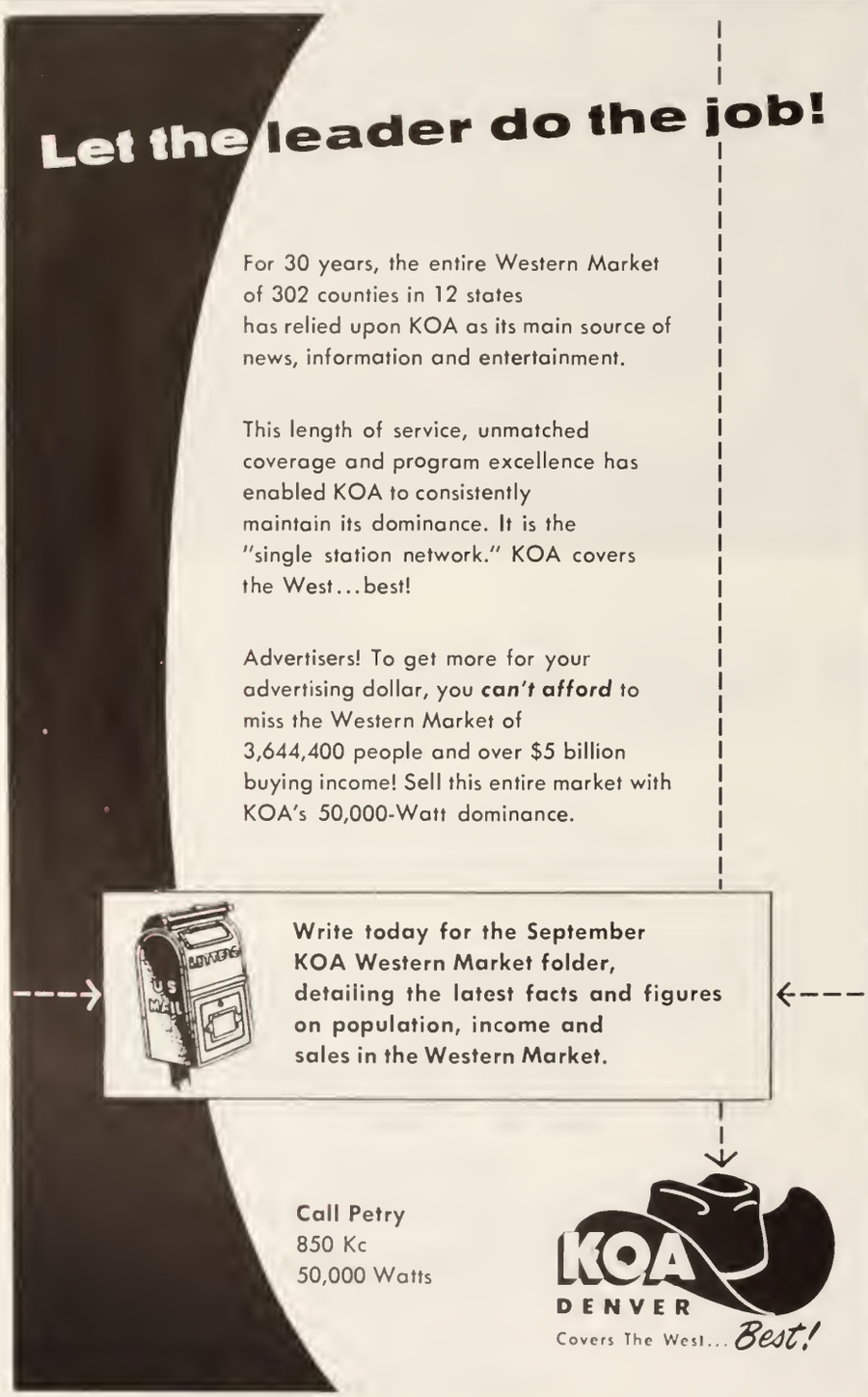
Reasons one and two need little elaboration. As one copywriter put it: "I know the tricks, and after years of experience, I can handle a radio problem swiftly and easily."

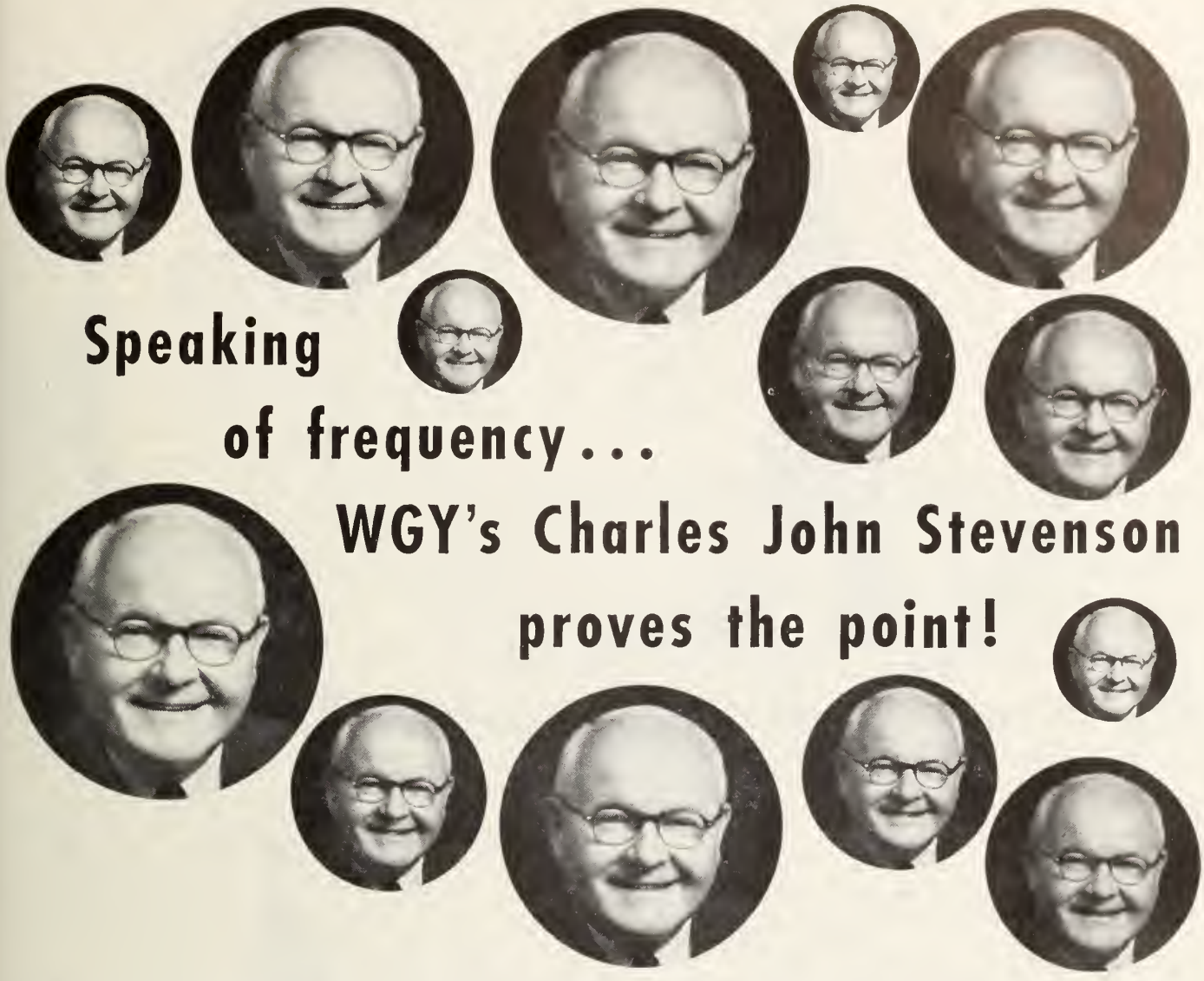
Reason number three, however, may come as a surprise to many. Rightly or wrongly, the feeling seems widespread that radio writing benefits from tv. Nearly all interviewed agreed that a copywriter's radio ability is heightened by his experience in television. "From tv," stated a tv commercial head, "a radio writer learns to be fastidious about what he is writing. He learns moderation, economy and precision."

A top all-round copywriter declares that "Working in tv first on a commercial forces you to think a lot harder about how to explain the same thing in words. The result is, you think better."

A reason cited by more than one person was that tv helps a man to think basically, this because *tv thinking is, more and more, becoming basic campaign thinking.*

One agency vice president in charge of tv and radio copy stated that because of tv "better manpower is being brought to bear on radio commercials. Since in our agency the same man does both, and since tv enjoys the bigger





Speaking of frequency...

WGY's Charles John Stevenson proves the point!

FREQUENCY IN RADIO ADVERTISING IS ECONOMICAL

65 spot announcements over a period of 13 weeks purchased by a nursery to sell flowers brought in 4,771 orders and almost $15,000.

For every dollar spent buying radio time there was a $7.50 return in new business.

WGY A GENERAL ELECTRIC STATION

ALBANY—TROY—SCHENECTADY—plus—
54 counties in New York and New England

Represented nationally by Henry I. Christal Co., Inc.
New York—Boston—Chicago—Detroit—San Francisco

MARKET · MANAGEMENT · FACILITIES · PROGRAMMING · PUBLIC SERVICE

Measure of a Great Radio Station



What can you do with $148?

$148 offers you a hatful of choices. You could have Scotch grouse and champagne for less. Or you might buy a handsome sports coat, or even give your wife a few weeks of extra maid service!

Or, if you want *advertising values* —

ON WOAY, $148 will buy 13 five-minute spots!

WOAY, Oak Hill, is West Virginia's second most powerful station.

WOAY covers 21 West Virginia counties.

WOAY delivers a total Nielsen audience of 102,200 radio homes — an average daily Nielsen audience of 51,320 radio homes!

Write direct for full details.

WEST VIRGINIA STATION COVERAGE DETAIL

Radio Homes In Area	NCS Area	No. of Counties	DAYTIME					
			4-Week Cum.		Weekly		Average Day	
			NCS Circ.	%*	NCS Circ.	%*	NCS Circ.	%*
20,370	FAYETTE	1	18,490	90	18,220	89	10,150	49
18,190	GREENBRIER	3	15,490	85	15,130	83	6,720	36
66,940	KANAWHA	1	10,310	15	7,180	10	4,410	06
14,570	LEWIS	4	3,110	21	2,280	15	1,680	11
18,260	LOGAN	1	2,780	15	1,960	10	1,020	05
19,440	MERCER	1	8,000	41	6,480	33	3,990	20
14,290	NICHOLAS	3	11,450	80	11,080	77	6,620	46
23,930	RALEIGH	1	20,220	84	19,610	81	8,540	35
12,290	ROANE	4	2,720	22	1,990	16	1,460	11
16,750	WYOMING	2	9,630	57	8,610	51	6,730	40
225,030	10 TOTAL	21	102,200		92,540		51,320	

*=% *of Radio Homes in Area*

WOAY

OAK HILL, WEST VIRGINIA

Robert R. Thomas, Jr., Manager
10,000 Watts AM—20,000 Watts FM

billing, television is actually paying most of the freight of the radio copywriters."

The future? It might seem, then, that all is really in order and that the agencies may proceed without much concern to bat out radio copy in the accepted manner of the day. But this attitude may prove unrealistic in the long run. A warning word comes from an agency vice president who supervises one of the industry's largest accounts: "In the heyday of the Jack Benny radio show, we heard how it got the personal attention of George Washington Hill. That kind of attention is now given to tv. Radio is still essential, and so far I do not see any let down so far as copy is concerned. There has been to much skill and experience accumulated for that to happen rapidly. However, the new breed of copywriter is tv-oriented. He may have had no experience in radio—never heard of the Hummerts — and what's more, he doesn't care. What happens when he comes to the fore? How will the picture look years from now?"

Another of this agency's vice presidents, who was participating in the session, commented: "At the present time we are living off radio fat."

What can agencies do about the radio copy problem? First, of course, it is necessary for them to recognize that *it can be a problem*, that the copy must be carefully watched.

More specifically, here are some suggestions from a copy chief and vice president who is responsible for major network tv and substantial regional radio billing—and who is, incidentally, one of the very few spoken to who has given the question any real study.

1. Recognize that the copywriter is human, that he will necessarily tend to favor the most glamorous and important medium. This tendency should not be held against him. But management should do something about it.

2. Try to keep the copywriter *interested* in radio copy. Take it seriously yourself. Treat it as *important*. Try to make the radio writer see that radio is still very important in moving goods, that people do listen and hear what he creates. Teach the copywriter that radio today is important for its mass coverage and cumulatively huge audience so that the writer has some of the same understanding of the medium's importance as a timebuyer.

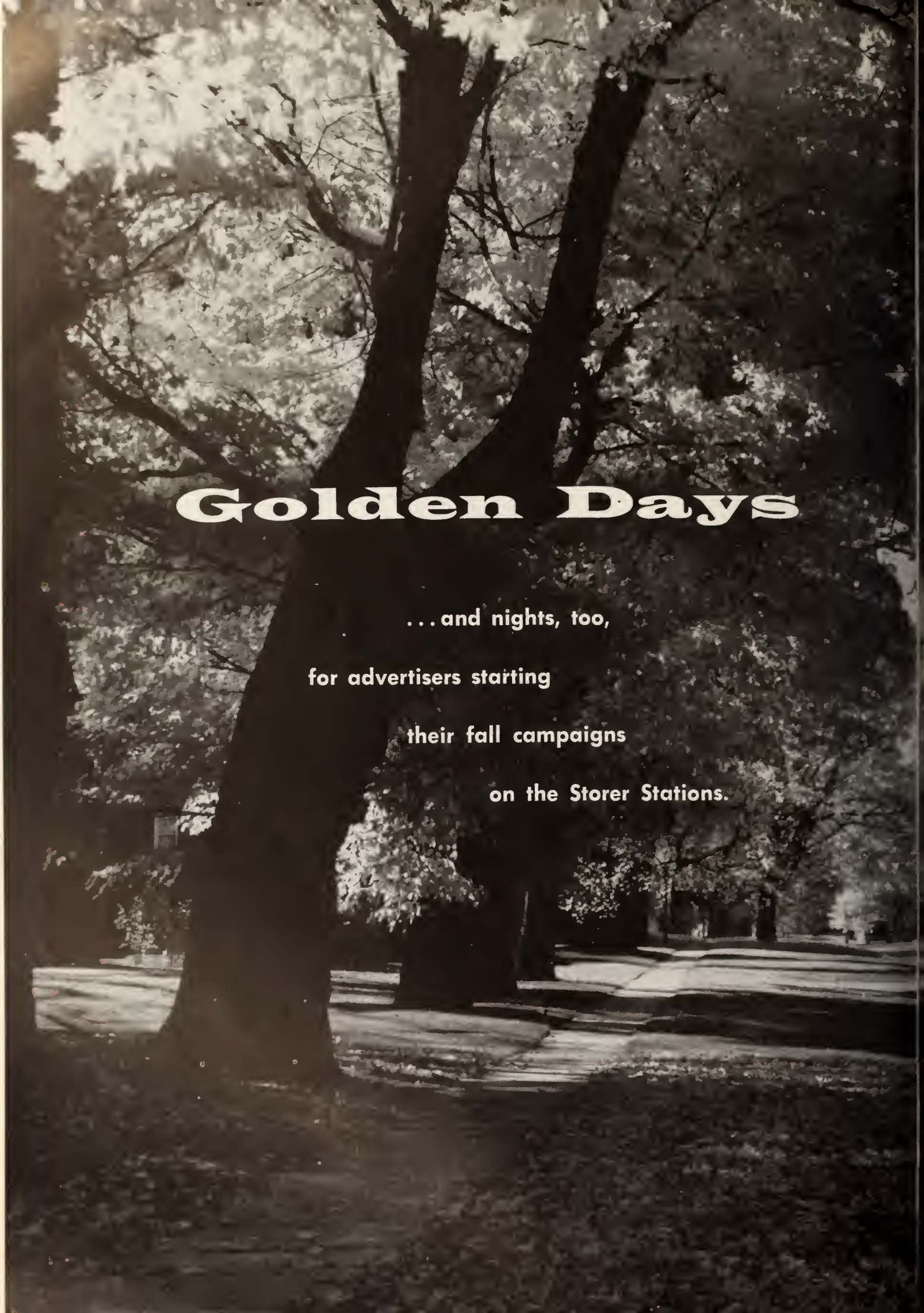
3. When possible inform the copywriter about the times of the day he can hear his commercials, especially if they appear locally in the morning or when he may be driving. Nothing gets a writer so excited as being confronted by his own material over the air.

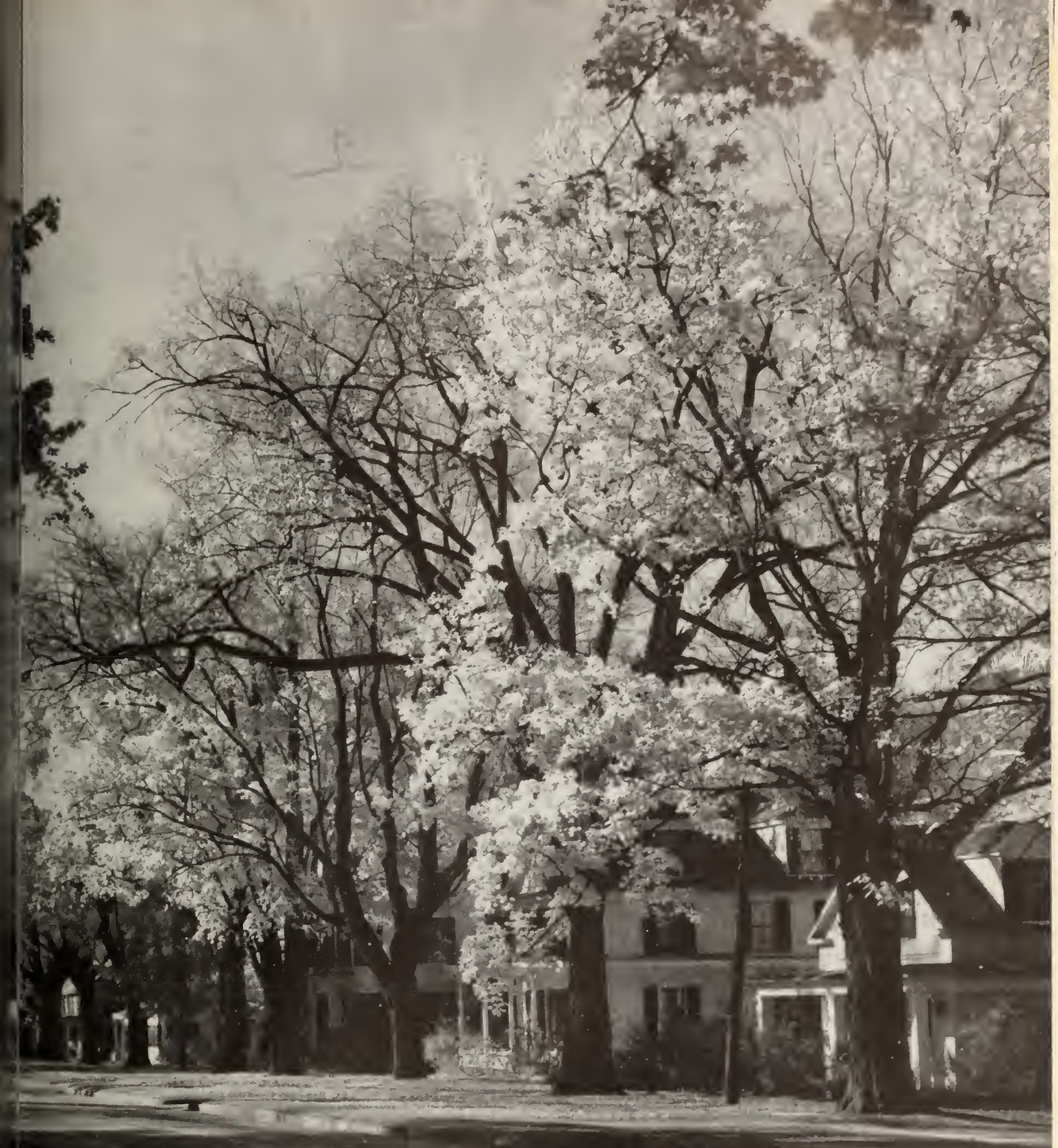
4. As supervisor you must be willing to assume responsibility for quality. If a bad piece of radio copy slips out, it must be considered the supervisor's fault, not the copywriter's. A supervisor who is snowed under with work will tend to neglect radio. It should occasion no surprise if the writers do the same. The quality of radio copy is directly dependent on the amount of time and interest devoted to it by those in responsible positions.

5. Make sure that the new copywriter is taught the fundamentals of radio copywriting, that he learns to respect it as an important and necessary advertising medium. Seek to train the new writer in radio.

Another suggestion came from the copywriter whose hard-hitting statements appear at the beginning of this article. He thinks the trade magazines should pay more attention to good ra-




Golden Days
. . . and nights, too,
for advertisers starting
their fall campaigns
on the Storer Stations.



STORER BROADCASTING COMPANY

WSPD • WSPD-TV
Toledo, Ohio

WJBK • WJBK-TV
Detroit, Mich.

WAGA • WAGA-TV
Atlanta, Ga.

KGBS • KGBS-TV
San Antonio, Texas

WBRC • WBRC-TV
Birmingham, Ala.

WWVA
Wheeling, W. Va.

WGBS
Miami, Fla.

NATIONAL SALES HEADQUARTERS:

TOM HARKER, V. P., National Sales Director
118 E. 57th St., New York 22, ELdorado 5-7690

BOB WOOD, Midwest National Sales Mgr.
230 N. Michigan Ave., Chicago 1, Franklin 2-6498

From DOGS to DOUGHNUTS!



Perhaps the variety of products hasn't been literally *that* broad yet! But the KQV-A & P Merchandising Plan has already boomed sales on this diversified list of products. And look at the happy results!

"Sales up 81.9% during promotion" —*Breakfast Food*

"Biggest month in our history" —*Dog Food*

"Almost double normal case sales" —*Ginger Ale*

"Biggest sales gain we ever had with A & P" —*Root Beer*

"3,120 extra cases from warehouse" —*Coffee*

All this, plus *high, high* KQV-CBS ratings in Pittsburgh. Better contact KQV or your Raymer man for full details.

KQV

CBS Radio IN PITTSBURGH

5000 W—1410 KC

National Representatives:

PAUL H. RAYMER Company

dio copy, featuring examples of good copy and creative personalities. This, he feels, would perk up interest among copywriters.

The client: Perhaps the most positive influence for good radio copy is a positive client, one who, in the words of a disgruntled radio network official, "demands more than just the junior copywriter." Where clients give radio its proper due, the agency response is immediate and definite. A number of such cases were cited to SPONSOR.

In some cases, however, the client tends to brush off radio in favor of the more exciting tv. And it is only natural that the agency will tend to reflect the apportionment of the client's interest and billings. As one copy chief put it: "Little money is not going to get the attention the big money gets. In creative thinking on an account, you start with the major expenditure. The billing is the controlling factor."

The amount of billing is the common denominator tying together the divergent views of practically all those spoken to in the top agencies. The primary thinking does not start with radio where tv gets a much larger share of the budget. According to agency spokesmen, "On major accounts radio is largely a translation of print or tv."

The advertiser himself is likely to pay less attention to the aural medium, in the belief that tv, because of its very newness, demands more time and thought than radio. Here is how the advertising manager of a national concern marketing a number of well-known food products explained it to SPONSOR: "Frankly, we do not devote as much thought and research to radio as to tv. Radio is older and better known. More research is needed in tv. More effort is needed in the sight medium."

Furthermore, the advertiser, too, is a human being, and like many others finds it difficult to resist the unparalleled glamor of television.

On the other hand, many clients, according to some agencies, are just as conscious of radio as ever. In these cases, the radio copy is treated with the respect and attention so commonly devoted today to tv. This bears out the contention of those who insist that in the final analysis the continued excellence of radio copy depends on the *principals* involved. If clients and agency heads care enough, they will continue to get good radio copy. ★ ★ ★

QUALITY RADIO

(*Continued from page* 41)

segments, of which three are sponsored weekly in Cincinnati. However, only Avco's half-hour segment will run on the QRG stations.

Avco and other future QRG clients must buy the complete QRG lineup. While a sponsor cannot drop any QRG markets he is not interested in, QRG will add non-QRG markets to an advertiser's lineup.

Costs?

Basic time costs will be the sum of the individual station rates. There will be, in addition, over-all discounts for frequency. These discounts, under present plans, will rise to a maximum of 25% of each station's one-time rate for buys of 52 times or more.

Program costs will be figured on a national scale, which means the price of talent on QRG will be higher than it would be on a local station. This is because of the necessity of paying the national AFTRA union scale.

As in spot, the advertiser will be able to choose different times for his program on the various QRG stations. Buying will be simplified since lists of availabilities and clearances will be handled through one source. The availabilities situation will also be simplified by the fact that most of the QRG stations are NBC outlets; unsold network time will be the same on all of the NBC stations. While all the specific periods for sale have not been decided on yet they will probably all fall between 7:00 and 10:00 p.m.

While there is always a chance that unsold network time will suddenly find a sponsor there is little concern about preemption of QRG time slots. In the first place, there are enough periods for sale so that conflicts between network and QRG sales are unlikely. Whenever a QRG sale is made the network will be notified immediately to avoid embarrassing complications.

Of course, there is always the possibility that the network will come up with a sponsor for time that QRG is ready to sell to its own client. From the clearance point of view adjustments could be made between QRG and the network in question. QRG can easily move its taped show to the period preceding or following the network show. In fact, the client may prefer the idea of following or preceding a network show. Or it would not be

Big Mike the Hybrid Corn Producer



Big Mike is the physical trademark of KFAB — Nebrasko's most listened-to-station

Hybrid Corn! That's the answer you'll probably get, says Big Mike, if you ask any corn belt farmer what is the greatest development of the past century.

Agronomists figure hybrids have increased corn yields on the average of 20 per cent . . . representing mony millions of dollars annually. Much of the advance research ond development of hybrid corn wos done in the Big Mike-KFAB orea — the greatest corn producing area in the world. Today, virtually all of the corn produced is hybrid, and Nebraska alone boosts a 10-year overage yield of 226 million bushels. KFAB has helped tell the hybrid corn story to formers in this area. It's a selling tool recognized by the hybrid corn producers themselves . . . MORE OF THEM USE KFAB TO TELL THEIR STORY THAN ANY OTHER STATION. To sell hybrid seed corn — any product for that matter — get the facts on KFAB-Big Mike success stories. Free and Peters con tell you, likewise Harry Burke, General Manager.

THE MIDWEST-EMPIRE STATION

1110 K.C.

KFAB

50,000 WATTS OMAHA CBS RADIO

unusual for a station to tape the network program off the line and run it at a later period.

There are obvious complications to such adjustments and QRG is working on the legal problem of setting aside its own specific option times. If it can be considered a network in the FCC meaning of the term, QRG feels it will have the right to set aside periods for sale. A station can be the affiliate of more than one network, it is pointed out.

QRG realizes it will have to offer clients some kind of guarantee in their time periods. While nothing definite is yet worked out the feeling among QRG echelons is that this guarantee would have to be for at least a year. This and other thorny questions will be gone over at the QRG board meeting in Chicago.

All this discussion may make it look as if QRG is setting itself up as a network in competition with the other networks. But QRG firmly denies this implication. Quaal told SPONSOR:

"Quality Radio Group is not an effort to fight the nationally established radio networks. We intend to supplement interconnected networks. It is our intention to concentrate on nighttime periods the networks aren't selling and establish new interest in radio. We definitely have no intention of going to battle with the networks. That's the remotest thing from our minds.

"We feel this new sales stimulation will not only benefit all stations but will make the advertiser and agency more aware of the value of nighttime radio and radio in general. As long as we can keep up the level of national radio business the stations will not have to lower their rates. The small stations will benefit, too, since with QRG stations going after national advertisers, the local field is left to the little fellow."

If the interconnected networks are upset about QRG, they are showing no signs. The number of NBC outlets in the group indicates at least a tacit well-wishing pat on the back from David Sarnoff. CBS has stated it welcomes efforts by stations to keep themselves financially healthy. As another indication of web feeling, there has been talk that one of the networks' O&O's may join up soon.

Why buy QRG? The new radio group feels it has two strong grounds for appealing to the advertiser aside from reputations of the member stations:

1. QRG will tell the advertiser it can reach a national radio audience more cheaply than any other kind of radio buy, spot or network. This is because of the powerhouse reach of the members, which means that it takes fewer stations to reach said national audience. When you use fewer outlets, says QRG, it is bound to be more economical.

QRG promises no fancy front. It says it will keep its overhead down and pass the savings along to clients. Programing will be reasonable, too, since talent costs for shows produced outside of New York and Hollywood are cheaper, even with the AFTRA national scale.

2. QRG feels it has something new to offer in the way of programing. Carlos Franco, general sales manager of WLW, told SPONSOR: "All of the Quality stations have at least one good local show which would have national appeal. Many of them originate network shows and have the reputation for creating new talent and programs. A number of present-day stars started on WLW. In WSM, Nashville, you have the hill-billy capital of the world. There are others, too, with top-notch programing. To name a few: WCAU, Philadelphia; WGN, Chicago; KFI, Los Angeles; WWL, New Orleans.

"Don't forget that WLW's *Midwestern Hayride* was on NBC TV during the summer. It got fine ratings, 28 to 30 on ARB. There are other shows with good local ratings that have never been seen outside of the market where they originate. It's the clear channel stations that are spending money on programing these days.

"This local programing is not the only thing we will offer. An advertiser will also be able to buy syndicated programs and, possibly, network co-op shows. And we may create some special shows just for QRG clients."

What advertisers say: While few agencies and advertisers are familiar with the Quality station setup, a small group of the top agencies and radio users are evaluating it. There is no great excitement about QRG but it should be understood that the outlines of QRG are not fully drawn nor are all its policies decided.

A media executive who makes deci-

WHLI "THE VOICE OF LONG ISLAND"

NASSAU COUNTY
the heart of Long Island

★ ★ ★

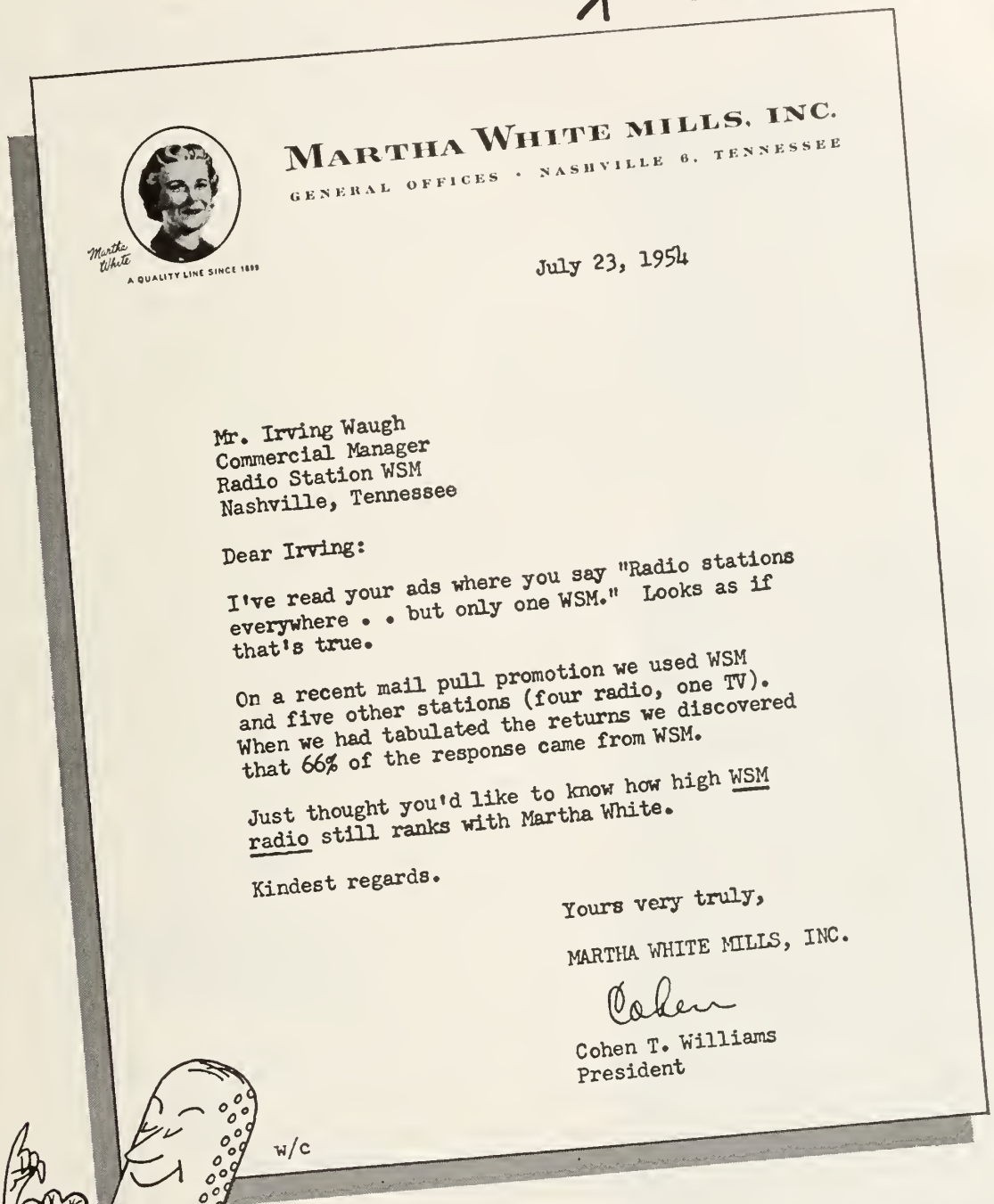
POPULATION .... just topped
1,000,000 people

★ ★ ★

WHLI *has a larger daytime audience in the Major Long Island Market than any other station.* (Conlan)

WHLI AM 1100 FM 98.3
HEMPSTEAD
LONG ISLAND, N. Y.
PAUL GODOFSKY, *Pres.*
the voice of long island
Represented by Rambeau

"Radio stations and TV everywhere . . but only one WSM still!"



MARTHA WHITE MILLS, INC.
GENERAL OFFICES · NASHVILLE 6, TENNESSEE

Martha White
A QUALITY LINE SINCE 1899

July 23, 1954

Mr. Irving Waugh
Commercial Manager
Radio Station WSM
Nashville, Tennessee

Dear Irving:

I've read your ads where you say "Radio stations everywhere . . but only one WSM." Looks as if that's true.

On a recent mail pull promotion we used WSM and five other stations (four radio, one TV). When we had tabulated the returns we discovered that 66% of the response came from WSM.

Just thought you'd like to know how high WSM radio still ranks with Martha White.

Kindest regards.

Yours very truly,

MARTHA WHITE MILLS, INC.

Cohen

Cohen T. Williams
President

w/c



Maybe we've been too modest — never having claimed that WSM can do twice as well as five other stations put together! But that's what the man says — more evidence that WSM covers the rich Central South market like no other advertising medium. For the full story, contact WSM's Irving Waugh or any Petry Man.

WSM *Nashville*
Clear Channel • 50,000 Watts

sions for one of the most important clients in network and spot radio said: "It sounds like a good idea. We're investigating it carefully. I'm always looking for ways of buying radio more cheaply and more effectively. The more ways there are of buying radio and the more ways there are devised to sell it the better for the business and the better for us. Preemption by the networks? I'm not worried about it on nighttime radio these days."

A time buying executive at one of the top radio-tv agencies said: "It could be a fine buy but there are a lot of questions I'd like answered first. First, how big are they going to grow? If they stick to about 25 to 30 stations and cover about 80% of the U.S. radio homes that's just about the right size. But if they get bigger they're bound to get into overlapping. We're trying to get away from overlapping.

"Second, program costs. I'm not so sure I'd want to pay network prices for a local show. If they could work out some deal whereby the originating station gets paid the local talent rate for the show and the others get paid a handling charge of some kind, I'd be really interested.

"Third, time costs. If I buy Class 'A' time and get only 25% off the one-time rate for a year's programing, I'm not sure whether it's worth it. If I get the 52-time rate from each station for a year's programing and then an additional 25% for buying the entire group, that would be more like it. After all, it's a very inflexible buy and there should be some monetary advantage.

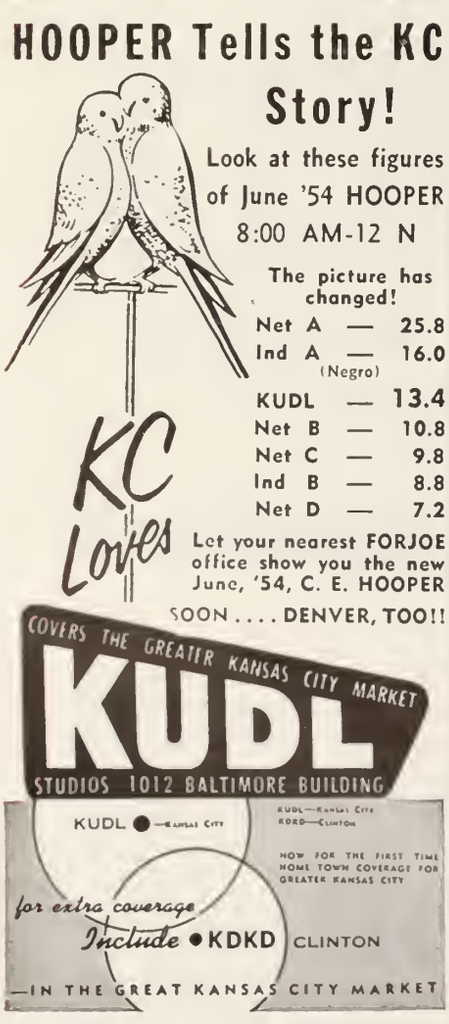
"I don't expect they will actually offer a 52-week guarantee against preemption. But I'm not worried too much about that. It looks like nighttime network radio will have more availabilities, not less, this coming season.

"The thing I like about the Quality group is the way it cuts across network lines for clean, maximum coverage. That kind of coverage is ideal for the advertiser looking for good, reasonable circulation—you know, the kind of guy who wants to reach everybody and doesn't want to pay too much for doing it."

One of the top timebuyers in the business said he liked the idea of buying a small group of powerhouse stations but "the big question in my mind is programing. If the Quality group grinds out the same old stuff they might as well forget the whole thing. I'm waiting to see what they offer. I'm also waiting to see their coverage maps. Actually, it's hard to say too much about the Quality group until they have more detailed material to present."

While most admen were not too concerned about the long-term future of QRG, this question could not be ignored in industry circles. Much of the speculation centers around NBC. There are a couple of reasons for this: (1) David Sarnoff's pessimistic speech about the future of network radio before the NBC TV affiliates at the end of August; (2) the fact that most of QRG's members are NBC affiliates; (3) the fact that three members of a special NBC affiliates committee to study the changing economic patterns of network radio are members of QRG.

Whether Quality Radio Group does nothing more than sell nighttime periods or whether it is destined for bigger things, the fact remains that admen will be hearing a lot more about it in the future. ★ ★ ★



MARSHALL ROBERTSON

(*Continued from page* 38)

week. Other nights he and Mary work until 8:00 or 9:00 o'clock."

No murals: The Robertson agency is utilitarian. No fancy murals on the walls, no vast expanses of cement block partitions. It looks more like an attorney's office—until you peek into the rooms and see tv storyboards, balop cards, radio scripts.

Marshall and Mary Robertson work together in a large office. Robertson was on some newspaper ads with Lavern Everson, the art director, when I came into the office. I admit I expected his wife to look like a crisp career woman. But she was wearing an attractive dress and looked as if she were going to a ladies' club luncheon rather than an advertising agency. She's a journalism school graduate from the University of Wisconsin. Before Robertson started the agency she wrote department store fashion copy. Now she directs some of the agency's tv programs, prepares the food used in the tv commercials, arranges some of the food commercials for camera. She and her husband are kind of a Tex and Jinx team behind the cameras.

While her husband was talking with Everson about the newspaper ads, Mary Robertson told me a little more about how the agency operates.

"Nobody has just one job in an agency of this size," she said. "We all double in brass. For example Elaine Gormley is our bookkeeper. But she's a wonderful secretary, too. And she does the radio and tv billing.

"Wendell McWilliams, whom you met at breakfast, is an account executive but he also directs production on the *Baptist Hour*. And he writes radio and tv copy, too."

I said that since each staff member had to be so versatile, I assumed that when they hired new employees the primary requisite was a wide background.

"Well," Mary hesitated. "you're partly right. Except we're inclined to rank personality and attitude as being more important than anything else.

"Our people have to handle several phases of work at the same time for different accounts. And they have to be able to work very closely as a team. And there often times is some extra effort needed from everyone. If a

"My Ideal Rep"

says MILDRED FULTON of BIOW CO.,
"uses the valuable time in a buyer's office to sell his stations rather than to undersell the competition. He sells his stations honestly, thereby assuring the advertiser of sales results that match the sales pitch."



JEPCO stands for positive selling.
A Pearson man studies his stations thoroughly and has the full, positive data that meets the advertisers needs and sales objectives.



JEPCO knows how the wind blows

John E. Pearson Company

RADIO AND TELEVISION STATION REPRESENTATIVES

NEW YORK • CHICAGO • MINNEAPOLIS • DALLAS • LOS ANGELES • SAN FRANCISCO

person doesn't have a good personality and a cheerful attitude, he can't fit in with our kind of agency.

"Along the lines of ability, our radio-tv people (and that's nearly all of us) need to be able to express ideas on paper as well as visualize them on television and radio."

There isn't much turnover at Robertson's agency.

John Eby has been there 15 years. Lavern Everson and Margaret Pierson, radio script writer, have been there eight years.

When the agency started doing a lot of tv two years ago it added three people to the staff. They're still there.

Tv credo: The opposite of "live" is "dead."

"To say a commercial is filmed," says Marshall, "is just a nice way of saying it's dead."

Using live commercials is point number one in Marshall's *Credo Advertere Video.*

"Live television has revitalized all advertising," he says. "Some agencies don't take live television very seriously. We do.

"The charm of live commercials is that they can be timely. "The first thing we look for when we plan a tv announcement is a timely theme."

Point two in his creed is "a beautiful picture."

"Every scene of our tv commercials we try to make beautiful to look at. We want nice composition. We want to be able to snap a photograph of any part of any of our commercials and have it come out a complete, attractive picture that says something."

Marshall is against very elaborate tv sets. "The only important thing is what's on the screen," he says. "Often small things within the scope of the camera—like a pretty arrangement of flowers on a table and a lovely lace tablecloth—are 10 times better than a $500 background."

Closeups are used in the Robertson tv commercials.

"When we show a sizzling steak, we show a real, honest-to-God sizzling steak right off the grill. We show a closeup of it. You can almost smell it on your screen. We don't show the whole damn banquet hall: what we show is a steak, a juicy, sizzling, delicious steak."

(The agency uses real food in all its commercials. Mary usually prepares it right in the studio and sometimes the preparation is part of the commercial.)

"When we show a couple of people talking," he says, "we show head shots. People want to see the expression in other people's faces. A lot of tv is ruined by long shots."

Besides forbidding long shots, Robertson also frowns on pan shots. Most of the time a pan shot takes too long and doesn't show enough. "You haven't time to pan in a one-minute commercial," he says. "What we want are quick takes of tight shots. Pan shots are confusing unless they're natural, slow, graceful. You can't get a graceful pan shot in an I.D."

Other requisites of good live commercials: spontaneity and a good "pitch" personality.

"Here's where we contradict ourselves just a little bit," Robertson said. "We said everyone around here has to be versatile. That's true—up to a point. But we do have two "pitch" people who do nothing else.

"Bob Petre and Lillian Helling deliver most of our commercials. I guess you'd call them talent.

"We don't let them do anything else. We don't want them to think about anything else. The result is that when they deliver a commercial, they put it right in your lap."

Petre is a former radio newscaster and a professional photographer. Miss Helling is an actress and was a Barbizon model. Petre more or less punches away at his commercials; Lillian handles hers in a more conversational manner.

"We don't let Bob and Lillian use prompting devices," Robertson said. "We want spontaneity. You don't get spontaneity when your 'pitch' person is reading his lines off a prompting gadget. If they can't memorize the whole commercial, we take 'em off camera and let them read it.

"We want Bob and Lillian to *project,*" Robertson emphasized. "We want 'em to get over to each viewer. We want each viewer to think he's being addressed personally. The secret is to *project* . . .

"That's the secret of a good play, you know," Robertson observed. "When the spectator becomes part of the play. We want the viewer to take part in the commercial . . ."

There's one more thing that Robertson wants in his commercials. It's "spoken" copy. The agency doesn't allow "literary" radio and television copy. They want writing to be simple, colloquial.

"You might say that what we want in each of our commercials is a little drama. Of course we get into the pitch pretty damn fast," says Robertson. "We sell pretty hard. But with good copy and a beautiful picture, it's a bit like a short little drama . . ."

Props stored at home: In the afternoon John Eby and Mary Robertson drove me to see some of the sights around Denver. But most of the drive was business.

The first stop was the Robertson home, located on the edge of town overlooking a beautiful valley.

We stopped at the house to pick up props needed for that night's tv commercials. One room of the house had been converted from a bedroom to a tv prop storage room.

"I have to use a lot of my own things for our commercials," Mary said. "I use my own sterling, tablecloths and china for some of the food commercials."

We went outside to the garden where Mary picked a bouquet of flowers. "We're using some flowers in a commercial tonight."





THEY LIKE IT HERE

When advertisers check into WMAQ, they usually stay a long, long time. For instance . . . a sample of just eight WMAQ sponsors adds up to *75 uninterrupted years* of contented residence. An amazing record for a radio station, and a pretty revealing clue to its standing with advertisers.

Here are the eight sponsors and their individual records under WMAQ*'s roof:*

WIEBOLDT STORES, INC. (Department Stores) — 19 years. CHICAGO & NORTH WESTERN RAILWAY — 17 years. SKELLY OIL COMPANY — 16 years. CHAS. A. STEVENS & CO. (Women's Apparel) — 7 years. METROPOLITAN LIFE INSURANCE COMPANY — 6 years. TALMAN FEDERAL SAVINGS & LOAN ASSOCIATION — 4 years. STEWART'S PRIVATE BLEND COFFEE COMPANY — 3 years. OLSON TRAVEL ORGANIZATION (European Tours) — 3 years.

Advertisers like it at WMAQ for lots of reasons. WMAQ is centrally located — right in the heart of America's second greatest market. Every WMAQ room commands an encompassing view of the biggest-buying audiences among Mid-America's 4 million families with an effective buying income of $24 billion. WMAQ's merchandising, advertising and promotion activities are the most extensive of any Chicago radio station.

If your advertising plans cover just next week, the next 13 weeks, or the next 13 years, you're sure to like it at WMAQ — where transients usually become permanent residents.

WMAQ NBC **IN CHICAGO** *a service of* RCA *Represented by NBC Spot Sales*

Some "George Arcus" photographs were on the walls. They were all beautiful, I thought.

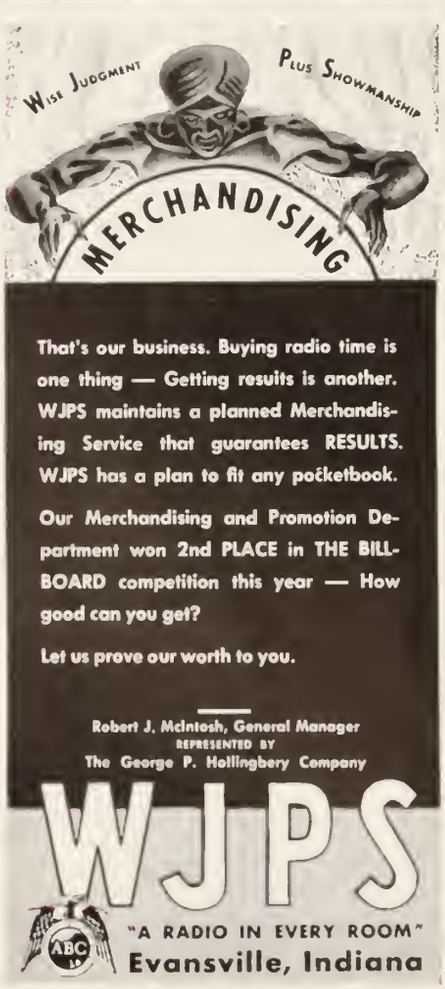
Next stop was Miller's 23rd super market, which had opened a few hours earlier. It was in a big new suburban development.

"We took sort of worried about this opening," Mary said. "Most of the budget for advertising went into radio and tv . . ."

It looked like a rousing success to me. We had a hard time finding a parking place on an enormous parking field and the store was crowded. The three owners were waiting for Mary. She talked to them about the opening and went over some ideas for future commercials.

Seeing Mary Robertson talking with a client about commercials that would be aired that night, I realized how flexibly an agency with retail accounts must function. It was one of the strongest impressions I took away with me as I left for my next stop on the agency circuit—Bozell & Jacobs, Omaha. (The story of my experiences at that agency starts on page 39.)

★ ★ ★



BOZELL & JACOBS

(*Continued from page 39*)

ligiously—not just for lip service."

After seeing B&J's list of accounts, I asked Jacobs if there was any limit on how big an account has to be before he'd take it.

Jacobs chuckled. "You know," he said, "a guy from NBC told me once that he had noticed we didn't have any real big accounts but we had a lot of billings.

"'Certainly,' I told him. 'Here's why. We take 'em when they're small and build 'em up. One of our accounts, now billing $380,000, was spending $3,000 when we got it. Another one was spending $80,000, but now is spending $600,000. This happened in the past seven years.'

"I told the NBC man," Jacobs continued, "that an account doesn't have to go to an agency run down at the heels to get service. We'll take a small client and give him top talent. We'll help him grow.

"It's all merchandising," Jacobs went on. "Clients all have different problems, but essentially the sum total that we give them can be called merchandising.

"Some accounts need public relations, some trade paper advertising, and so forth. But it's all merchandising."

I asked Jacobs if there was a contract between the agency and its clients.

"We have *no* written contracts with clients," he answered. "After all, if a client's unhappy, a contract won't cheer him up much."

Ex-police reporter: After meeting Jacobs I was anxious to learn more about him. So I asked Sandy Woodbridge, who was acting as my guide, for some background information. (Woodbridge is B&J's production manager.)

"Jacobs was a police reporter on the *Omaha Daily News*," Woodbridge told me. "Leo Bozell was his city editor. They started doing some publicity for the Nebraska Power Co. in their off hours and the agency just sort of accidentally came into existence. I think it was about 1921. They both held on to their jobs at the *News* for awhile before formally opening an agency.

"One day they were introduced to a young Catholic priest. Now Jacobs is a Jew, Bozell was an Episcopalian. But all three of these men were concerned about some boys down on Douglas Street. Father Flanagan took in five boys. That was the beginning of Boys' Town. Morris Jacobs thought up that name, by the way. Jacobs worked on fund raising drives for Father Flanagan. He's still vitally interested in civic programs.

"He's chairman of the Omaha Centennial right now."

Woodbridge got up from his desk. "Why don't you go back and finish your conversation with Frank Miller," he suggested. "Then we'll have lunch and I'll show you the rest of the agency."

Account teams: "I was about to tell you how we handle a typical account when Morris called you in," Miller said. "We have a number of teams rather than different departments.

"Each account executive has a team around him. On this team there are copywriters, media men, and so forth. Therefore, we don't have a media department. You might say we have a whole bunch of media departments, however—one for each team."

Two drawbacks to a "team" operation occurred to me. One, the danger of isolation and two, the possibility that an account executive could pick up his team and walk out of the agency with a client.

"Theoretically, I suppose there is a danger of isolation," Miller replied. "But our plans board meetings are a meeting of the agency's best minds. Even if the account executive of a certain team wanted to go off on his own, the other members of the plans board wouldn't let him.

"As far as account executives walking out with an account is concerned," Miller said, "I doubt if it would happen. It never has. All the executives of the company know the clients as well as the account executives. One of the things we 'sell' to a client is our plans board. An account executive who took away an account couldn't possibly offer the experience and knowledge of that board to an account."

Miller is account executive for Mutual of Omaha.

"The Mutual account isn't exactly typical," Miller said. "Two men in New York work on it as well as people here.

"Mutual uses Sunday supplements for lead production. Our radio and television for Mutual are not designed primarily for lead production but rath-



You're Welcome In Over 5 Million Homes Every Day When You Buy The Meredith* Radio Stations

The 5,732,000 people living within the range of Meredith Radio Stations have a total of $6,652,959,000 to spend, according to Sales Management. You can effectively reach and sell these people with the Meredith Radio Station in Omaha, Phoenix, Syracuse, and Kansas City. These stations have a combined total of 87 years of on-the-air service to their listeners . . . naturally, they're old friends and welcome visitors in over 5 million homes every day.

Meredith *Radio* Stations

KCMO	WHEN	WOW	KPHO
KANSAS CITY, MO.	SYRACUSE, N. Y.	OMAHA, NEBR.	PHOENIX, ARIZ.

KCMO, WHEN and KPHO represented by The Katz Agency -- WOW represented by John Blair & Co.

*Meredith Radio Stations Are Affiliated with Better Homes and Gardens and Successful Farming Magazines

ASK YOUR NATIONAL REPRESENTATIVE

You're on the verge of a decision, and a problem.

What business papers to pick for your station promotion?

It's no problem to kiss off, for your choice can have a telling effect on your national spot income.

But where to get the facts?
The answer is simple. Ask your national representative.

He knows. His salesmen get around. They learn which business papers are appreciated, read and discussed by buyers of broadcast time.

His is an expert opinion. Don't overlook your national representative.

SPONSOR

The magazine radio and tv advertisers use

er for pre-selling. We think radio and tv are wonderful pre-selling media."

A few days before I arrived in Omaha, Miller had signed for Friday night periods on NBC TV following the conclusion of the Gillette fights and up to 11:00 pm.

I asked Miller what motivated this particular buy for an insurance company.

"The big thing you buy today," he replied, "is audience. Sometimes you have to build audience. But we didn't want to spend $40.- or $50,000 every week on a show that, eventually, would attract a big audience.

"The Friday night fights deliver an audience of about 20 million people. Yet our weekly production will be only about $4,500. So for a total of $1 million, we get 100 tv stations with terrific audience exposure.

"What if the audience switches to another station after the fights?" I asked.

"Well, we don't think it will. The fights usually end at an odd time, like at 10:38 or something between conventional station breaks.

"We figure that for that reason alone we'll hold the audience. And since our show is a sports show, we assume that most people who are interested in fights will want to watch it." (The program, *Greatest Moments in Sports*, features Walter Kiernan as host, is a combination of live and film, started 30 July.)

"Also, most stations have local news shows at 11:00 o'clock on the East Coast, at 10:00 o'clock here in the Midwest. So it's quite an incentive to keep tuned in to see the news.

"But if we hold only 70% of the Gillette audience," Miller pointed out, "we're doing a helluva job for $5.000 worth of production. . . ."

For tv: The first television commercial to be aired in Omaha was prepared by Bozell & Jacobs. And the agency claims to be one of the first to inaugurate regular farm programing.

Sandy Woodbridge, my B&J guide, had a framed letter in his office from WOW-TV, Omaha. It congratulated him for the first tv commercial in the area for Iowa Master Breeders Hatchery, aired 29 August 1949.

"Two months after WOW-TV went on the air," Woodbridge said, "Staley Milling Co. had bought a farm program. The man in charge of that account is John H. Dow. . . ."

Dow is one of B&J's vice presidents



Sponsors pile up winning seasons, one after the other, with WBNS. We've got loyal listeners (in fact . . . more listeners than all other local stations combined). Our fans stick with us through the TOP 20 PULSE-rated programs and follow through with record purchases of WBNS-advertised products.

CBS for CENTRAL OHIO

WBNS radio

COLUMBUS, OHIO

ASK JOHN BLAIR

and account executive on a number of important accounts which use radio and tv—Staley Milling Co., Gland-O-Lac, Lucky Tiger hair tonic and others.

His office was cluttered with point-of-purchase displays for Lucky Tiger, Gland-O-Lac posters, four-color reprints and other evidences of his advertising activities.

"We believe we were first with agricultural programing on tv," said Dow. "But radio still is vitally important. Take Gland-O-Lac for example.

"It's a line of medicines and biologics for chickens.

"In the past it never used radio year 'round, but rather just at those times when farmers were buying poultry supplies.

"We convinced the Gland-O-Lac people that they should advertise all year in order to pre-sell farmers on their product. We put 60% of the budget in radio and in two years sales in one state are up 30%. Now we're on three stations but hope to expand to eight or 10. We know radio is doing an outstanding job.

"I think noontime farm radio has never been as good as it is today."

I told Dow that Woodbridge had mentioned the Staley tv advertising.

"Since fall of 1949 we've experimented with various times of day and program formats in an effort to find out how to reach the farmers via tv," Dow replied. "We've gone through four phases:

"1. Noon market report with pictures of livestock taken that morning to show farmers what the stock looked like that very morning as it came in. This was in the early days on tv.

"2. Farm commentary, an interview kind of program at the noon hour. Then it was moved to evening time.

"3. A panel quiz show called *Town & Country*. Idea was 'who's smarter—the city man or a farmer?' Three business men and three farmers from a certain community were featured on each show. This was run in Kansas City, Omaha, Springfield and St. Joseph. It's still on Springfield and St. Joseph.

"The fourth, and latest, is a noon show with stock market reports, weather and so forth. In Kansas City, over WDAF-TV, the program is staged by the University of Missouri School of Agriculture. It's a good show."

After experimenting with tv for five years, Dow has a strong feeling that there's no such thing as a real farm program on television.

"Radio built up a solid noon hour audience that brings every member of the family to the radio.

"At night, the farmer—like the city person—wants to be entertained. After the chores are done—and they're done pretty early now with our electrified farm—he wants to relax.

"We know that he listens to the radio for information, weather, markets, news. We haven't been successful using tv for information and education at night. We think it's an entertainment-only medium—at least during the evening hours."

Lucky Tiger is using radio in about 20 markets. About 30% of its budget goes to radio, about 70% in national magazines.

"We use radio for Lucky Tiger in 'ailing' markets," Dow said, "in markets where we need local promotion.

"We use mostly d.j.'s and local personalities," Dow said. "We send each one some Lucky Tiger hair tonic and shampoo. We ask them to try it for two full weeks. Then we tell them to go on the air and tell their listeners why they liked the products, in their

for quick, easy reference

to your copies of

SPONSOR

get the durable new

Sponsor binder

looks like a million . . .

costs only

$4.

SPONSOR
40 E. 49th St.
New York 17

☐ $4 one binder
☐ $7 two binders

Please send me Binder holding 13 issues and bill me later.

Name _____

Firm _____

Address _____

City _____ *Zone* _____ *State* _____


KWK-TV
channel 4
CBS
ST. LOUIS, MISSOURI
100,000 WATTS • OVER 650,000 RECEIVERS
Represented Nationally by THE KATZ AGENCY, INC.
CBS
TELEVISION
NETWORK

own words.

"Although we're using only radio personalities now, we will expand to tv in certain markets."

Did Dow have any other comments about radio?

"There's one thing wrong with radio," he said. "Radio people generally should spend more time listening to their own radio stations."

By this time I'd been in B&J several hours. But I hadn't seen any impeccably dressed Ivy League graduates transporting mail from office to office.

"We don't follow the mail room theory of training people," Dow said. "We don't want people fresh out of school. We'd rather hire a man after he's had two or three years of good, solid background in media. The agency business is too hard for youngsters to pick up when they're right out of school. Some of our people come from newspapers, some from radio or tv. We have 56 employees in Omaha now. There are 197 B&J employees altogether."

Sandy Woodbridge came back to Dow's office to see how Dow and I were getting along. "If you're about through here," he said, "I want you to see Randall Packard and Henrietta Kieser. Randall is a v.p., handles the Storz beer account. Henrietta's also a v.p.; she's copy chief."

Storz and guts: "The big reason for Storz' success," said Packard, toying with a Storz can, "is that they've got advertising guts. They're not afraid to go into a market where there's a big competitor. And it has follow-through, which is just as important as the initial courage."

In spite of increased national competition, Packard says Storz has raised its output from 130,000 to 400,000 barrels annually. "This is a big increase for a regional product, when regionals have been dropping," he observes.

It was then I learned that to sell any beer in Nebraska is a tough job. "There's not the large off-sale of beer in this state that you have in, say, New York," Packard said. "For instance, out of some 500 to 600 grocery stores in this area, only 50 or 60 sell beer. They account for only 5% of all the beer sold.

"That means that you don't have the housewife buying beer at the store as an impulse item. If she's buying the family groceries, she has to get beer in a tavern—and most women think twice before popping into the neighborhood tavern.

"What we do is to get the man to buy beer when he stops by the tavern. We've found that over 50% of the men who buy tavern beer to take home buy it on impulse. You can see how important p-o-p displays in taverns are, then. One tavern owner was finally talked into putting in some Storz p-o-p material and he found—to his delight—that his sales were upped 31% as a result."

Packard has another problem in selling Storz. Lack of broadcast media.

"Up to a year ago," he said, "only two stations in this entire area would take local beer advertising. But even at that time, over 25% of the media budget went into air media. Now there are eight or 10 stations that take Storz advertising so the budget, airwise, is being upped."

Packard's phone rang. After hanging up he turned back to Woodbridge and me. "Meeting coming up," he said. "But if you have more questions, Henrietta will probably know all the answers. . . ."

P. r. and advertising: Henrietta

ONLY with KXLY-TV

CAN YOU REACH

ALL the television HOMES

in the rich SPOKANE MARKET!

FACTS SHOW IT!

KXLY-TV gives 21.8% greater metropolitan weekly audience (Videodex Feb. 1954) PLUS thousands of TV area homes reached by NO OTHER TV STATION . . . because of the 6018-foot tower on top of Mt. Spokane.

RESULTS PROVE IT!

"It would certainly appear that our association with KXLY-TV has proven to be a wise choice on our part," says Mr. Charles Radford, advertising manager, IGA Stores in the Spokane Market. Statements such as this are plentiful. KXLY-TV advertisers get desired results!

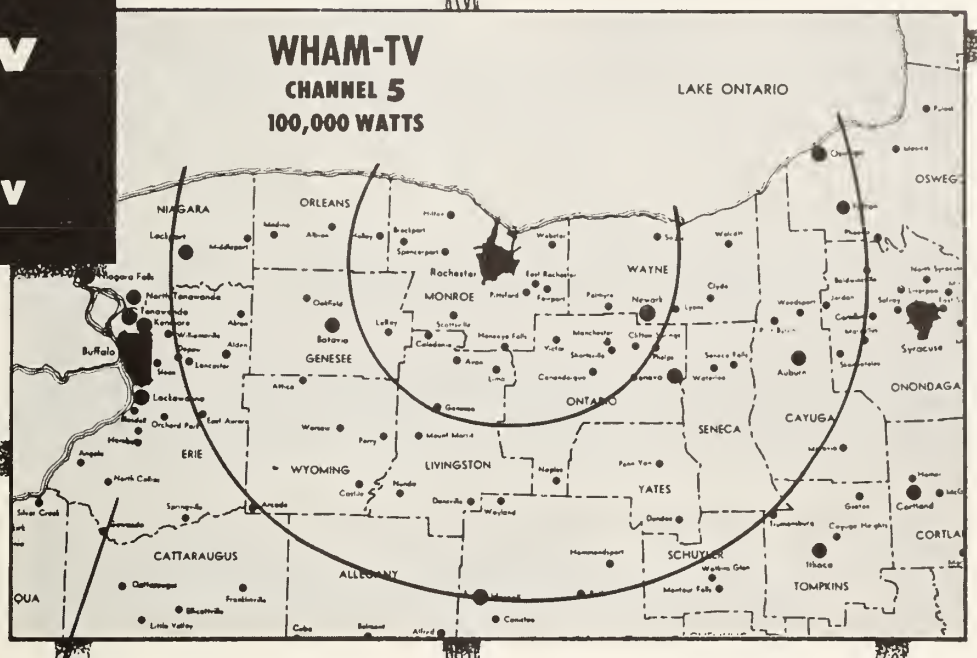
SPOKANE KXLY-TV WASHINGTON

RICHARD E. JONES
vice pres. & gen. mgr.

Rep.- AVERY-KNODEL
Moore & Lund: seattle, portland

"Take 5" to do the Best TV Sales Job in Western New York

now 100,000 watts WHAM-TV





Rochester's most powerful station—now telecasting on 100,000 watts—extends its leadership and coverage to 17 sales-producing counties.

When you want your product to gain first position in this area, use WHAM-TV—the first TV station that's still first.

*Sales Management 1954

***population . . . 1,029,200 homes . . . 315,050**

WHAM-TV
CHANNEL 5
Rochester N.Y.'s MOST POWERFUL Station

Kieser's office is right next door to Frank Miller's. They work closely on several accounts as well as over-all agency operation.

"I don't know if you've heard it before," she told me, "but our philosophy, if you can call it that, is that you can't divorce advertising from public relations." (I already had noticed that the firm's letterheads said "Bozell & Jacobs, Inc., Advertising and Public Relations.")

"We define public relations," she said, "as *any* contact between a company and its customers. Advertising is one of several points of contact."

On Miss Kieser's desk I noticed a tv storyboard and some radio commercials. So I asked her what she had to do with radio-tv.

"I try to coordinate information on stations and services," she said. "It's part of our file and library set up.

"We keep up to date on radio and tv in several ways.

"Of course, Harold Fair, in the New York office, keeps in touch with the networks.

"And we get quite a few media reps through Omaha. We have a high regard for media reps," she continued.

Sandy Woodbridge stuck his head in Miss Kieser's door.

"It's getting close to quitting time," he explained, "and I want you to see the art department. . . ." It looked like a combination of a Salvador Dali painting and a *House & Garden* den.

"This is Floyd Wilson's suite," Woodbridge said as we walked in. Wilson, who looked more like Hollywood's idea of a stock broker rather than an artist, got up from his drawing board which was built into a big L-shaped desk.

"I'm working on a storyboard right now," he said. "It'll be for Mutual of Omaha."

Wilson looked at his watch, Woodbridge looked at his. Then I looked at mine. It was 5:30.

"Well," said Woodbridge, "I think you've about covered Bozell & Jacobs' Omaha operation."

"When you get back to New York," Wilson interrupted, "you might want to stop by that office."

Woodbridge and I left Wilson's office and went up a flight of stairs to Woodbridge's. The other offices were dark.

"We don't have to work overtime too often," Woodbridge said, as we left his office and rode down the elevator together. "I guess there are fewer interruptions here than in New York. Anyway, we seem to get out pretty good work on time. . . ."

P. S.: When I got back to New York, I called up Henry Obermeyer, one of four vice presidents in B&J's New York office.

"I forgot to find out something about the agency when I was in Omaha," I told him. "It's about your Nuclear Energy Information Division."

"Come on over when you have a minute," Obermeyer said. "I'll show you what it's all about and you can see the New York office while you're at it. . . ."

B&J's Gotham office is a short walk from SPONSOR. It covers the third floor of 2 West 45th Street Building.

Obermeyer greeted me by handing me two fat books.

"These volumes," he said, "contain just about everything there is to know about nuclear energy — that can be made public.

"We say nuclear energy instead of atomic energy," he said "because atomic has a sort of scary connotation.



In the tri-state area known as the Ark-La-Tex

Ark.

SHREVEPORT

Texas

Louisiana

IS THE MAJOR TELEVISION MARKET

. . . with a consumer spendable income of $367,597,000. PULSE PROVES that precedent-setting KSLA . . . Shreveport's FIRST and ONLY television station . . . DOMINATES Shreveport and its home parish with

78% of the TV audience daytime! (1:00-6:00 P. M.)

84% of the TV audience nighttime! (6:00-12 MID.)

PLUS . . . The top 15 Ark-La-Tex once-a-week shows!
The top 10 Ark-La-Tex multi-weekly shows!

Fringing the outskirts and getting to the heart of a market are two different things. Here's proof that to sell the Shreveport TV audience you must buy the SHREVEPORT TV STATION . . .

KSLA

SHREVEPORT, LOUISIANA

Channel 12

Affiliated with
● NBC ● CBS ● ABC ● DuMONT

Caddo Parish Telepulse Aug. 2-8 1954

Represented by

PAUL H. RAYMER CO., INC.

New York Chicago
Detroit Dallas
San Francisco Hollywood
Atlanta



Latest methods and modern equipment combine to make this giant oil refinery near Ashland, Ky., an important producer of petroleum products. It is operated by the Ashland Oil & Refining Company, and is another example of the great industrial diversity throughout WSAZ-TV's 116-county area.

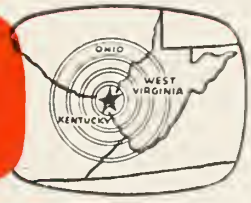
The industrial pageant of our busy Ohio River Valley presents many spectacles that are as arresting to the eye as its statistics on industrial output are appealing to the mind. In both cases, fact consistently outstrips fiction.

No visitors from outer space, these flood-lit spheres are actually part of one multi-million dollar oil refinery, working twice around the clock each day to provide fuels and lubricants for a mechanized America. It is only one of the hundreds of manufacturing plants that give steady employment and spendable prosperity to the million families who live and work in our industrial heart of the nation.

Two facts, we think, are significant to you: (1) These people spend *over two and a half billion dollars* a year for things they want. (2) The *only* advertising medium that, singlehanded, gives intensive coverage of this whole 116-county area is WSAZ-TV.

Whatever you're selling, with WSAZ-TV you can show and talk about it right in the front parlors of over 400,000 TV homes across five states. You can do this with the knowledge (and immediate results) that your message is more persuasive for being delivered by a well-known, well-liked friend. The proof is abundant — as the nearest Katz office will be glad to show you.

WSAZ



T E L E V I S I O N

Huntington-Charleston, West Virginia

Channel 3 — 100,000 watts ERP

NBC BASIC NETWORK-affiliated ABC and Du Mont

Also affiliated with Radio Stations WSAZ, Huntington, and WGKV, Charleston

Lawrence H. Rogers, Vice President & General Manager, WSAZ, Inc.

Represented nationally by The Katz Agency

great day in the mornin'

*(and afternoon, too!)

You bet housewives in the Greater Wheeling market watch WTRF-TV in the daytime as indicated by these Spring TELEPULSE ratings:

Breakfast Club	11.9
Ding Dong School	9.1
Betty White Show	9.9
Armchair Theatre	10.1
Calling All Carrs	13.5
Pinky Lee	18.0
Hawdy-Doody	18.7

That's quite a lineup of daytime TV, supplemented by local originations, all pleasing WTRF-TV listeners. If you're interested in reaching a receptive daytime audience (we're practically S.R.O. at night) call Hollingbery or Wheeling 1177 for availabilities on WTRF-TV—the BIG station in the Wheeling market.

wtrf-tv

Channel 7 316,000 Watts

NBC Primary • ABC Supplementary

REPRESENTED BY
HOLLINGBERY

Robert Ferguson • VP & Gen. Mgr.
Phone Wheeling 1177
Radio Affiliates WTRF & WTRF-FM

Now equipped for network color TV.

"These books," he said, "are our nuclear energy 'kits.' As you know, the Electric Light & Power Companies is one of our clients. So all the ELP members got the kits for obvious reasons. But let's go in to see Don Hoover."

Hoover is president of B&J in New York. Bozell & Jacobs is organized so that all offices are under common ownership but each office—except the two service offices in Los Angeles and Washington—are full-fledged agencies, with their own executives and officers. Hoover is president of the New York "agency." His office is comfortably furnished with leather upholstered chairs and a matching sofa. He has a big mahogany desk with an antique desk lamp. Next to the desk is a typewriter.

"Most B&J executives think on their typewriters," he said. I recalled that Frank Miller had one in his Omaha office.

I asked Hoover if the Nuclear Energy Information Division had gotten the agency any new accounts.

"Not one," he said. "That wasn't the reason for setting it up. We designed it as a service to existing accounts.

"By 1951, we knew that nuclear energy would affect—sooner or later—virtually all our clients.

"It would affect power companies, who might someday use nuclear energy instead of coal or water in generating electrical current.

"It would affect our drug and medical accounts. They use neutrons—or something like that—in tracing the path of certain injections made in both animals and humans.

"It would affect our food accounts. Staley Milling Co., for example, might be able to use nuclear particles in fertilizer, thus getting more grain out of each acre."

I asked Hoover if anyone could come to B&J for data on atomic—I mean nuclear—energy. He said they could; the kits, he said, are sold for $8.

"Well," I said, "it sounds as if B&J really keeps up on things. What's your next project after nuclear energy?"

"We've already started it," he said.

"It's solar energy." He paused a moment and chuckled. "People don't call us a pioneering agency for nothing," he said.

(Next issue: a visit to Gardner Advertising, St. Louis, and Campbell-Ewald, Detroit.) ★ ★ ★

PHILLIPS PETROLEUM

(*Continued from page* 43)

spot approach in radio. It is still sponsoring the *National Barn Dance* in Chicago on WLS, which it has had for many years. Its present half-million dollar radio budget testifies to the company's continued faith in the aural medium. Actually, radio permits penetration in some Phillips areas not covered by their tv programs; it also ties together with the tv campaign in other areas to form a potent ad package. Present radio coverage hits 45 markets.

Phillips finds the same advantages in spot radio as in spot tv. In addition, it is able to make good use of the *local* program which it finds unfeasible in the sight medium. Most of the Phillips programs are newscasts by the outstanding local newscaster, usually a man who has built a loyal following over a long period of years. In most cases, too, in order to exploit the local potential to the full, the copy is delivered live, either by the personality or by the announcer, who has been auditioned via recording. E.t.'s

(*Please turn to page* 126)

in
Wichita Falls, Texas . . .
more people* watch
KWFT-TV
CHANNEL 6
CBS & DUMONT

*Wichita Falls TELEPULSE for June 7 thru 13, 1954, from 6 A.M. to 12 midnight, shows that more viewers were watching KWFT-TV during 76.73% of all the quarter hours when a television station was on the air in Wichita Falls!

Gives you the sales power and prestige

that sells more goods than any other Atlanta

tv outlet... because WSB-TV is—

The great AREA station of the Southeast

wsb-tv

Atlanta, Georgia

☆ *CHANNEL 2*
☆ *1062-FT. TOWER*
☆ *100,000 WATTS*

Represented by Edw. Petry & Co.
Affiliated with The Atlanta Journal and Constitution

NOW ON THE AIR!

THE MOST POWERFUL TV STATION IN NORTH AMERICA



CHANNEL 9 CKLW-TV

DUMONT and CBC

325,000 WATTS

National Representative: Adam Young Television Corporation

J. E. Campeau
President

CKLW-TV DETROIT

GUARDIAN BUILDING

TV COMPARAGRAPH OF NETWORK PROGRAMS

Networks: ABC, CBS, DuMont, NBC

SUNDAY
- No network programing
- Omnibus
- Meet the Press — Pan Amer World Airways — JWT all wks
- Reveta Cooper: 2×Wash 19L — St. George & Keyes $3500
- Roy Rogers — Gen Fds glags ruts, post toasties 62Hy — B&D $20,000
- Author Meets Critics — NY
- People Are Funny — Toni Co — 110Hy L — Burnett $12,500
- Opera Cameos — NY
- Mr. Peepers — Reynolds Metals 63NY — 13 wks in 41 — Seeds $21,000
- Colgate-Palmolive Comedy Hour — Colgate 71NY — 13 wks in 11 — Entry $81,000
- Spectaculars — Reynolds Metals — Buchanan
- Hotel Bishop — Raymond Spector
- Sunbeam Corp — Perrin-Paus 95NY — $200,000
- Goodyear TV Playhouse — Goodyear Tire & Rubber 56NY — Y&R $32,000
- Philco TV Playhouse
- Loretta Young Show — P&G — B&B $30,000
- The Hunter
- Chronoscope

MONDAY
- No network programing m-f
- Captain Video — NY m-f L — co-op
- Morgan Beatty — Miles Labs alka seltzer
- John Daly News — Buchanan $15,000
- Jamie
- D Edwards News — Amer Home Prod — $22,500
- Perry Como — L&M — C&W $27,000
- Tony Martin Show — Toni, bobbi home perm — $12,000
- Camel News Caravan — R J Reynolds 70NY — Esty $10,000
- Enterprise USA
- Voice of Firestone — Firestone Tire & Rubber 76NY — S&J $18,000
- Burns & Allen — Carnation Co — E, W — Goodrich — BBDO $24,000
- Talent Scouts — Thos J Lipton tea, soup mixes; frostee dessert 78NY — Y&R $20,000
- Sid Caesar — Amer Chicle — D-F-S — Speidel watchbands — SSCB $90,000 — RCA — K&E $200,000
- Spectaculars — Ford Motor — JWT
- Junior Press Conference — Phila
- I Love Lucy — Philip Morris — Blow $35,000
- Professional Boxing — co-op
- Medic — Dow Chemical
- Boxing from Eastern Parkway
- Studio One — Westinghouse
- Al Ringside
- Chronoscope — Longines-Wittnauer

TUESDAY
- No network programing m-f
- John Daly News — $15,000
- Cavalcade of America — BBDO $35,000
- D Edwards News — Am Tob pall mall — SSCB $22,500
- Jo Stafford — Gold Seal — C-M $12,000
- Captain Video — co-op
- Morgan Beatty — Miles Labs
- Vaughn Monroe
- Camel News Caravan — R J Reynolds — Esty
- Twenty Questions — Florida Citrus Commission — JWT $10,800
- Red Skelton
- The Blue Angel
- The Goldbergs — Vitamin Corp — BBDO $18,500
- TBA
- Milton Berle — Buick Dir, GM — Kudner $80,000
- Martha Raye — Hazel Bishop — Spector $00,000
- Bob Hope — Y&R $75,000
- Danny Thomas — American Tob. lucky strikes — BBDO — Dodge, Chrysler
- Meet Millie — Turner — SSCB $20,000
- Studio 57 — H J Heinz Co — Maxon $23,000
- Fireside Theatre — P&G
- Elgin Hour
- Life with Father
- Stop the Music
- See It Now — Aluminum — FSR $18,000
- Two for the Money (Armstrong Circle Theatre)
- It's a Great Life
- Tonight — (Steve Allen) 11:30 pm-1 am

WEDNESDAY
- No network programing m-f
- John Daly News — Buchanan
- Disneyland — Amer Motors — Geyer — Campbell-Mithun — $37,375
- D Edwards News — Arco Mfg, Bendix — Ludgin $22,500
- Perry Como — L&M: chesterfields — Cngh'm & Walsh
- Captain Video — co-op
- Morgan Beatty — Miles Labs — Wade
- Coke Time (Eddie Fisher) — Coca Cola Co — D'Arcy $22,000
- Camel News Caravan — R J Reynolds — Esty
- Stu Erwin Show — Liggett & Myers — C&W $12,000
- Godfrey & His Friends — Toni home perm 135NY — W&G — General Motors Frigidaire — FC&B — Pillsbury Mills — Burnett $45,000
- I Married Joan — General Elec appliances — Y&R $23,000
- My Little Margie — Scott Paper — JWT $22,500
- Masquerade Party — Knomark Mfg — Mogul
- Strike It Rich — Colgate — Esty $11,000
- I've Got a Secret — R J Reynolds
- Kraft TV Theatre — Kraft Foods — JWT
- Wrestling
- Blue Ribbon Bouts — Pabst Brewing — Warwick & Legler
- Best of Broadway
- Sports Spot — General Cigar
- Down You Go
- Chronoscope — Longines
- Wrestling from Rainbo
- This Is Your Life — Hazel Bishop — Raymond Spector $14,000
- Tonight (Steve Allen) 11:30 pm-1 am

THURSDAY
- No network programing m-f
- John Daly News — $15,000
- Lone Ranger — General Mills — DFS $18,000
- D Edwards News — Am Tob pall mall — SSCB
- Jane Froman — GE Lamp Div — BBDO $11,000
- Captain Video — W H Johnson Candy Co
- Morgan Beatty — Miles Labs — Wade
- Vaughn Monroe
- Camel News Caravan — R J Reynolds — Esty
- Postal Inspector — $15,000
- Treasury Men in Action — Chevrolet — Campbell-Ewald $16,000
- Meet Mr McNulty — Gen Electric — Maxon $29,500
- Climax — Chrysler — McE $50,000
- Shower of Stars — Chrysler — McE $100,000
- They Stand Accused — Consolidated Cosmetics — Duggan $18,500
- You Bet Your Life — DeSoto Div of Chrysler — BBDO $24,000
- Justice — Borden Co — Y&R $17,500
- So You Want to Lead a Band — JWT $12,000
- Kraft TV Theatre — Kraft Foods — JWT $22,000
- What's the Story? — Allen B Du Mont Labs
- Greatest Pro Football Plays of the Week
- Dragnet — Liggett & Myers
- Ford Theatre
- Four Star Playhouse
- Public Defender — Philip Morris
- Name That Tune
- Lux Video Theatre — Lever Bros — JWT $45,000
- Kraft Theatre (cont'd)
- Tonight (Steve Allen)

FRIDAY
- No network programing m-f
- John Daly News — Burhanan
- Rin Tin Tin — Nabisco — K&E $28,000
- D Edwards News — Pharmaceuticals — Edw Kletter
- Perry Como — L&M — Cngh'm & Walsh
- Captain Video — co-op
- Morgan Beatty — Miles Labs — Wade
- Coke Time (Eddie Fisher) — Coca Cola Co — D'Arcy
- Camel News Caravan — R J Reynolds — Esty
- Ozzie & Harriet — Lambert Pharm — Lambert & Feasley — Hotpoint appliances — Maxon $30,000
- Ray Bolger Show — L&N $28,000
- Mama — Gen Fds — B&B $24,000
- Topper — R J Reynolds — Esty $27,000
- Red Buttons — M&A $30,000
- Life of Riley — Gulf Oil — Y&R $24,000
- Dollar a Second
- The Vise
- Schlitz Playhouse of Stars — L&N $26,000
- Our Miss Brooks
- One Minute, Please — Kletter $11,500
- Big Story — Amer Tob Co — SSCB
- Dear Phoebe
- The Lineup
- Person to Person
- Chance of a Lifetime — P Lorillard
- Cavalcade of Sports — Gillette — Maxon $40,000
- Greatest Moments in Sports
- Chronoscope — Longines
- Tonight (Steve Allen) 11:30 pm-1 am

SATURDAY
- No network programing
- Dotty Mack Show
- Gene Autry — Wrigley — R&R $28,000
- Beat the Clock — Sylvania — C&P $11,000
- Two for the Money — P Lorillard — L&N $12,000
- Ethel & Albert — Sunbeam Corp
- Mr Wizard
- Let's Dance
- Jackie Gleason
- Saturday Night Fights
- That's My Boy
- Professional Football
- Mickey Rooney
- Imogene Coca
- Jimmy Durante
- Fight Talk
- My Favorite Husband
- The Stork Club
- Willy
- George Gobel
- Your Hit Parade — Amer Tobacco — BBDO $33,000
- Wrestling from Chicago
- Sports Showcase
- Football
- Wrestling

Notes and explanations to help you use this chart [fine print illegible]

Sponsors listed alphabetically with agency and time on air [fine print illegible]

Home Ground Surveys** prove
MOST PEOPLE IN WHEELING WATCH
WSTV-TV
VHF Channel 9
CBS Affiliate
STEUBENVILLE — CBS — WHEELING

KEY TO THE GREAT WHEELING MARKET
plus
Steubenville · Pittsburgh · Youngstown · Canton
THE BIGGEST BUY IN TV TODAY
1,083,000 TV homes for the price of 399,400!*
*CBS research

**54.4% of Wheeling's entire viewing audience saw the June 13 Cleveland-Boston ball game on WSTV-TV.

**58% of Wheeling's survey respondents saw Senator McCarthy's Senate Investigating Committee Hearings on WSTV-TV. And the percentage was even higher—74%—in the combined Wheeling-Steubenville area.

Be realistic! Don't limit your thinking about WSTV-TV's extraordinary coverage. The clear signal of this station extends far beyond Steubenville — blankets the rich Wheeling market — pervades the 9th largest market in the country: industrial Pittsburgh and nearby Canton and Youngstown. Yet you pay for only a fraction of what you get!

NOW! FULL POWER (230,500 Watts)
from our 881 ft. MOUNTAIN-TOP TOWER
(2,041 ft. above sea level)

WSTV-TV STEUBENVILLE-WHEELING
ANOTHER AVERY KNODEL REPRESENTED STATION

PULSE FOR DEPENDABILITY

Check these Important Advantages of this new Nation-Wide Service

U.S. Pulse TV pravides a timely sales aid and a True Measure of what yaur TV dallars are buying in this periad af dynamic change

- ☐ **Unprecedented large sample**—guaranteed minimums of 25,000 completed interviews, for **every** daytime network program, regardless of length, 6,000 minimum completed interviews for every nighttime program regardless of length
- ☐ **Unparalleled statistical accuracy**: maximum error possible only 6/10 of 1 per cent of negligible effect in comparing program appeal and time slot influence
- ☐ **92% of U.S. television population** in the areas from which sample is drawn
- ☐ **62 areas**, nation wide distribution
- ☐ **27% of sample rural** the homes hard to get by any other method, in significant number
- ☐ **Accurate audience composition** men, women children teenagers viewers **per program**, as reported by **all** members of each household interviewed
- ☐ **Special films section** multi-market ratings of half-hour spot film programs
- ☐ **Total number of stations** for each network program, as prepared by Sponsor Magazine
- ☐ **Convenient indexes** by individual sponsor and by program title for rapid reference
- ☐ **Complete comparability of data** as reported in the individual per market TelePulse copies, the latter vital in revealing the individual markets requiring extra merchandising, promotion, sales effort
- ☐ **Sensible price** as little as $100 monthly for subscribers to the PuLse radio and TV reports Trial usage will more than substantiate every claim made for this useful new U.S. Pulse TV

FREE SAMPLE COPY on request

This month thraughaut the U.S., 117,000 homes are being interviewed for next manth's "U.S. Pulse TV"



Nothing takes the place of INTERVIEWS in the HOME

RURAL AND URBAN COVERAGE

PULSE, *Inc., 15 West 46th St., New York 36*
Telephone: Judson 6-3316

SUNDAY

	ABC	CBS	Du Mont	NBC
10 AM	No network programing	Lamp Unto My Feet 11/3	No network programing	No network programing
10:15		Exploring God's World		
11	No network programing	No network programing	No network programing	No network programing
11:30				
12	No network programing	Faith for Today Faith for Today, Inc NBC Rockhill $2000	Contest Carnival Quaker Oats Co: puffed wheat, rice Atlantic City, NJ Bryan Houston $5500	NY Times Youth Forum L
12:30	No network programing	No network programing	Johns Hopkins Science Review Bell L	Youth Wants to Know L Werly
1			No network programing General Sports Time Gen Tire & Rub WJZ-NY 2/wk F D'Arcy $7000	Frontiers of Faith Religious prog. to co-op with Nat Council of Chs of Christ NY L&F
1:30	Nu network programing	No network programing		
2	Washington Redskins Ames Util Co Joe Kelz Var 11/9:30 IBE 11/2 t mrkt 1 pm to close $18,000 Chicago Bears & Cardinals Standard Oil of Indiana D'Arcy Var 11/9/26 Oldsmobile Toof 11/2 $17,000	TBA	Professional Football 2-5 Shirk Elec Shaver WJZ-NY Kudner 8/20 12 12 in 11 mnutes one number of all causes. See also Net billet	Amertran Inventory Wash L Amertran Forum Wash L
2:30				
3	Pro football (see above)	New and Then NY L Adventure NY L 3:30 4:30	Professional Football 2-5 Shirk Sharers Kudner (cont'd)	Out on the Farm Ch L Comment Wash L&F
3:30				
4	Pro football (see above) Trafell Time (Girl Scouts) NY F	Adventure (cont'd) What in the World? Dolls L	Professional Football 2-5 Shirk Sharers Kudner (cont'd)	Wisdom Series Var L Zoo Parade Quaker Oats 11/2 alt sun NL&B $3000
4:30				
5	Super Circus Kellogg (K) corn flakes 52NY L 5-5:30 LB 1/4hr $5000 Mrs Ine milky ways 13NY L 5-5:30 Burnett $5000	Omnibus 5-6:30 Mainbrace Fo of Canada JWT 52nd Year NBC Abbott Kimball 65NY 1/2 hr/13T 1/2 hr/cmrcl $17,500		Hallmark Hall of Fame Hall Bros hall-mark cards 44Sty 1/2 hr/1 wk fm FC&B $40,000 Sp hr/wk to 52 $24,000 Background mks to 11 Var L&F
5:30				
6				

MONDAY

	ABC	CBS	Du Mont	NBC
10 AM	No network programing m-f	Garry Moore Pacific Mls: JWT A&G Stanford m-f 10-10:15 Cromwell Lib Hmmr Co LB 60NY all m-f 1/4 hr $2038 Arthur Godfrey C-Mr BBDO m-th 10:30-45 Kellogg Co M-F 10:45-11 60Var all m-f 1/4 hr $3705	No network programing all wk	Ding Dong School Ch m-f L 1/4 hr $745 1/2 hr $1160 A Time to Live Ch m-f L 3 Steps to Heaven P&G 1/2ry, duz NY m-f L Compton $9500
10:15				
11	No network programing m-f	Godfrey (cont'd) Lever (prpndent m-w 11-11:15 McCann-Erikson Pillsbury Mills m-th 11:15-30 Burnell 51 alns Strike It Rich Colgate (liquid, gel, super suds, palmolive, blu, soap 76NY L m-f Fely $12,000	Creative Cookery m-f co-op	No network programing m-f
11:30				
12	No network programing	Valiant Lady Gen Mls brkfst 83NY m-f L DFS pln $10,000 Love of Life Amer Home Pr 80NY m-f L Blow $8500 Search for Tom'w P&G: Joyl m-f tare mon) Blow $6500 Guiding Light P&G: ivory, dust m-f tare mon) Cowpt $10,000	No network programing m-f	Bob Smith Show NY m-f L TBA
12:30				
1	Nu network programing	Portia Faces Life Gen Fds: cereals 39NY m-f L YAR $10,000 Seeking Heart P&G m-f (see mon) Compton $9500 Welcome Travelers P&G: prell, ivory snow 80Ch m-f L DFS $18,000	No network programing m-f	No network programing m-f
1:30				
2		Robert Q Lewis NY m-f L 1/2 hr $3000 Art Linkletter Lever bros 70Ty m-w-f L Avyr (see brl) Pillsbury Mills flour, mixes 50Th m-th L LB 1/2hr $4000	No network programing m-f	No network programing m-f
2:30				
3	Pro football (see above)	Big Payoff Colgate-Pah-rhlaroshvell Fds: ref crashes hot 67NY m-w-f L tors to tbl Erb $9500 Bob Crosby 5:30-45 aun General Mills 10Th m-w-f L 3:45-4 BBDO $3100	Paul Dixon Show m-f 3-4 1Participating spns available; see avail below Gross time & talent per 1-min network partic $1,419.38	Crosley Gill Phila m-f L Golden Windows PAG: cheer 85NY alt duz Y&R $9500 One Man's Fmly Serafan Fds m-f L Kleiter $10,000 Concerning Miss Marlowe P&G: tide 85NY all duz L B&B $3100
3:30				
4	Pro football (see above) Trafell Time (Girl Scouts) NY F	Brighter Day P&G 76NY m-f L Y&R $9000 The Secret Storm Am Home Prodct 80NY m-f L Blow: Geyer $10,000 On Your Account 1Wln Elliott) P&G: tide, prell 122NY m-f L B&B $11,500	No network programing m-f	Hawkins Falls 60Ch m-f L 1/2 hr $3500 First Love Jergens Co Phila m-f L $10,000 World of Mr Sweeny NY L TBA
4:30				
5	Super Circus Kellogg (K) corn flakes 52NY L 5-5:30 LB 1/4hr $5000 Mrs Ine milky ways 13NY L 5-5:30 Burnell $5000	Omnibus 5-6:30 Mainbrace Fo of Canada JWT 52nd Year NBC Abbott Kimball 65NY 1/2 hr/13T 1/2 hr/cmrcl $17,500	No network programing	No network programing m-f
5:30				
6				

TUESDAY

	ABC	CBS	Du Mont	NBC
10 AM	No network programing m-f	Garry Moore Farmers Wetter't Miller m-f 9:30 to 10-10:15 Kellogg, Burnell m-f 10:15-30 55-70NY L 1/4 hr $2038 Arthur Godfrey GM frigidaire m-th 10:30-45 F&AB 52 alns Toni Co m-th 10:45-11 Weiss & Geller 60Var all m-f 1/4 hr $3705	No network programing all wk	Ding Dong School Tot'l Show Co D'Arcy m-f 9:55 alt 1 10:15-30 Ch m-f L 1/4 hr $745 1/2 hr $1160 A Time to Live Ch m-f L 3 Steps to Heaven P&G: ivory, duz m-f Compton $9500
10:15				
11	Creative Cookery m-f co-op	Godfrey (cont'd) National Biscuit m-th 11-11:15 McCann-Erikson Pillsbury Mills m-th 11:15-30 Lea Burnett Strike It Rich Colgate m-f (see mon) Esty	No network programing m-f	Home m-f 11-12 NY L&F (see mon) Portia Faces Life: prudl-gulk Ziwes Co Crosley Div, Arco Baston & Bowles 1-min partic time & tal $6400
11:30				
12	Creative Cookery m-f co-op	Valiant Lady Tool Co m-th 1 LB abt $10,000 Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom'w P&O: Joyl m-f (see mon) Blow Guiding Light P&O: ivory, dust m-f (see mon) Compton	No network programing m-f	Bob Smith Show NY m-f L TBA
12:30				
1	No network programing m-f	Portia Faces Life Gen Fds m-f Y&R Seeking Heart P&G m-f (see mon) Compton Welcome Travelers P&G: prell, ivory snow m-f (see mon) DFS	No network programing m-f	No network programing
1:30				
2	No network programing m-f	Robert Q Lewis Mltry plan-sellers Wade 2-2:15 Helene Curtis m-f 2-15:30 Faris Ludgin 52NY L 1/2 hr $3000 Art Linkletter Lever surf m-w-f 2:30-45 Kellogg all ex 9/17v L LB m-th 2:30-45 Pillsbury Mills m-th 2:45-3 LB 1/4hr $4000	No network programing m-f	No network programing m-f
2:30				
3	No network programing m-f	Big Payoff Colgate m-w-f (see mon) Esty Bob Crosby Dy 3:30-45 aun Treasure Mills m-f 3:35-4 51Hly 1/4 hr BBDO $3100	Paul Dixon Show m-f 3-4 11Cline Gross time & talent per 1-min network partic $1,419.38	Greatest Gift Phila m-f L Golden Windows P&G: cheer 85NY alt duz L Y&R One Man's Fmly Serafan Fds m-f L Kleiter Concerning Miss Marlowe P&G: tide NY alt duz L B&B
3:30				
4	No network programing m-f	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Am Home Prodct m-f (see mon) Blow: Geyer On Your Account 1Wln Elliott) P&G: tide, prell m-f Bralon & Bowles	No network programing m-f	Hawkins Falls Ch m-f L 1/2 hr $3500 First Love Jergens Co Phila m-f L Orr World of Mr Sweeny NY L TBA
4:30				
5	No network programing m-f	Barker Bill's Cartoons 5-5:15 Gen Mls: aug fcls 1NY w-f L Esty 1/2hr $4000	No network programing m-f	Pinky Lee Show Hy m-f L Partic: Gen Fds: tnal jell-o Y&R tu,w,f Howdy Doody Kellogg Co: rice krispies 44L NBC lsee bell tu-th 5:30-45 Colgate: Ulpar 61NY 4 wks ea, alt Bates 1/hr $1800
5:30				
6				

WEDNESDAY

	ABC	CBS	Du Mont	NBC
10 AM	No network programing m-f	Garry Moore Simonis Co Talham-Latrd w 10-10:15 am Best Fds: DFS w 10:15-30 55-70NY L 1/4 hr $2038 Arthur Godfrey SM's BBDO m,w 10:30-45 Kellogg Co Burnell m,w 10:45-11 60Var all 1/4hr $3705	No network programing all wk	Ding Dong School Ch m-f L 1/4 hr $745 1/2 hr $1160 A Time to Live Ch m-f L 3 Steps to Heaven P&G: ivory, duz m-f Compton
10:15				
11	Creative Cookery m-f co-op	Godfrey (cont'd) Lever (prpndent m,w 11-11:15 McCann-Erikson Pillsbury Mills m-th 11:15-30 Lea Burnett Strike It Rich Colgate m-f (see mon) Esty	No network programing m t	Home m-f 11-12 NY L&F (see mon & tu) 1-min partic time & tal $6400
11:30				
12	No network programing m-f	Valiant Lady General Mills m,w-f (see mon) DFS, K-R Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom'w P&O: Joyl m-f (see mon) Blow Guiding Light P&O: ivory, dust m-f (see mon) Compton	No network programing all wk	Bob Smith Show NY m-f L TBA
12:30				
1	No network programing m-f	Portia Faces Life Gen Fds m-f Y&R Seeking Heart P&G m-f (see mon) Compton Welcome Travelers P&G: prell, ivory snow m-f (see mon) DFS	No network programing all wk	No network programing m-f
1:30				
2	No network programing m-f	Robert Q Lewis Hart Foods Bellman's nurse DFS m-f 2-2:15 Gen Mills m-f 2:15-30 BBDO m-f 2:30-45 Art Linkletter Lever surf m,w,f 2:30-45 Ayer Pillsbury Mills m-th 2:45-3 Lea Burnett	No network programing m-f	No network programing m-f
2:30				
3	No network programing m-f	Big Payoff Colgate m,w-f (see mon) Esty Bob Crosby Dy 3:30-45 aun Treasure Mills m-f 3:35-4 51Hly 1/4 hr BBDO $3100	Paul Dixon Show m-f 3-4 11Cline Gross time & talent per 1-min network partic $1,419.38	Greatest Gift Phila m-f L Golden Windows P&G: cheer 85NY alt duz L Y&R One Man's Fmly Serafan Fds m-f L Kleiter Concerning Miss Marlowe P&G: tide NY alt duz L B&B
3:30				
4	No network programing m-f	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Am Home Prodct m-f (see mon) Blow: Geyer On Your Account 1Wln Elliott) P&G: tide, prell m-f Bralon & Bowles	No network programing m-f	Hawkins Falls Weston Oil 75Ch m-f L Flitz'id $6000 First Love Jergens Co Phila m-f L Rebl W Orr World of Mr Sweeny NY L TBA
4:30				
5	No network programing m-f	Barker Bill's Cartoons 5-5:15 Gen Mls: aug fcls 1NY w-f L Esty 1/2hr $4000	No network programing m-f	Pinky Lee Show Hy m-f L Partic: Gen Fds: tnal jell-o Y&R tu,w,f Howdy Doody Continental Bkg wonder bread, hostess cakes 85NY 39L 5:30-6 Bates 1/hr $1800
5:30				
6				

THURSDAY

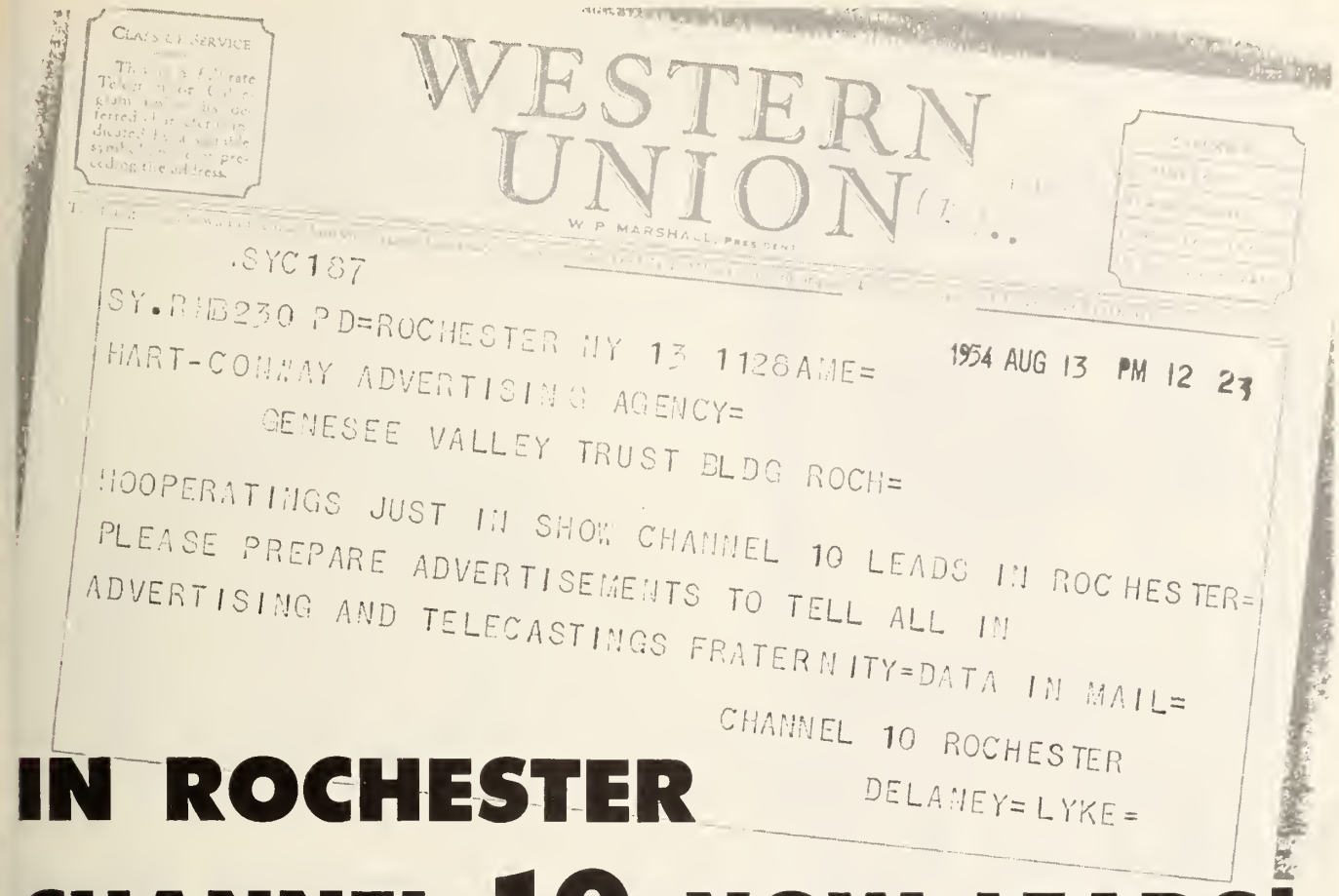
	ABC	CBS	Du Mont	NBC
10 AM	No network programing m-f	Garry Moore Swift & Co selling JWT: t 10-10:15 Chun King JWT Toni Burnett 4/t/ 10 10:15-30 55-70NY L 1/4 hr $2038 Arthur Godfrey GM frigidaire m,th 10:30-45 F&AB Toni Co m,th 10:45-11 Weiss & Geller 60Var L	No network programing all wk	Ding Dong School Gerber Prods D'Arcy 10:15-30 Ch m-f L 1/4 hr $745 1/2 hr $1160 A Time to Live Ch m-f L 3 Steps to Heaven P&G: ivory, duz m-f Compton
10:15				
11	Creative Cookery m-f co-op	Godfrey (cont'd) Nat Biscuit m,th 11-11:15 McCann-Erikson Pillsbury Mills m-th 11:15-30 Lea Burnett 60Var all 1/4hr $3705 Strike It Rich Colgate m-f (see mon) Esty	No network programing m-f	Home m-f 11-12 NY L&F (see mon & tu) 1-min partic time & tal $6400
11:30				
12	No network programing m-f	Valiant Lady Tool Co m,th (see tu) Lea Burnett Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom'w P&O: Joyl m-f (see mon) Blow Guiding Light P&O: ivory, dust m-f (see mon) Compton	No network programing all wk	Bob Smith Show NY m-f L TBA
12:30				
1	No network programing m-f	Portia Faces Life Gen Fds m-f Y&R Seeking Heart P&G m-f (see mon) Compton Welcome Travelers P&G: prell, ivory snow m-f (see mon) DFS	No network programing all wk	No network programing m-f
1:30				
2	No network programing m-f	Robert Q Lewis H & P Johnson NL&B th 2-2:15 Gen Mls m 2:15-30 C A Swanson Talham-Latrd 6NY 1/2 hr $3000 Art Linkletter Kellogg all pr 11Ty L LB th 2:30-45 Pillsbury Mills m-th 2:45-3 LB 1/4hr $4,000	No network programing m-f	No network programing m-f
2:30				
3	No network programing m-f	Big Payoff NY m-f L 1/2 hr $3000 Bob Crosby C A Swanson Talham-Latrd th 3:30-45 Amer Dairy th 3:45-4 86Hly 1/4 hr Campbell-Mithun	Paul Dixon Show m-f 3-4 11Cline Gross time & talent per 1-min network partic $1,419.38	Greatest Gift Phila m-f L Golden Windows P&G: cheer 85NY alt duz L Y&R One Man's Fmly Serafan Fds m-f L Kleiter Concerning Miss Marlowe P&G: tide NY alt duz L B&B
3:30				
4	No network programing m-f	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Am Home Prodct m-f (see mon) Blow: Geyer On Your Account 1Wln Elliott) P&G: tide, prell m-f Bralon & Bowles	T3A	Hawkins Falls Weston Oil 75Ch m-f L Flitz'id $6000 First Love Jergens Co Phila m-f L Rebl W Orr World of Mr Sweeny NY L TBA
4:30				
5	No network programing m-f	Barker Bill's Cartoons 5-5:15 Gen Mls: aug fcls 1NY w-f L Esty 1/2hr $4000	No network programing m-f	Pinky Lee Show Hy m-f L Partic: Gen Fds: tnal jell-o Y&R tu,w,f Howdy Doody Kellogg Co tu,th (see tu) Lea Burnett Standard Brands Balas m 1/hr $1800
5:30				
6				

FRIDAY

	ABC	CBS	Du Mont	NBC
10 AM	No network programing m-f	Garry Moore Swift: all m-ret JWT t 10-10:15 Cromwell Lab S&AW t 10:15-30 Vanlin el Lndn Ayer t 10-1 t 16 10:15 Concerned Rlro Burnett t 10:15-11 55-70NY L 1/4 hr $2038	No network programing all wk	Ding Dong School General Mills: cereals, mixes Ch m-f L 10:15-30 see Talham- Laird 1/4hr $1100 A Time to Live Ch m-f L 3 Steps to Heaven P&G: ivory, duz m-f Compton
10:15				
11	Creative Cookery m-f co-op	Garry Moore (cont'd) Borden Pds: inst coffee DCSS t 11-11:15 Swift: peanut blr JWT t 11:15-30 55-70NY L 1/4 hr $2038 Strike It Rich Colgate m-f (see mon) Esty	No network programing m-f	Home m-f 11-12 NY L&F (see mon & tu) 1-min partic time & tal $6400
11:30				
12	No network programing all wk	Valiant Lady General Mills m,w-f (see mon) DFS K-R Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom'w P&O: Joyl m-f (see mon) Blow Guiding Light P&O: ivory, dust m-f (see mon) Compton	No network programing m-f	Bob Smith Show NY m-f L TBA
12:30				
1	No network programing m-f	Portia Faces Life Gen Fds m-f Y&R Seeking Heart P&G m-f (see mon) Compton Welcome Travelers P&G: prell, ivory snow m-f (see mon) DFS	No network programing m-f	No network programing m f
1:30				
2	No network programing m-f	Robert Q Lewis NY m-f L Dorelin Prods Grey t 2-2:15 rt 9/13 Gen Mills m-f 2:15-30 BBDO m-f 2:30-45 1/2 hr $3000 Art Linkletter Lever surf Ayer m,w-f Pillsbury Mills m-th 2:45-3 16Hly 1/4 hr $4000	No network programing m-f	No network programing m f
2:30				
3	No network programing m-f	Big Payoff Colgate m,w-f (see mon) Esty Bob Crosby Freelancer LB Mills m-f 2:15-30 Gen Mls: aug fcls m-f 2:15-30 Cheerful Mills 81Hly 3:45-4 1/2 hr BBDO $3100	Paul Dixon Show m-f 3-4 11Cline Gross time & talent per 1-min network partic $1,419.38	Greatest Gift Phila m-f L Golden Windows P&G: cheer 85NY alt duz L Y&R One Man's Fmly Serafan Fds m-f L Kleiter Concerning Miss Marlowe P&G: tide NY alt duz L B&B
3:30				
4	No network programing m-f	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Am Home Prodct m-f (see mon) Blow: Geyer On Your Account 1Wln Elliott) P&G: tide, prell m-f Bralon & Bowles	No network programing m-f	Hawkins Falls Weston Oil 75Ch m-f L Flitz'id First Love Jergens Co Phila m-f L Rebl W Orr World of Mr Sweeny NY L TBA
4:30				
5	No network programing m-f	Barker Bill's Cartoons 5-5:15 Gen Mls: aug fcls 1NY w-f L Esty 1/2hr $4000	No network programing m-f	Pinky Lee Show Hy m-f L Partic: Gen Fds: tnal jell-o Y&R tu,w,f Howdy Doody Kellogg Co tu,th (see tu) Lea Burnett Standard Brands Balas m 1/hr $1800
5:30				
6				

SATURDAY

	ABC	CBS	Du Mont	NBC
10 AM	No network programing	Animal Time NY L Smilin' Ed's Gang Bruin Shoe Co: butter brow shr Burnell $4500	No network programing	Ding Dong School General Mills: cereals, mixes Ch m-f L 10:15-30 see Talham- Laird 1/4hr $1100 A Time to Live Ch m-f L 3 Steps to Heaven P&G: ivory, duz m-f Compton
10:15				
11	No network programing	Space Patrol Nestle chocprods Cecil & Presbrey Ralston Purina: wheat, rice chex Wilky all m-hr L Gardner $6500	No network programing	Captain Midnight Wander Co T L Ogilvy, Mthr Talham-Laird $16,000 Abbott & Costello Campbell Soup 41NY L Burnell $9000
11:30				
12	No network programing	No network programing	No network programing	No network programing
12:30				
1	No network programing	Thx Big Top National Dairy Prods: ice cream, evpd, trnl dairy prods Ogilvie L Ayer $14,000	No network programing	No network programing
1:30				
2	No network programing	Lone Ranger General Mills: cereals, mlk 51NY F DFS $18,000 Uncle Johnny Coons Lever Bros 19NY L McCann-Erikson $4000	No network programing	No network programing
2:30				
3	No network programing	NCAA Football Games (cont'd) Chi Univ Var L (various stations throu)	No network programing	No network programing
3:30				
4	No network programing	No network programing	No network programing	No network programing
4:30				
5	No network programing	No network programing	No network programing	Pinky Lee Show Hy m-f L Partic: Gen Fds: tnal jell-o Y&R tu,w,f Howdy Doody Lucien's Mathes 5:30-45 tnl Blow D'Arcy all 1-5:15-0 Wrinly Grp Juice DCSS all 15-45-0 NBC 1/hr $1800
5:30				
6				



IN ROCHESTER CHANNEL 10 NOW LEADS!

After only 8 short months on the air in this Two Station Market—

CHANNEL 10 LEADS IN THE MORNING!

CHANNEL 10 LEADS IN THE AFTERNOON!

CHANNEL 10 MAKES IT A "DEAD HEAT" IN THE EVENING!

SOURCE: Hooperatings, July 1954. Sunday through Saturday. It's what *top* programing, promotion *does* for a station! Detailed breakdown on request. We have a few fine spots and times available for September starts . . . Phone or wire!

CHANNEL 10 VHF

125,000 WATTS • CBS BASIC • ABC AFFILIATE

OPERATED SHARE TIME BY

WHEC·TV-WVET·TV **ROCHESTER, N.Y.**

CBS TELEVISION

EVERETT-McKINNEY, INC. • NATIONAL REPRESENTATIVES • THE BOLLING CO., INC.



AN

open door

to the Nation's

Test Market!

WLBC-TV

Muncie . . . sometimes called Middletown, U.S.A. . . . has been the nation's recognized test market for years. Reach this rich Muncie area market via WLBC-TV.

- ★ 70,000 UHF sets (May 1954)
- ★ 65% tuned to Channel 49
- ★ $225 Base Rate
- ★ All 4 networks
- ★ Proven Test Market



MUNCIE, INDIANA

PHILLIPS PETROLEUM

(*Continued from page* 116)

are used to augment these radio pitches, particularly when new products are being launched.

Some of these shows are in evening time, where the personality has proved his loyal following. In Des Moines, for example, their 6 p.m. newscast is the top-rated radio program in the market. But the great trend has been to early morning programming, the 7-8:00 a.m. period where possible. As Frank Mace explains it: "We believe people have been conditioned to listen to the radio for morning reports of news, weather conditions, crop reports and so forth, while they are doing other things. We expected the shift in listening when tv first got started, and simply adjusted our ad program to go along. We are firm believers in the value of radio."

Mace also is convinced that there is a large car-riding audience that is of particular importance to a company promoting gasoline and motor oil. Radio, he feels, also allows for great flexibility in the commercial story; Phillips takes advantage of this to switch commercial copy as the weather and seasons change.

Tips to film users: Several years of experience with syndicated films have taught agency and client certain important lessons, some of which came from sad experience. Here, for example, is the Lambert and Feasley attitude toward "bicycling" of prints—they are dead set against it. On some of their past shows the agency found that a print sometimes reached a station damaged, in no condition to go on the air. If, for any reason, the station failed to notify the agency in time, no show could go on as scheduled. And even if a print were supplied, the extra expense of printing and shipping could never be made up.

To avoid such troubles as broken sprocket holes, scratched emulsions, tears, and unforeseen transportation snafus, the Ziv organization is given the responsibility of checking the quality of each print. Prints go directly to the stations from Ziv. They are probably new prints in most cases, but even if they are not, the client is assured of a thorough inspection before shipment, and thus of perfect quality at the station.

Shipping the prints from a single source offers an important advantage in greater control of commercial timing. With commercials cut into the show, bicycling prints from station to station would make it almost impossible to schedule airing of commercials at specific periods, since a number of different commercials would be floating around at any given time. But cutting in the commercials at the point of shipment, the client can control precisely the co-ordinated launching of a campaign.

This brings up another question—why not have the station cut in the commercial print? Here is how Lambert and Feasley look at it. The commercial is, after all, the basic ad element, and it must be handled right. The more hands involved, the greater the chance for a slip-up. The equipment and personnel of the stations vary in quality and ability. With 27 organizations splicing in commercials there is a greater chance of something going wrong than with one organization you know is geared for the work. With one, the operation is smoother.

MEMO TO MEDIA BUYERS:

WRBL Radio and WRBL-TV are the ONLY media in Columbus with "AREA IMPACT"!

The only means of delivering your clients' messages to 92% of ALL homes by radio and to 50% of ALL homes by television . . . and, at lowest cost-per-thousand.

WRBL AREA is IMPORTANT in the Southeast!

Population	636,000
Families	150,000
Radio Homes	138,000
Car Radios	82,000
TV Homes	74,000
Retail Sales (000)	$360,500
E.B. Income (000)	$670,000

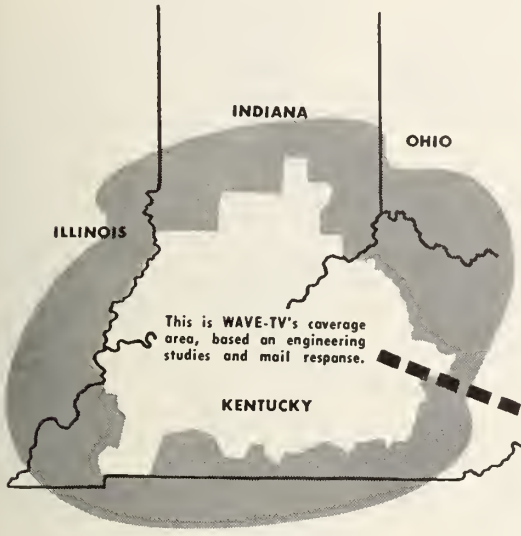


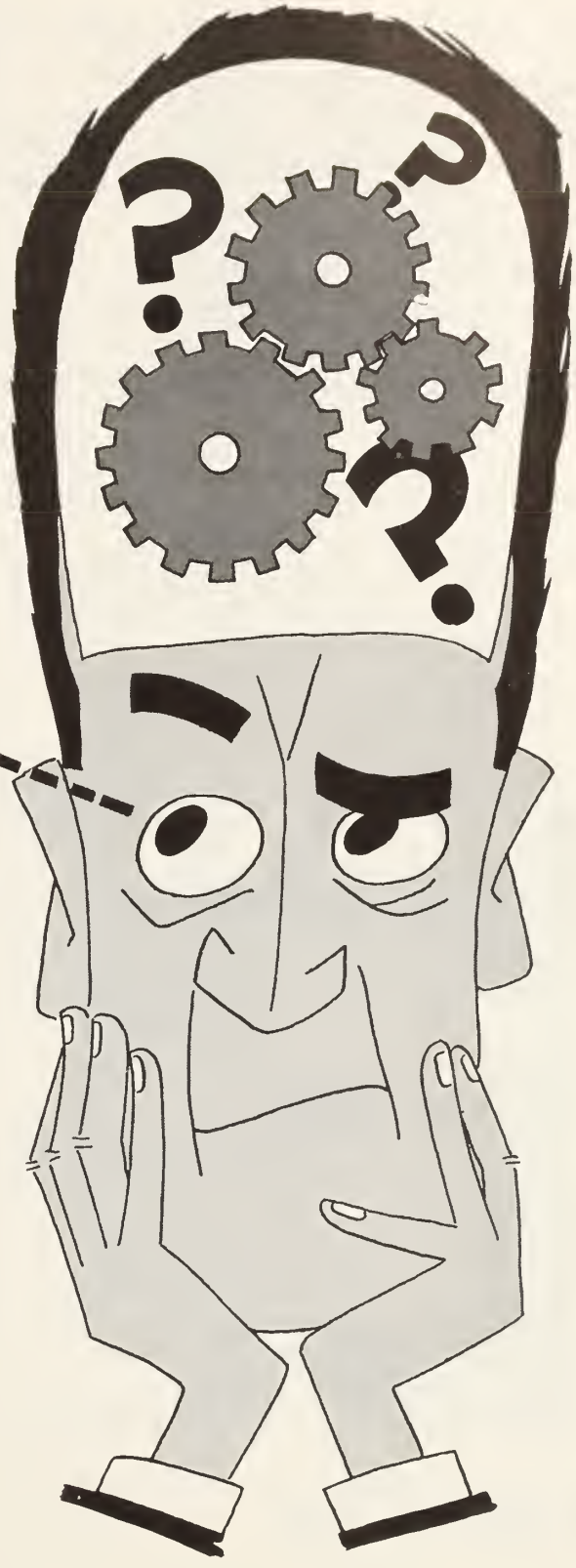
WRBL RADIO AM·FM TV Channel 4

COLUMBUS, GEORGIA

CALL HOLLINGBERY

WONDERING?





If you are wondering how to get the biggest TV audience in Kentucky and Southern Indiana — ASK YOUR REGIONAL DISTRIBUTORS!

Now you can quit wondering, pondering or "thinking" about what TV station to use in Louisville! Grab your telephone, and ask your distributors anywhere within 100 miles—

"What is your favorite Louisville television station?"

Lots of busy ad men have reached some quick and accurate conclusions this way. We bet you can, too!

WAVE-TV

CHANNEL 3 · LOUISVILLE

FIRST IN KENTUCKY

Affiliated with NBC, ABC, DUMONT

NBC SPOT SALES, Exclusive National Representatives

TOP QUALITY!



MARY McGUIRE

Women's Interests Director

Conducts WWTV'S popular "Homemaker's Time" Monday through Friday each week.
Mary brings to WWTV Land 11 years of Home Economics Extension work in Michigan and extensive TV programing with Michigan State College.
Educated at Menominee Normal, Ferris Institute and Home Economics Degree at Michigan State.
Past Secretary of Michigan Home Economics Assn., past officer of Michigan Home Demonstration Agents Assn., member of National Home Economics Assn.
Mother of two year old son, Mary knows how to talk to homemakers from both training and first hand experience.

CADILLAC MICHIGAN
CHANNEL 13
WWTV
PRIMARY CBS - ABC, DUMONT
REPRESENTED BY WEED - W.L. SALES, GRND. RPDS.

in

Wichita Falls, Texas . . .

more people watch*

KWFT-TV

CHANNEL 6
CBS & DUMONT

*Wichita Falls TELEPULSE for June 7 thru 13, 1954, from 6 A.M. to 12 midnight, shows that more viewers were watching KWFT-TV during 76 73% of all the quarter hours when a television station was on the air in Wichita Falls!

By having the Ziv organization handle the commercial inserts, the client and agency are assured of delivering a complete, perfect package to the station, and knowing, therefore, that it is unnecessary for an agency rep to be on hand to supervise anything. It is a great saving of sweat and worry.

Jet-propelled football films: This careful attention to the mechanical details has paid off in a smooth-running film operation. Even more impressive from the point of view of efficiency is the lightning-fast footwork that turns perfect film shows of football games over to stations within 48 hours after they have been played. A series of finely-executed transportation plays and high speed lab and production operations are involved in providing the Big 10 and Big Seven *Game of the Week* to the 27 markets in the Phillips area. Here's how it works.

After a pre-selection of games by the agency in New York, based on the expert's forecasts, Sportsvision, Inc., of Hollywood, sends five-man crews to the two conference games. Each entire game is shot, on 16 mm. The film rolls are flown immediately to the Acme lab in Hollywood, which has turned over its entire facilities for the weekend operation. The plane is met at the airport, either Saturday midnight or early Sunday and the film rushed to the lab. *The answer print is ready for viewing at 6:00 p.m. Sunday night!*

The prints start leaving the lab that night at 9:00 p.m., the latest going out on Tuesday. Since the shows are slated for Tuesday, Wednesday or Thursday, there is plenty of time for the prints to get to their destinations around the sprawling expanse of the Phillips marketing area. For safety, each Big 10 station is sent a print of a Big Seven game in advance to hold in reserve just in case, while a Big Seven station is sent a safety Big 10 print.

It is a fast-moving operation that John Bates, or Frank Mace, together with a Phillips representative, have to oversee. Each week during the 13-week season, there is weekend commutation between New York and Hollywood. At the Hollywood end agency and client supervise the rapid editing, and the recording of the ad-lib narration (Bill Brundage does it with a "live" quality by following a cue sheet and a spotter as he watches the film).

How do you control the commercial part of the show under such hectic conditions? To cut in prints of the commercials as is done in the case of *I Led Three Lives* would require time and cutters at a moment when both are precious. The solution in the Phillips case is to avoid the print stage entirely. A negative of the commercial is edited into the negative of the film along with the other footage. The entire package is then printed as a whole. Thus, the cut-in process occurs only once, and again assures complete control at the transmission end.

In the early days of the operation snafus did occur from time to time, as might be expected in a country where the weather is not always well-behaved and where human beings are only human. The amazing thing is, however, that in the entire 1953 season there was not one slip-up anywhere along the line! How smooth can an operation get?

You might think all this is quite expensive, and you would be right. It is. At least as expensive as a good dramatic film show on a per station basis, according to Frank Mace. Nor are the ratings probably the best. However, Phillips feels that the selectiveness of the football shows makes up for the lack of rating. Men are, after all, the primary audience aimed at by Phillips, and they are still the fans, by and large. The football fan loves to see the game, and, as Phillips has found, he tends to be grateful to the sponsor for bringing it to him. Letters, dealers' comments, word-of-mouth reports, all convince Phillips that in the football series it has a powerful promotional package.

Combining the fall football series with *I led Three Lives* for the rest of the year permits Phillips to take advantage of 52-week discounts. It further provides continuity of coverage. Phillips has reason to believe that the football series adds new audiences to those large ones already reached by the dramatic show.

Station promotion: As mentioned earlier, the spot-film approach seems to encourage the station to go all out in promotion. At least that has been the Phillips experience. It is no small factor in Bill Hinman's sizing up of a station, by the way. Some of the promotion aids now offered by stations.



IF YOU KNOW...

The Northern California market (and KPIX)...

THIS'LL BE A CINCH!

But is it?

Let's give you a hint. In the 23-county coverage area of KPIX, Channel 5, San Francisco, there are:

4,161,500 people
1,369,400 family units
982,070 TV homes

Ready for the question? How many **impressions per average week** are currently delivered by KPIX? Which is the correct figure?

123,456,275
97,453,227
240,905,270
225,284,352

If you said "240,905,270" you'd be correct . . . **the largest number of weekly impressions delivered by any Northern California TV station.**

This should give you **one** impression of KPIX superiority in the San Francisco market. For more information, see your Katz man.

CBS

kpix 5

CHANNEL

SAN FRANCISCO, CALIFORNIA

Affiliated with CBS and DuMont Television Networks
Represented by the Katz Agency

WESTINGHOUSE BROADCASTING COMPANY, INC.

WBZ-WBZA • WBZ-TV, *Boston*
KYW • WPTZ, *Philadelphia*
KDKA, *Pittsburgh*
WOWO, *Fort Wayne*
KEX, *Portland*
Represented by Free & Peters, Inc.

If you use TV film you need BONDED TV film service!

Saves You Money, Worry and Mistakes!

COMPLETE TV FILM SERVICE FOR PROGRAMS OR COMMERCIALS

Shipping • Splicing • Routing, Scheduling, Print Control Records • Examination, Repair, Cleaning, Report on Print Condition • Storage Supplies, Equipment

BONDED

TV FILM SERVICE

LOS ANGELES • NEW YORK
904 N. La Cienega 8R 2-7825
630 Ninth Ave. JU 6-1030

FASTER, SAFER, LESS COSTLY...
Because It's More Efficient!

BMI

"Meet the Artist"

BMI introduces another complete continuity package as part of its regular Station Service.

"Meet the Artist" comes to you as a 15-minute—three-per-week series of scripts highlighting behind the scenes glimpses into the music business . . . the stories of America's favorite musical personalities and their song hits. The material is factual, up-to-the-minute and presented in an easy, informal style. Disc jockeys will enjoy using it—listeners will appreciate hearing it.

"Meet the Artist" fills a special need in areas where such data is not easily available . . . highly commercial.

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

according to Hinman are: dealer meetings and luncheons with station men where the dealers are informed of the show and get to know the station people; dealer displays for use in dealers' windows; bus and taxi cards; billboards; letters to dealers; ads in newspaper and local tv publications.

The effort put behind the spot show is, in the eyes of the agency, one of the outstanding benefits of this type of tv broadcasting.

The commercial pay-off: In the end sales are the pay-off. And to achieve volume it is not enough to reach an audience, you must hit them with a convincing sales message. Here is the Phillips approach to commercials: A commercial should not attempt to compete with the show as entertainment, for this is rarely done successfully: it should be informative and interesting; and it should be short, not more than a minute.

The Phillips film commercials follow this prescription. As run off for SPONSOR they showed demonstration techniques simply but graphically employed to prove the superiority of Phillips 66 Trop-Arctic All-Weather Motor Oil. Strong-selling testimonial-type commercials push the new premium gasoline, Phillips 66 Flight Fuel, which is said to utilize an exclusive ingredient developed by Phillips for aviation use during the war and only recently released this year for commercial use by the government—it is called "diisopropyl."

The new premium fuel has been on the market since spring and has been featured in the Phillips ad campaign. How well has the advertising worked? No precise figures are available at this time, but the company reports that the premium fuel has caught on and that sales are mounting rapidly.

The future: Will this successful spot pattern be retained for future use? Despite its proven success, no one can really tell. Client and agency are concerned, as many are today, with mounting costs of tv advertising. As the Phillips' marketing area expands, it may prove too costly to cover it via the present system.

But this is for the crystal ball experts to answer. As for Phillips and the Lambert and Feasley agency, they will simply continue to watch trends carefully and to adjust their advertising thinking to the needs of the market as they emerge. ★ ★ ★

SARAN WRAP

(Continued from page 36)

silver from tarnishing.

Saleswise, Saran Wrap has a 9.2 annual turnover, which is equal to all but one of the established brand names of household wraps, according to a recent agency presentation. (By turnover is meant the rate at which a retail store turns out its stock annually.) The leading wax paper shows 17 "turns" (turnovers) a year, while other papers turn an average of 9.2 times. The leading foil shows 9.2 turns, all other foils 6.4 a year. "Our goal is a turnover of 17 times a year," says Ernie Jones.

Saran Wrap retails for 33c a package in super markets, slightly higher in the independents.

Since the air campaign started, NBC has extended merchandising support which has given Saran Wrap a considerable additional boost, points out Jones. NBC's merchandising field men reinforced Dow's own food brokers in getting distribution. During April and May of this year, NBC ran a special promotion. "Star Value Parade," for a selected group of clients including Saran Wrap. The extensive effort put point-of-sale displays in over 5,000 super markets throughout the country. Displays tied in with the tv shows.

It may or may not have had anything to do with this special push but it was in the spring of 1954 that demand for Saran Wrap exceeded production quotas and the pipelines ran dry for two weeks.

Dow's present sales objective with Saran Wrap is to sell one-third of the families in the U.S.—20 million families—two or three boxes a year each. Considering that sales have already hit the three-million-a-month mark and are steadily increasing, this does not seem to be very far out of sight.

Commercials for Saran Wrap stress the versatility and the special features of the product. Except for Dave Garroway's live pitch on *Today*, they are all one-minute film plugs which point up one or more of the product's five main features:

1. Transparent
2. Self-clinging: no need to use rubber bands or string
3. Moisture-proof: foods stay fresh for months
4. Odor-protecting
5. Re-usable: tough and washable

Here is a portion of a typical plug delivered by Carol Brooks, the "Saran Wrap Girl" who appears in all the product's film commercials (as she talks, she demonstrates):

Saran Wrap lets you prepare a summer supper or even a picnic way ahead of time. Just watch how this magic food wrap clings to form a tight and moisture-proof cover that keeps meats fresh and flavorful. And Saran Wrap is crystal clear, you won't have to search for the sandwich you want. Why you can even slice tomatoes ahead of time. No leakage can get through to spoil anything.

Saran Wrap checks food odors, too. Now you can safely pack strong cheese, even onions right next to cottage cheese. So buy a roll of Saran Wrap in this blue and yellow box at your favorite food store.

The commercials are adapted to the type of program on which they are run. On the afternoon Kate Smith stanza, a straight "kitchen pitch" by the Saran Wrap Girl was used. But on *Saturday Nite Revue*, the one-minute plug started with a "comic problem situation" in keeping with the comedy spirit of the program, in order to hold onto the audience which otherwise might take a "commercial break." One commercial showed a helpless husband who had promised the little woman he would put away the leftover food from dinner. He shuffles into the kitchen, looks with horror at the endless array of uncovered bowls. Awkwardly he places a piece of paper on top of a bowl, stretches a rubber band for the purpose of securing the paper on the bowl, but the rubber band breaks with a loud twang. The voice-over announcer says, "There must be an easier way . . ." and the Saran Wrap girl appears and says, "Of course there is . . ." and proceeds with a brief spiel.

The commercials on the *Medic* show have no "kitchen selling" at all. In keeping with the dramatic mood of the program, the films are in the "spotlight" or "limbo" technique in which all objects are seen on a black background. The only human things which appear are hands which hold Saran Wrap and set it down next to prewrapped items. A voice-over announcer does the talking. This approach focuses complete attention on the product and its uses, with no extraneous background to distract attention.

The key men at Dow Chemical who are connected with Saran Wrap and its



a 200 mile wide

habit!

for nearly 6 years, WMCT Memphis

was the only TV station
IN THE MID-SOUTH

The habit of tuning to WMCT during that long period is one that is firmly fixed today among 285,737 Mid-South TV homes.

And WMCT on preferred low band VHF Channel 5, operates on a maximum 100,000 watts power from its "topper" tower of 1,088 feet.

today, WMCT Memphis

is the only TV station
THAT EVERY TV HOME CAN GET IN THIS AREA

This means that WMCT delivers a better signal service . . . a clearer picture over a wider area than any other Memphis TV station from 100 to 135 mile radius.

THE ONE TV STATION THAT SELLS ALL OF THE MID-SOUTH

WMCT

MEMPHIS'
First TV Station
NOW 100,000 WATTS
WMC — WMCF — WMCT

MEMPHIS · CHANNEL 5

Affiliated with NBC—Also affiliated with ABC and DUMONT

Owned and operated by
The Commercial Appeal

National Representatives
The Branham Co.

in

Wichita Falls, Texas . . .

more people watch* KWFT-TV

CHANNEL 6
CBS & DUMONT

*Wichita Falls TELEPULSE for June 7 thru 13, 1954, from 6 A.M. to 12 midnight, shows that more viewers were watching KWFT-TV during 76.73% of all the quarter hours when a television station was on the air in Wichita Falls!

The Only

COMPLETE BROADCASTING INSTITUTION IN

Richmond

WMBG—AM
WCOD—FM
WTVR—TV

First Stations of Virginia

WTVR Blair TV Inc.
WMBG The Bolling Co.

advertising are William Dixon, assistant general sales manager; Amos Ruddock, merchandising manager of plastics; Millard Hooker, Dow advertising manager. Ed Bodensiek directs advertising for Saran Wrap, and William Nelson is Saran Wrap sales manager. At MacManus, John & Adams, Bloomfield Hills, Mich., Ernest Jones is account supervisor of all Dow products (as aforementioned), Milt Coulson is Dow copy chief. In the agency's New York office, Henry Fownes is MacManus' radio and tv director, Bud Ehrlich is tv account executive and Dick Ives handles tv copy.

Dow Chemical was established in 1897 at Midland, Mich., under the leadership of Herbert H. Dow, a young chemist who had devised new processes for extracting bromine and chlorine from natural brines. Today, Dow is one of the country's largest producers

★ ★ ★ ★ ★ ★ ★ ★

"It isn't how many people you reach, it's how many people you effectively sell. Too often stations sell ratings and not their ability to move a client's merchandise through top-on-the-air salesmanship and vigorous merchandising."
JOHN T. MURPHY
Vice President
Crosley Broadcasting Co.

★ ★ ★ ★ ★ ★ ★ ★

of both chlorine and bromine, though it consumes most of its own production in making various chemical compounds. The chemicals it manufactures run into the hundreds, have industrial, agricultural, pharmaceutical and aromatic uses. It is also the world's largest producer of magnesium, as well as a supplier of plastics.

Mention has already been made of Dow's almost-startling growth in the past several years. Its investment in new plants and facilities has grown from $63 million in 1945 to $418 million in 1954. Its payroll during this period rose by 10,000 employees.

Some idea of Dow's present size can be gotten from the following: it has 11 plants scattered from Connecticut to California; it has seven subsidiary companies, including Dow Chemicals of Canada, Ltd. and three export companies; it has three associated companies: Dow Corning Corp., Ethyl-Dow Chemical and the Saran Yarns Co.

In speed of growth in the past dozen years, it stands first among the 12 major chemical companies. Somehow, in the light of Dow's talent for fast expansion, the rocket-like soaring of its first consumer baby into the sales heavens seems almost natural. ★ ★ ★

BRIEFLY

(*Continued from page 87*)

was elected a director of the company. He is Theodore Rosenak, formerly with two Chicago advertising agencies and —until joining Blatz in 1951—advertising director of the Joseph Schlitz Brewing Co. While at Schlitz he introduced such well-known shows as *Halls of Ivy* and *Pulitzer Prize Playhouse.*

* * *

Three Birmingham radio and tv stations and the two newspapers which own them cooperated in promoting "Mom's Day Out"—a two-day event for Alabama mothers and their children held at the Alabama State Fairgrounds. Their efforts brought out more than 50,000 mothers and their children and was "one of the most amazing and heart-thrilling spectacles I've witnessed in more than 30 years' experience." R. H. McIntosh, veteran amusement park operator and general manager of Fair Park, declared. All attendance records at the park were broken, he said. WABT, WAPI, WAFM and the Birmingham *News* and *Post Herald* cosponsored. ★ ★ ★

BIGgest TOWER
TOPmost POWER
in the Heart of America

KMBC-TV, the BIG TOP station, dominates the Kansas City market as no other station can! Using full 316,000-watt power and 1,079-foot tower, Channel 9 covers thousands of additional TV homes. For coverage details and choice availabilities, see your Free & Peters Colonel.

Note: full-power, tall-tower operation from Sept., 1954.

FREE & PETERS, INC.
National Representatives

Basic CBS-TV affiliate



KMBC Building, 11th & Central Sts.
Kansas City, Missouri

KMBC-TV
The BIG TOP Station
in the Heart of America
KMBC—Radio, Kansas City, Missouri
KFRM—Radio for the State of Kansas

TV DICTIONARY

(*Continued from page 45*)

High-Key Lighting Lighting technique where the key light forms a large proportion of the total light of the set, resulting in low lighting contrast and the effect of general brilliance. Before 1939 a favored Hollywood method still recommended for color shooting.

Low-Key Lighting Lighting technique where the key light forms a lower proportion of a smaller total illumination. The result is that some objects fall into semi-darkness or total blackness, while other objects fall into stronger relief. This dramatic style of lighting has won acceptance in Hollywood for certain types of film, both in black-and-white and color. This type of lighting makes greater demands on emulsion characteristics and on processing techniques than does high-key lighting.

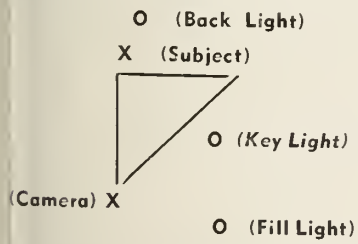
Back Lighting Lighting from behind the set, or toward the camera, the actual light sources being shielded so not to shine into the lens. This type increases lighting contrasts up to the extreme condition of a silhouette.

Broad or Broadside (1) Floodlight used to illuminate whole set. (2) A floor-stand type light with wide angle used for general fill.

Kicker or Booster Small light used as rear crosslight which may shine upwards or downwards depending on the effect required. Used extensively on Paul Whiteman and Wayne King shows.

Obe Light Also known as obie, blooper or eye light. A small spot usually mounted on camera which adds little to over-all light, but brightens the eyes, face and causes eyes to glint and show with a brightness which is never obtained with the lighting normally used. Good for facial expressions when set with controlled rheostat.

Right Angle Lighting Pattern Basic start for most lighting setups.



Rimming or Outline Light Used behind main talent or subjects to provide means of separating them from background. If two colors are similar and there is strong risk of their failing to separate, this light is established at a very high intensity from above and behind so that the edges of all objects it is desired to emphasize are rimmed in light. Hands, for example, sparkle due to light from behind being picked up and reflected by tiny hairs as well as refraction due to skin surface channeling light rays to front. This type of light is almost always necessary unless the background is of definite pattern which contrasts with subject.

Spotlights, Baby ——— ¾ kw intensity. (formerly ½ kw).
Junior —— 2 kw intensity
Senior —— 5 kw intensity

Top Lighting Lighting from above the subject and shining down on it. According to the position of the light, it will fall into one of the above categories.

LIGHT and SHADE Variations from calmness to tenseness, softness to shouting, which keep a tv production or musical numbers from being monotonous and add drama.

LIGHT BRIDGE Control board from which the ceiling and floor lights are remotely controlled and operated.

LIGHT FLARE White spot in tv picture caused by improperly used or badly located floor or spot light, also called a lens flare.

LIGHT LEVEL Ambient or general intensity of illumination on a subject or scene measured in foot-candles.

LIGHT METER Meter used to (1) measure in foot candles amount of light on the set; (2) indicate the amount of reflected light from the actors and props; (3) measure incident light. Light meters are designed for the reading of reflected, incident or both types of light.

LIGHT SCRIPT Chart used by the lighting technician to record position and intensity of the lights to be used in a given tv scene or show.

LIMBO Any area not within the set area, used for cover shots, superimpositions, montage effects, flip cards and similar devices.

LIMITS Limitations of artists' positions within range of the camera's view.

LINE A line shall consist of not more than 10 words and part of a line shall be considered a line. It is the intention that the five-line or less category include only those performers who have very minor parts to perform. (From Screen Actors Guild Agreement).

LINE, SCANNING LINE A single scanning line across the picture screen in a horizontal direction containing highlights, shadows and halftones. The electron beam is a small white dot, but makes a line because of its moving speed: 525-line definition is the U.S. standard for television.

LINE OF SIGHT A straight, unobstructed path between two points.

LINEARITY Straightness, evenness; uniformity of distribution of a regular picture or pattern on a tv picture tube. Poor linearity crowds the picture at one side and stretches it out on the other. Poor vertical linearity crowds the picture at the top or bottom and stretches it out of shape.

LIP SYNC or LIP SYNCHRONIZATION Direct recording of sound from scene that is being filmed. This term usually pertains to films where you can see actors and their lips moving.

LIVE On-the-spot televising of events and/or people in contrast with transmission of film or kine material.

LIVE CAMPAIGN A series of shows or announcements by living performers as contrasted with film or recordings.

LIVE REPEAT PROGRAM A repeat performance of a live broadcast transmitted also as a live broadcast.

LIVE MIKE Also hot mike. A microphone that is on and transmits everything you say.



LIVE TITLES Titling material which is televised directly by studio camera rather than supplied from slides or film.

LOADED (1) A show or script having an overwhelming amount of hard work. (2) A script containing excessive camera shots or action. (3) Difficult sound or music cues.

LOCAL Show originating in local station or in the town in which the station is located, as contrasted with a network program.

LOCATION Any location outside of tv studio where you are televising or filming action.

LOCATION TRANSITIONS Changes which involve a change in set.

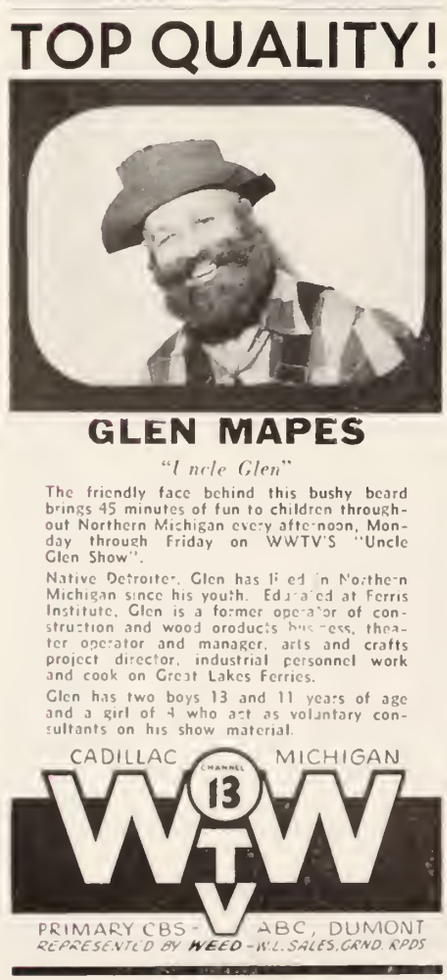
LOCK JAW (1) A tired, uninspiring, lifeless singer. (2) Talent who speaks with little or no facial expression.

LOG A record kept by stations and networks of every minute of telecasting, including errors. It is required by the FCC.

LONG-CIRCUIT APPEAL Advertisement approach based on the presentation

(*Dictionary continues page 134*)





of a fact and reasons which call for a slow deliberate type of response.

LONG HAIR A term often applied to (a) serious music; (b) the critical attitude of "art for art's sake."

LS—LONG SHOT Shot actually or apparently taken with the camera a considerable distance away from the subject. When people are included they are far enough away so that their features are not clearly discernible. (See Camera Shots).

LONG UNDERWEAR Sheet music.

LOOP Bend of slack film left above and below the gate in threading a film camera or projector in order to prevent the intermittent action straining and tearing the film.

LOSE THE LIGHT Term used in directing cameramen as "move to next position when you lose the light."

LOW-PRESSURE SHOW Typical easy-going tv approach.

M

MARK-IN or MARK THE PARTS (1) Outlining position of actors on studio floor with chalk or washable paint. (2) Using colored pencil to mark up script to make it easier for talent to identify his lines in first run-through.

MARRYING Slang for the photographic combining of the sound and picture portions of a film in the printing after editing. Called a married print, or a composite print. Marrying is also used in regards to the combining of lines after a deletion.

MASK (1) Shield placed before a camera lens to cut off some portion of the camera's field or view. (2) To conceal by use of scenery pieces any portion of set, background, flies. Also called a matte.

MASKING PIECE or WALL Section arbitrarily used to provide a backing for sharp or definite changes in camera angles.

MASS MEDIUM An advertising medium which does not have a very selective audience but which reaches nearly all classes of people, tv for example.

MASTER CONTROL Central point at which all studios in a tv station are linked and from where shows are relayed for transmission.

MASTER POSITIVE Positive film with special photographic characteristics to make it suitable for use as a master from which a series of dupe negatives can be printed with minimum loss of quality.

Picture Master Positive A picture duping print made for producing a picture negative for release printing.

Sound Master Positive Sound print on special film stock made from a sound release negative to produce sound dupe negatives for release printing.

MASTER SHOT Single shot taken of entire piece of dramatic action to facilitate assembly of component shots of which it will be composed. (See Camera Shots.)

MATCH DISSOLVE Perfect overlap or cross-fading from one scene to another where persons, objects or properties are in identical positions and you create illusion of one object.

MATERIALS Inclusive term to indicate elements which a writer may work with on a show; the time limit, the number of sets and actors.

MATTE A mask-type obstruction of metal or opaque material with an opening of a desired shape placed in front of a motion picture mechanism to block out definite portions of the picture to expose those portions separately.

Matte Box Box mounted in front of the camera lens to hold camera mattes, usually combined with a sunshade.

Matte Shot Part of the picture is blacked out during exposure, such as a scene seen through a keyhole.

Matte Rolls (traveling masks) Pair of film rolls used as light modulators When one roll is clear, one is opaque: these rolls are matched to rolls of original black-and-white, or of color reversal positives, in the printing of black-and-white or color duplicates.

MATTE BOX Large lens shade for a motion picture or tv camera containing a slide to hold mattes of various shapes before the lens.

MBS Mutual Broadcasting System.

MC—EMCEE Master of ceremonies.

MCU—MEDIUM CLOSE-UP This term is gradually being replaced by more specific terms, but means a shot that cuts off actors or talent just above the knees. (See Camera Shots.)

MEDIATION Use of outsiders to advise and assist in settlement of disputes.

MEDIUM Any means by which an advertisement is presented to the public; the plural is media.

MEDIUM SHOT or MIDDLE DISTANCE A shot of subject or set showing only part of each, midway between close-up and long-shot. (See Camera Shots.)

MELODRAMA Exaggerated, romantic, exciting and improbable type of tv drama. Characters are usually overdrawn and stress is laid on action or situation.

(Dictionary continues next issue)

AN EXPERT SHOW...
because all the stars are experts

HOMEMAKERS' INSTITUTE

Each personality on Homemakers' Institute is an expert in her own field, chosen for this show because she is an expert. This brings talent, knowledge and entertainment to thousands of housewives in the WBAL-TV audience.

Monday thru Friday, 1:30 to 2:30 PM . . . what housewife isn't ready to relax at this hour? It's lunch time . . . the time they sit down for an hour and treat themselves to learning more about everything that interests them most.

Known as the "Women's Magazine of the Air", Homemakers' Institute combines all the factors usually found in several different magazines. It's a 60 minute, fast moving session, divided into three sections; cooking and kitchen demonstrations—news for women, including interviews with famous guests—fashion highlights.

And better yet, Homemakers' Institute is backed by merchandising to help food brokers, appliance distributors and sales representatives.



MARY LANDIS
Cooking Expert
This culinery genious stresses variety in meals. Her famous recipes have been collected on her travels throughout the world.



MOLLIE MARTIN
Homemaking Expert
Inspiring and friendly Mollie brings amazing new interests to all housewives plus most intriguing interviews.



KITTY DIERKEN
Fashion Expert
Interviewing a famous guest or selling a product . . . it's her contagious enthusiasm that makes her so famous.



AL HERNDON
Expert Announcer
Al adds continuity from one set to another . . . keeps the show moving. When he does a commercial, he sells, BUT GOOD!

NBC AFFILIATE • TELEVISION BALTIMORE
Nationally Represented by
EDWARD PETRY & CO.

WBAL-TV

IN PHILADELPHIA

WDAS IS NEGRO RADIO

NEGRO POPULATION — 500,000 *PURCHASING POWER — OVER $6,000,000 PER WEEK*

EXHIBIT 1.

76 HOURS OF NEGRO BROADCASTING WEEKLY

Rhythm and Blues, Pops, Spirituals, Audience Participation, Community Service, News and Sports.

Dixon Group ►



EXHIBIT 2.

PHILADELPHIA'S TOP NEGRO TALENT—Bywords All



RANDY DIXON
6-9:30 AM
7-8:00 PM



BERNICE THOMPSON
9:30-11:30 AM
5:00- 5:55 PM



JOCKO
9:30 PM-1:30 AM

EXHIBIT 3.

PHILADELPHIA'S TOP NEGRO AUDIENCE—PULSE

The over-all result of a Pulse Survey taken on Negro listeners clearly indicates that ***WDAS Is In First Place*** for the total of all of these time segments specifically programmed and broadcast for the Philadelphia trade area's ***500,000*** Negro listeners. (The total share of WDAS' Negro audience for the composite hours of: 6:00 AM to 12 Noon and 7:00 to 8:00 PM, 9:30 PM to 1:00 AM, is the ***highest*** in Philadelphia radio.) On the basis of these figures, the Pulse percentages indicating the relative popularity of Philadelphia stations in the Negro market give WDAS ***a 22%*** lead over the nearest station from 6:00 AM, to 12 Noon and a ***37%*** lead over the nearest station in the time block 7:00 to 8:00 PM, 9:30 PM to 1:00 AM. The figures on WDAS' ***total*** broadcast hours to the Negro market (6:00 AM to 12:00 Noon and 7:00 to 8:00 PM, 9:30 PM to 1:00 AM) give WDAS a total lead of ***29%*** over the nearest station.

EXHIBIT 4.

PIONEER NEGRO MARKET STUDY*:

The most comprehensive study of its kind in the field!

TABLE OF CONTENTS

POPULATION:
Distribution by
Retail Trading Area
Standard Metropolitan Area
City
Census Tract
Percent Census Tract
Age and Sex—Standard Metropolitan Area
Age and Sex—Philadelphia

HOUSING:
Distribution by Retail Trading Area
County Population
Home Ownership by Census Tract
Median Dollar Value by Select Census Tract

OCCUPATION:
Distribution by occupation

INCOME:
Negro persons 14 years and over

EDUCATION:
Median School completed by persons 25 years and over

NEIGHBORHOOD:
Shopping Outlets (Food-Clothing-Drugs-Beverages-Appliances)

*Complete study may be seen upon request

EXHIBIT 5.

NEGRO STAFFED MERCHANDISING DEPARTMENT:

SERVICES AVAILABLE

Store checks, Place Sponsor Displays, Solicit Tie-In Advertising, Trade Mailings (Letters, Postcards, Broadsides), Newspaper Tie in Ads, Lobby Displays, Billboards, Car Cards, Give Away Prizes, Product Mentions, Tune-in Announcements, Recorded Personality Interviews for Sponsor's Products, Sponsor Partic. in Special Programs, Sponsor Aid in Product Distribution.

ADVERTISERS MERCHANDISED FOR:

Halo, Camels, Dulany Frozen Food, Wildroot, Aristocrat Milk, Dolly Madison Ice Cream, Sulfur 8 Black Draught, Manischewitz Wine, SSS Tonic, Medigum, 666, Quaker Oats, Lydia Pinkham, 4-Way Cold Tablets, Maxwell House Coffee etc.



EXHIBIT 6.

TOP REGIONAL AND NATIONAL USERS OF WDAS NEGRO



Camels
American Stores
Bold Cigars
Lydia Pinkham
Phila. Dairies
Sinclair-Timkin
Gretz Beer
Sun Ship
Long Aid
Quaker Oats
Gibson Wine
666
Stanback
Halo
Royal Crown
Maxwell House Coffee
Calotabs
Manischewitz Wine
Ioana
Chooz
Schmidt's Beer
Jacquin Cordial
Nadinola
Black Draught
Oakite Cleanser
Wildroot
Jack's Cheese Twist
Swanee Paper Napkins
Swan's Down
4-Way Cold Tablets
Sulfur 8
Palmer's Skin Success
Peramint
Vicks
Spatola Wine
Aunt Jemima
Kings Wine
Penn Fruit
Medigum
Phila. Coke
Cardui
Ex-Lax
Dulany
Magic Mix
Gulf Oil

CP Granted For 1000 Increase—Now Under Construction

WDAS

1400 ON YOUR DIAL



PHILADELPHIA'S OLDEST INDEPENDENT

NATIONAL REPRESENTATIVES: **FORJOE & CO.**

NEW YORK • CHICAGO • ATLANTA
SAN FRANCISCO • LOS ANGELES



XOK

...uge outlet of "OK" stations
...d.j.'s like "Diggie Doo" and
... Boy" above in platter shows



KALI

Traffic jammed when Brother Clarence Welch appeared at L.A. market. His Negro Spirituals bring loyal following to his sponsors too



WCIN

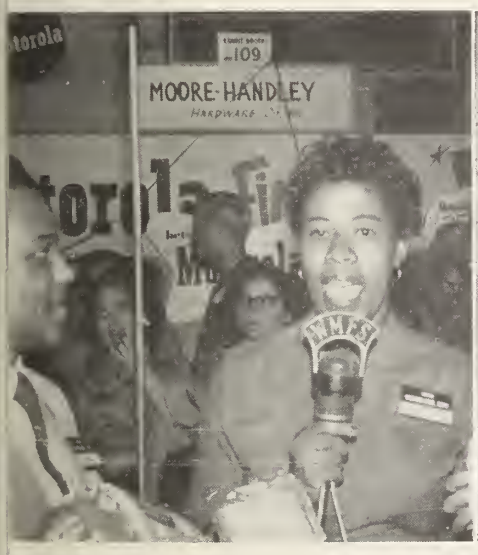
Staff of Cincinnati station keys activity to interests of Negro community, works with NAACP, has won reputation for civic betterment

Negro Radio's talent

They are real "stars" to loyal Negro listeners.

Here's a portfolio for timebuyers of Negro air performers

WMFS



WLOU



WANT



WMFS Chattanooga personalities often ...emonstrate sponsors' products at point-of-sale

WLOU Two favorite Louisville stars feature ...mmunity slant in station's daily news programs

WANT Richmond's Bill Gibbon does weekly ...-store quiz broadcasts for varied advertisers



KGFJ

KGFJ Hunter Hancock, a white d.j. plays to L.A. Negroes, holds NAACP Merit Awards

WMRY Laura Lane with N.O. Red Cross worker chat on former's popular homemaker show



WMRY

This is Joe Adams



Joe Adams was the 1st Negro disc jockey in Los Angeles.

Joe Adams was the 1st radio personality to be honored by Los Angeles when "Joe Adams Day" was proclaimed May, 1953.

Joe Adams was the 1st Negro to become a staff announcer on a major network in Los Angeles.

Joe Adams was the 1st Negro to M.C. an all Negro TV show in Los Angeles.

Joe Adams was the 1st Los Angeles Negro disc jockey to headline a show to entertain our troops in Korea and Japan.

Joe Adams is the 1st Negro disc jockey in the homes of over 350,000 Negroes in Los Angeles county.

Joe Adams is the 1st choice of National, Regional and Local advertisers to sell the vast Negro market in Los Angeles county.

Joe Adams was selected to play one of the male leads in the Otto Preminger production of "Carmen Jones." This multi-million dollar technicolor, CinemaScope picture will soon be released thru 20th-Century Fox.

Now in his 7th year, Joe Adams is still 1st on

KOWL

10,000 WATTS

Transmitter: Los Angeles, California
Executive Offices: Santa Monica, California

National Representatives:

FORJOE & CO. New York, Chicago, Dallas, San Francisco

DORA-CLAYTON Atlanta, Georgia

A CROSS-SECTION OF NEGRO RADIO STATIONS WITH THEIR POWER, FREQUENCY, RATES, REPS

These 130 stations replied in detail to a SPONSOR questionnaire which was sent to all Negro stations listed in SPONSOR's Program Guide. They are good cross-section of the type of outlets now operating in Negro Radio. All costs below are Class "A." Where items are left blank information was unavailable. For more complete list of Negro outets see page —.

City	Call letters	Power	Freq.	Year on air	Negro shows since	Hrs. Negro programs	% Negro hrs.	HRS. WEEKLY BY TYPE — D.J.	Relig	News	Home Ec	Other	Cost 1 hr. 1 time†	Cost 1 min. 1 time†	Merchandising	Network	National rep
Alabama																	
BESSEMER	WHMA	250w	1450kc	1938		3	2½%	3					$ 70.00	$ 6.00	yes	ABC	Sears & Ayer
BIRMINGHAM	WAUD	250w	1230kc	1947	1947	7	4.7%	7					55.00	4.00	yes	ABC	Continental
	WBCO	250w	1450kc	1950	1950	126	100%	63	63				75.00	8.00	yes	NNN	Forjoe
	WEDR	1kwD	1220kc	1949	1949	84av	100%	48	21	5	6	1	120.00	10.00	yes	IND	J. H. McG.
DECATUR	WOWL	250w	1240kc	1945	1947	15	12%	15					44.00	5.00	yes	IND	Rambeau
HUNTSVILLE	WBHP	250w	1230kc	1937		13	11%	12	1				50.00	3.00		MBS	Continental
MONTGOMERY	WRMA	1kwD	950kc	1953	1953	90	100%	46	46	1	1	6	50.00	5.00	yes	NNN	J. H. McG.
SELMA	WMLS	1kw	1290kc	1948		5	5%	3½	1½				30.00	5.00	yes	IND	none
Arizona																	
PHOENIX	KRIX	250w	1340kc	1947	1954	12½	10%	11	1½				50.00	5.00	yes	IND	Indie
Arkansas																	
LITTLE ROCK	KXLR	5kw	1150kc	1946	1950	21½	16%	13	5½		3		60.00	7.50	yes	MBS	VR&Mc
California																	
BERKELEY	KGST	1kwD	1600kc	1949	1949	10	8%	9	1				60.00	7.75	yes	IND	none
LOS ANGELES	KGFJ	250w	1230kc	1926		20	12.3%	18	2				65.00	8.00	no	IND	none
	KPOL	10kwD	1540kc	1952	1952	7½	9%	7½					70.00	10.00	no	IND	R. Keller
	KFVD	5kw	1020kc	1925	1943	21¼	24.8%	18½	2½	¼			80.00	10.00	yes	IND	J. H. McG.
OAKLAND	KWBR	1kw	1310kc	1920	1934	45	36%	40	3	¼	1	¾	72.00	10.00	yes	NNN	Forjoe
PASADENA	KALI	5kwD	1430kc	1950	1950	24	23.7%		24				90.00	11.50	yes	IND	H. Oakes
	KWKW	1kw	1300kc	1942	1944	12	10%		8½			1½	120.00	12.00	yes	NNN	O'Connell
SAN FRANCISCO	KSAN	250w	1450kc	1938	1949	77¾	61.7%	51½	21¼		5		86.40	9.00	yes	IND	Stars Nat
SAN RAFAEL	KTIM	1keD	1510kc	1947	1948	10	10%		10				47.05	4.70	yes	IND	LaFontesse
SANTA MONICA	KOWL	10kwD	1580kc	1947	1948	30	50%	24	3	1	2		72.00	8.50	yes	IND	Forjoe
Colorado																	
DENVER	WILM	250w	1450kc	1922	1950	20	14%	18	2				125.00	6.50		ABC	Bolling
Florida																	
DAYTONA	WKKO	250w	860kc	1953	1953	4	5%	4					40.00	5.00		IND	H. Est
DELRAY	WARN	1kwD	1330kc	1952	1952	10¾	13%	10¾					60.00	6.00	yes	ABC	none
JACKSONVILLE	WRHC	250w	1400kc	1950	1950	37	28%	22	12			3	60.00	6.00	no	IND	Forjoe
MIAMI	WFEC	250wD	1220kc	1948	1952	Var.	100%						65.00	6.50	no	IND	Interstate
	WMBM	1kwD	800kc	1947	1953	84av	100%	40	38	1	3	2	100.00	12.00	yes	NNN	Forjoe
PANAMA	WEBK	1kwD	1590kc	1950	1950	14	35%	12¾				1¼	41.00	3.85	yes	NNN	D-C
PANAMA BEACH	WJNO	250w	1230kc	1936		4½	3.5%	3½	1				50.00	6.00	yes	CBS	Mceker
Georgia																	
ATLANTA	WRFC	1kw	690kc	1948	1948	10	7.6%	9½	½				50.00	6.00	yes	IND	J. H. McG.
ATLANTA	WERD	1kwD	860kc	1948	1948	84av	100%						75.00	7.50	yes	NNN	Interstate
AUGUSTA	WAUG	250wD	1050kc	1951	1951	55	50%	23	21½	½		5	44.00	5.00	yes	NNN	Interstate
COLUMBUS	WGEA	1kwD	1270kc	1947	1953	25	24%	8	16	1			50.00	5.00	yes	IND	J. H. McG.
	WDAK	250w	1340kc	1943	1943	22	15%	11	11				80.00	9.00	yes	NBC	H. Reed
MACON	WHIE	1kwD	1320kc	1952	1952	11	16.7%	10	3	1			30.00	2.50	yes	IND	D-C
ORANGE	WLAG	250w	1240kc	1941	1941	13	3%	12				1	60.00	6.00	yes	MBS	Indie
SAVANNAH	WCOH	250w	1400kc	1947		5	4%	3	2				40.00	3.00		MBS	none
SAVANNAH	WSAV	5kw	630kc	1939	1939	26¼	21%	6	2			18¼	140.00	18.00	yes	NBC	Blair
Illinois																	
EAST ST. LOUIS	WTMV	250w	1490kc	1935	1949	16	13%					16	75.00		yes	IND	Sears & Ayer
PEORIA	WMOK	1kwD	920kc	1951	1951	3½	4%	2½	1				65.00	6.50	yes	IND	Holman

City	Call letters	Power	Freq	Year on air	Negro shows since	Hrs. Negro programs	% Negro hrs.	— D.J	HRS. Relig	WEEKLY News	BY Home	TYPE Ec	Other —	Cost 1 hr. 1 time†	Cost 1 min. 1 time†	Merchandising	Network	Na
Indiana																		
GARY	WWCA	1kw	1270kc	1949	1949	36½	28%	30	3½	3				80.00	12.00	yes	IND	Pear
HAMMOND	WJOB	250w	1230kc	1928	1928	14	9.1%	11½	1½	1				90.00	10.00	yes	IND	J. H
MICHIGAN CITY	WIMS	1kw	1420kc	1947	1947	6	5.3%		6					60.00	8.00	no	IND	Ram
Kentucky																		
BOWLING GREEN	WLBJ	5kw	1410kc	1940	1948	5	4.1%	5						60.00	6.00	yes	MBS	Burr
COVINGTON	WZIP	250wD	1050kc	1947	1950	15	18.5%	9	6					60.00	8.00	occ.	IND	Indi
FULTON	WFUL	1kwD	1270kc	1951	1954	9¼	7.8%	6¼	½	¼	¼	2		32.00	2.50	no	IND	Be
LEXINGTON	WLEX	1kw	1300kc	1946	1954	16½	9%	10½	6					90.00	8.50	yes	IND	For
LOUISVILLE	WLOU	1kwD	1350kc	1948	1951	96¼	100%	54¾	22½	6	8½	4¾		100.00	12.00	yes	NNN	For
MIDDLESBORO	WMIK	500wD	560kc	1948		4	3.5%							60.00	6.00	yes	IND	H
Louisiana																		
ALEXANDRIA	KSYL	1kw	970kc	1947	1947	10	10%	8	2					80.00	12.00		NBC	Ev
BATON ROUGE	WXOK	1kwD	1260kc	1953	1953	44	51.5%							55.00	6.00	yes	IND	For
LAKE CHARLES	KAOK	250w	1150kc	1947	1952	21	19%	24						43.00	6.00	yes	MBS	For
NEW ORLEANS	WBOK	1kwD	800kc	1951	1951	65	77.5%							65.00	7.50	yes	IND	Fer
	WJMR	500w	990kc	1945	1945	16	20%	12	2			2		50.00	3.50	yes	IND	J.
	WMRY	500wD	600kc	1949	1950	84av	100%	15	32		3	5		70.00	8.00	yes	NNN	Gi
OPELOUSAS	KSLO	250w	1230kc	1947	1947	6	5%	6						96.00	6.20	yes	ABC	S
Maryland																		
BALTIMORE	WITH	250w	1230kc	1941	1941	25	15%	21	4					100.00	13.00	yes	IND	Fe
Massachusetts																		
BOSTON	WVOM	5kw	1600kc	1948	1948	15	12.5%	11	2¾			½	¾	175.00	22.00	yes	IND	n
Michigan																		
DETROIT	WXYZ	5kw	1270kc	1925	1952	18	12%	18						350.00	12.00	yes	ABC	B
Mississippi																		
ABERDEEN	WMPA	250w	1240kc	1952	1952	6	5.5%	5	1					60.00	5.00	yes	IND	J
HATTIESBURG	WFOR	250w	1100kc	1925		5	4%	2½	½			2		75.00	7.50	yes	NBC	H
JACKSON	WRBC	5kw	1300kc	1947	1947	40	33%	30	8	1		1		100.00	12.50	yes	MBS	Br
TUPELO	WELO	250w	1490kc	1941	1941	3	2.3%	1	1	1				60.00	5.00	yes	MBS	J
Missouri																		
ST. LOUIS	KXLW	1kwD	1320kc	1946		46	51%	41	5					100.00	15.00	no	IND	P
	KSTL	1kwD	690kc	1948	1948	27¾	25%	19¼	8½					120.00	15.60	yes	NNN	Fr
New Jersey																		
ATLANTIC CITY	WFPG	450w	1450kc	1943	1943	7	6%	7						90.00	8.00	yes	CBS	Pe
CAMDEN	WCAM	250w	1310kc	1926		84	50%	84						75.00	9.00	no	IND	n
NEWARK	WHBI	2.5kw	1280kc	1921	1940	18	100%							190.00	10.00	no	IND	n
	WNJR	1kw	1410kc	1947	1953	168	100%	126	35	7				150.00	13.00	yes	IND	R
TRENTON	WTNJ	250wD	1300kc	1923		6	7%	6						45.00	5.50	yes	IND	Gr
New York																		
BUFFALO	WKBW	50kw	1520kc	1925		2	1.2%	2						200.00	20.00	no	ABC	Av
NEW YORK	WLIB	1kw	1190kc	1941	1949	42:79	60%	18	13	4¼	3	var.		165.00	17.50	yes	IND	Fe
	WOV	5kw	1280kc	1928	1942	60	41.7%	52	1	1	3	3		250.00	25.00		NNN	n
North Carolina																		
CHARLOTTE	WGIV	1kwD	1600kc	1947	1947	50	55.5%	36	8½	1½	2½	1½		90.00	9.00	yes	NNN	Pe
DUNN	WCKB	1kwD	780kc	1946	1948	3½	3%	3	½					40.00	4.50	no	IND	n
DURHAM	WSSB	250w	1190kc	1947	1947	33	27%	25	8					70.59	9.41		MBS	J.
	WDNC	5kw	620kc	1931	1935	10	7.7%	9				1		125.00	15.00	yes	CBS	Ra
FAYETTEVILLE	WFLB	250w	1490kc	1948	1949	15:55	12%	15:55						54.00	5.50	yes	ABC	B
KINSTON	WELS	1kwD	1010kc	1950		14	17%	11	3					60.00	5.00	no	IND	D
NEW BERN	WHIT	250w	1450kc	1942	1942	2		1¾	¼					40.00	5.00	yes	MBS	Pe
RALEIGH	WRAL	250w	1240kc	1939	1948	9	7.1%	8½	½					75.00	10.00	yes	IND	Fe
REIDSVILLE	WFRC	1kw	1600kc	1947	1949	8	7%	7¼	½		¼			40.00	2.50	yes	ABC	no
SMITHFIELD	WMPM	1kwD	1270kc	1950	1950	6	7%	6						50.00	3.20	no	IND	no

WHAT is the LEADER in Philadelphia negro programming and listening

FIRST

WHAT was the first station in the Philadelphia market to use negro personalities on the air.

FIRST

WHAT has developed the top negro personalities in the market. Color magazine voted Georgie Woods as one of the top "Jockeys" in the nation—the only one selected from Philadelphia.

FIRST

WHAT has the highest rated (Pulse) program in the person of Kae Williams—listened to by more people than any other personality on any other station, either day or night.

FIRST

WHAT was awarded the 1954 McCall Magazine's Gold Mike for its work in promoting a better understanding of the needs and problems of the negro community.

FIRST

WHAT was selected as the logical outlet of the National Negro Network in Philadelphia.

No matter how you look at it— WHAT

should be your FIRST buy—

because it is Philadelphia's best buy

Represented nationally by

INDIE SALES, INC.

WHAT AM - FM

1505 Walnut St., Philadelphia 21, Pa. Rittenhouse 6-2058

City	Call letters	Power	Freq	Year on air	Negro shows since	Hrs. Negro programs	% Negro hrs.	WEEKLY HRS. BY TYPE — D.J.	Relig	News	Home Ec	Other	Cost 1 hr 1 time†	Cost 1 hr 1 time †	Merchandising	Network	Na
WADESBORO	WADE	1kwD	1210kc	1947	1951	16½	17%	11	1½		1	3	50.00	4.00	yes	IND	Walk
WINSTON-SALEM	WAAA	1kwD	980kc	1950	1950	82.5	100%	50	29	1½	5		60.00	6.00	yes	NNN	Stars
Ohio																	
CINCINNATI	WCIN	1kwD	1480kc	1953	1953	98	100%	61	22	5	3	3	150.00	16.50	yes	NNN	Forje
STEUBENVILLE	WSTV	250w	1340kc	1940	1940	½	.4%		½				80.00	8.00		MBS	Avery
TOLEDO	WTOD	1kwD	1560kc	1946	1949	4½	5%	2½	1			1	72.00	10.00	yes	IND.	For
Pennsylvania																	
PHILADELPHIA	WDAS	250w	1400kc	1922		76	56%	48	10	5	11½	1½	90.00	9.00	yes	IND	For
	WHAT	250w	1340kc	1925		78	59%	50½	12¼	4¼	2½	8½	120.00	9.00	yes	NNN	Inte
	WJMJ	1kwD	1540kc	1948	1948	6	7.3%	4½				1½	100.00	15.00	no	IND	J. H
PITTSBURGH	WHOD	250wD	860kc	1948	1948	49	64%	30	10	5½		3½	100.00	10.00	yes	NNN	Fare
South Carolina																	
BARNWELL	WBAW	250wD	710kc	1953	1953	10	12%	6	4				60.00	3.00	yes	IND	Keys
CHARLESTON	WPAL	1kwD	730kc	1947	1949	47	63%	25	22				40.00	3.00	yes	NNN	Fare
COLUMBIA	WIS	5kw	560kc	1930	1943	1¼	1%	1¼					80.00	14.00	no	NBC	Free
GREENVILLE	WAKE	5kw	1440kc	1950	1950	3½	2.4%	3½					70.00	7.50	yes	CBS	Pea
	WESC	5kwD	660kc	1947	1949	11	13%	10	1				70.00	9.00	yes	NNN	Rus
MULLINS	WJAY	1kwD	1280kc	1949	1949	10	14.2%	6	4				45.00	3.50	yes	IND	nor
SUMTER	WSSC	100w	1240kc	1953	1953	12	10%	12					50.00	3.50	yes	ABC	Sum
Tennessee																	
CHATTANOOGA	WMFS	1kwD	1260kc	1951	1951	91	100%	49¼	25	2	6	8¾	76.00	8.95	yes	NNN	Pea
CLARKSVILLE	WJZM	250w	1400kc	1941	1941	9	11%	3½	5½				50.00	10.00	yes	MBS	Rag
COLUMBIA	WKRM	250w	1340kc	1946	1946	3¼	2.7%	3	¼				22.75	4.00	no	MBS	Wil
JACKSON	WDXI	5kw	1310kc	1948	1948	12	11%	12					75.00	7.00	yes	MBS	Bun
KNOXVILLE	WKGN	250w	1340kc	1947	1948	7½	6%	7½					100.00	8.00	yes	MBS	Ed
	WIVK	1kwD	860kc	1953	1953	12½	14.3%	11¼				1¼	57.50	8.00	yes	NNN	Fun
MEMPHIS	WDIA	50kw	1070kc	1947	1948	84	100%	75	63	11½	4¼	6¼	130.00	20.00	yes	NNN	Pea
	WCBR	1kwD	1480kc	1951	1954	84av	100%	54	34½	½		4	75.00	7.50	yes	IND	J. H
NASHVILLE	WSOK	1kwD	1470kc	1951	1951	84av	100%	48	20	3¼	4	6¾	68.15	8.90	yes	NNN	Fare
Texas																	
AUSTIN	KTXN	1kwD	1370kc	1947	1949	30	30.5%	25	5				55.00	6.50	yes	IND	O'C
CORPUS CHRISTI	KEYS	1kw	1440kc	1941	1952	2	1.5%	2					120.00	14.40	yes	CBS	Ra
	KUNO	250w	1400kc	1950	1953	10½	10%	10½					50.00	6.90	yes	IND	Ev
CROCKETT	KIVY	500w	1290kc	1950	1950	7	8%	7					28.00	2.50	yes	IND	nor
DALLAS	KLIF	5kw	1190kc	1947	1950	18	10.7%	18					90.00	9.00	yes	IND	Fare
	KSKY	1kwD	660kc	1941	1941	17	20%	13	4				80.00	8.50		IND	Clar
FORT WORTH	KWBC	1kwD	970kc	1947	1951	64½	66.6%	42	19		3		126.00	9.00	yes	NNN	Ra
GALVESTON	KGBC	1kw	1540kc	1947	1947	16½	13%	15	1½				40.00	6.00	yes	IND	Pea
GONZALES	KCTI	250w	1450kc	1947	1949	1	1%	1					24.80	3.15	yes	IND	Cot
GREENVILLE	KGVL	250w	1400kc	1946	1946	7	6%	6	1				45.00	4.50	yes	MBS	Pea
HOUSTON	KYOK	5kw	1590kc	1946	1954	42	33.6%	40	2				75.00	9.50	yes	IND	Pea
	KCOH	1kwD	1430kc	1948		98	100%	48¾	28	7	7	7¼	79.80	9.90	yes	NNN	Clar
HUNTSVILLE	KSAM	250w	1490kc	1938	1950	3½	3%	3½					30.00	4.50		MBS	nor
NACOGDACHES	KSFA	1kwD	860kc	1947	1947	¾	1%					¾	50.00	3.75	yes	IND	nor
ROSENBERG	KFRD	1kwD	980kc	1948	1948	3	3.5%	3					15.00	5.00	yes	IND	nor
TERRELL	KTER	250wD	1570kc	1949	1949	7½	10%	4½	3				21.00	3.25		IND	nor
Virginia																	
BLACKSTONE	WKLA	250wD	1190kc	1947	1947	9	12.5%	9					18.00	1.75	yes	MBS	nor
DANVILLE	WDVA	5kw	1250kc	1947	1947	4½	3.4%						75.00	9.00		MBS	Bur
HOPEWELL	WHAP	250w	1340kc	1948	1952	6½	3%	6½					19.00	4.90	yes	IND	Ind
NORFOLK	WLOW	250w	1400kc	1947	1948	31	19%	31					100.00	12.00	yes	MBS	Fer
	WRAP	1kw	850kc	1952	1952	126	100%	73¼	42	1½		9¼	90.00	9.60	yes	NNN	Roll
RICHMOND	WANT	1kwD	990kc	1951	1951	91	100%	60	28		1	2	100.00	10.00	yes	NNN	Uni
ROANOKE	WROV	250w	1240kc	1946	1946								90.00	9.00	no	ABC	Bur

WERD

ATLANTA'S TOP INDEPENDENT

MOVES GOODS FAST IN THIS

$100 MILLION MARKET

The WERD listening audience predominantly made up of the 290,000 Negroes in the WERD coverage area, is responsive, loyal and partial to the specially-designed programming of this Negro-owned and managed 1000-watt outlet.

More and more national advertisers are discovering that the magic formula for top sales in one of America's top markets is

WERD

AMERICA'S FIRST NEGRO-OWNED RADIO STATION

860 kc 1,000 watts

Radio Division—Interstate United Newspaper, Inc.

Represented Nationally By JOE WOOTTON

J. B. BLAYTON, JR., *General Manager*





HUNTER HANCOCK
FROM HOLLYWOOD CAL.



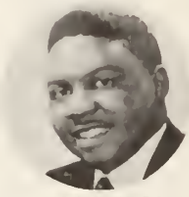
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"DADDY" SEARS
FROM ATLANTA GA.



RAMON BRUCE



GEORGE HUDSON



HAL WADE



CHARLES GREEN



JOCKO MAXWELL

WNJR NEWARK

5,000 Watts 1430 kc Day and Night
The **ONLY ALL NEGRO** station for
NEW YORK and **NEW JERSEY**

ROLLINS BROADCASTING INC.
550 Fifth Ave.—New York City
Phone Circle 7-6634

Want an EXTRA

579,000 Buying Customers*

. . . Beam your sales message to the ENTIRE Negro Market in Norfolk Virginia with . . .

WRAP

1000 Watts, 850 KC, Day and Night

*of 37,000 Navy jobs at eight Naval Installations in the Norfolk Area . . . 30% are Negros.

The only **ALL NEGRO** Station
in Eastern Virginia

NEGRO RADIO STATIONS WITH NUMBER OF HOURS PROGRAMED TO NEGROES WEEKLY

This list of Negro Radio outlets is drawn from SPONSOR's Program Guide with additions furnished by reps of Negro Radio stations since the Program Guide appeared. It is not a complete list of Negro Radio stations. It includes only those stations which have thus far reported to SPONSOR that they program to Negroes. Hours a station programs for Negroes have been updated for stations marked with single asterisk. For other stations hours are as reported in SPONSOR's 1954 Program Guide.

Explanation of symbols: *means station data appears in more detail on page 139; †means station is 100% Negro programed; ‡means station is affiliate of National Negro Network.

ALABAMA

Alexander City	WRFS	X
Alliston	*WHMA	3
	WSPC	5
Auburn	*WAUD	7
Birmingham	*WBCO†	126‡
	*WEDR†	84‡
	WILD	10
	WJLD	60
	WLBS	25
Dothan	WDIG	9
	WOOF	8
Eufaula	WULA	7
Florence	WJOI	5
	*WOWL	15
Gadsden	WGAD	4
Geneva	WGEA	1
Huntsville	*WBHP	13
Marion	WJAM	10
Mobile	WKAB	18
	WKRG	3
	WMOZ†	98‡
Monroeville	WMFC	8
Montgomery	WMGY	18
	*WRMA†	90‡
Selma	WJHO	6
Phenix City	WPNX	21‡
Tuscaloosa	*WMLS	5

ARIZONA

Flagstaff	KGPH	7
Phenix-Glendale	KRUX	30
	*KRIX	12½

ARKANSAS

Blytheville	KAGH	4
Fayetteville	KGRH	3
Ft. Smith	KFPW	3
Helena	KFFA	35
Hot Springs	KWFC	7
Jonesboro	KBTM	2
Little Rock	KGHI	10‡
	KTHS	10
	*KXLR	20
Magnolia	KVMA	14
Newport	KNBY	5
Osceola	KOSE	6
Pine Bluff	KOTN	7

CALIFORNIA

Bakersfield	KBIS	15
Fresno	*KGST	10
Long Beach	KFOX	28
	KGER	40
Los Angeles	*KFVD	21
See Long Beach,	KGFJ	18
Pasadena, Santa Monica	*KPOL	7½
Oakland	KROW	12
	*KWBR	45‡
Pasadena	*KALI	23
	*KWKW	12‡
Pittsburg	KECC	6
San Bernadino	KCSB	7
San Francisco	*KSAN	77
See Oakland, Pittsburg, San Jose		
San Jose	KLOK	5
San Rafael	*KTIM	10
Santa Monica	*KOWL	30
Stockton	KXOB	1
Vallejo	KVON	2

COLORADO

Denver	KVOD	1

CONNECTICUT

Norwalk	WNLK	6
Stamford	WSTC	1

DELAWARE

Wilmington	*WILM	20

DISTRICT OF COLUMBIA

Washington	WOOK†	104‡
See Annapolis & Bethesda, Md.	WWDC	15

FLORIDA

Clearwater	WTAN	2
Cocoa	*WKKO	4
Crestview	WCNU	X
Fort Pierce	*WARN	10
Gainesville	WRUF	2
	WGGG	2
Jacksonville	WJHP	1
	WOBS	30‡
	*WRHC	37
Lakeland	WONN	2
Lake Wales	WIPC	2
Miami	*WFEC†	84
	*WMBM†	84‡
	WMIE	24
	WWPB	20
New Smyrna Beach	WSBB	7
Ocala	WMOP	15
	WABR	40
Orlando	WHOO	7
Sanford	WTRR	7
Tampa	*WEBK	14‡
West Palm Beach	WIRK	12
	*WJNO	4

GEORGIA

Albany	WJAZ	20
Americus	WDEC	7
Athens	*WRFC	10
Atlanta	WBGE	36
See Decatur	*WERD†	84‡
Augusta	*WAUG	55‡
	WAOK	X
	WBBQ	13
	WGAC	1
	WJBF	X
Brunswick	WMOG	7
Columbus	*WDAK	22
See Phenix City, Ala.	WGBA	25
Decatur	WEAS	25
Douglas	WDMG	4
Dublin	WMLT	6
Fitzgerald	WBHB	6
Griffin	WRHT	14
	*WHIE	14
La Grange	*WLAG	13
Macon	WIBB	24
Newnan	*WCOH	5
Savannah	WJIV	X
	WSAV	2
Summerville	WGTA	3
Thomasville	WPAX	12
Tifton	WWGS	5
Valdosta	WGOV	X
Waycross	WACL	6

ILLINOIS

Belleville	WIBV	1
Chicago	WAAF	16
	WAIT	7
	*WGES	X‡
	WSBC	20
E. St. Louis	*WTMV	16
La Grange	WTAQ	5
Metropolis	*WMOK	4
Oak Park	WOPA	15
Urbana	WKID	4

INDIANA

Evansville	WJPS	1
Ft. Wayne	WANE	1
Gary	*WWCA	36
Hammond	*WJOB	14
Marion	WBAT	1
Michigan City	*WIMS	6
Richmond	WKVB	1
South Bend	WJVA	1

IOWA

Des Moines	KSO	1

KANSAS

Wichita	KANS	2

KENTUCKY

Bowling Green	*WLBJ	5
Columbia	WAIN	1
Covington	*WZIP	15
Fulton	*WFUL	9
Lexington	*WLEX	16
Louisville	*WLOU†	84‡
Madisonville	WFMW	5
Middlesboro	*WMIK	4
Newport	WNOP	18

LOUISIANA

Alexandria	*KSYL	10
Baton Rouge	WIBR	3
	*WXOK	44
Hammond	WIHL	3
Lafayette	KLFY	3
	KVOL	1
Lake Charles	*KAOX	24
Minden	KAPX	6
Monroe	KLIC	6
	KNOE	6
New Orleans	*WBOK	65
	WJBW	13
	WJMR	16
	*WMRY†	84‡
	WWEZ†	126
Opelousas	*KSLO	6
Shreveport	KENT	11‡
	KWKH	5

MARYLAND

Annapolis	WANN†	77
Baltimore	*WBAL	12
	WITH	24
	WSID†	84‡
Bethesda	WUST	70

MASSACHUSETTS

Boston	WBMS	18‡
	*WVOM	15
New Bedford	WNBH	1

MICHIGAN

Benton Harbor	WHFB	2
Detroit	WJLB	40‡
	*WXYZ	18
Flint	WFDF	1
	WMRP	16
Port Huron	WHLS	2

MISSISSIPPI

Aberdeen	*WMPA	6
Canton	WDOB	10
Cleveland	WCLD	18
Greenville	WGVM	30
Grenada	WNAG	12
Hattiesburg	*WFOR	5
Hazelhurst	WMDC	6
Indianola	WNLA	10
Jackson	WJXN	28
	*WRBC	40‡
Laurel	WLAU	4
Louisville	WLSM	10
Meridian	WMOX	18
	WTOK	5
Philadelphia	WHOC	6
Tupelo	WELO	3‡

MISSOURI

Kansas City	KPRS	84‡
	KUDL	6
St. Louis	KSTL	20‡
	KXLW	39

NEVADA

Las Vegas	KLAS	2
	KORK	2

NEW JERSEY

Atlantic City	*WFPG	7
	WMID	7
Bridgeton	WSNJ	1
Camden	*WCAM	84
	WKDN	2
Newark	WAT	14
	WHBI	18
Trenton	WBUD	16
	*WTNJ	6
	WTTM	2

NEW YORK

Buffalo	*WKBW	2
Buffalo-Kenmore	WXRA	1
New York	WEVD	1
See Newark, N. J.	WHOM	26
	*WLIB	60
	WMCA	7
	*WNJR	126
	*WOV	60‡
	WWRL	46
Niagara Falls	WJJL	3
Patchogue	WALK	2

NORTH CAROLINA

Burlington	WBBB	5
	WFNS	5
Charlotte	WBT	5
	*WGIV	50‡
	WSOC	4
Dunn	*WCKB	3
Durham	*WDNC	10
	*WSSB	33
	WTIK	9
Fayetteville	WFLB	15
Greensboro	WCOG	6
Greenville	WGTC	5
Hickory	WHKY	X
High Point	WNOS	24
Kinston	*WELS	14
	WFTC	5
New Bern	*WHIT	2
	WOOW	6
Raleigh	WNAO	10
	*WRAL	9
Reidsville	*WFRC	8
	WREV	7
Roxboro	WRXO	4
Smithfield	*WMPM	6
Southern Pines	WFEB	14
Tarboro	WCPS	15
Wadesboro	*WADE	16
Wallace	WLSE	6
Wilmington	WMFD	X
Wilson	WVOT	14
Winston-Salem	*WAAA†	84‡

OHIO

Akron	WADC	X
	WHKK	15
Bellaire	WTRF	1
Cincinnati	*WCIN†	84‡
See Newport, Ky.	WSAI	16
Cleveland	WDOK	10
	WJMO	57‡
	WJW	20
	WSRS	20
Columbus	WHKC	3
	WVKO	12
Dayton	WONE	3
Fostoria	WFOB	2
Lima	WIMA	1
Springfield	WIZE	3
Steubenville	*WSTV	½
Toledo	WSPD	2
	*WTOD	4½
Washington C. H.	WCHO	6

OKLAHOMA

Muskogee	KBIX	10
Oklahoma City	KTOW	5
	KBYE	X‡
Wewoka	KWSH	5

PENNSYLVANIA

Erie	WLEU	5
Harrisburg	WCMB	1
McKeesport	WMCK	39
Philadelphia	*WDAS	76
	*WHAT	78‡
	WJMJ	6
Pittsburgh	WCAE	1
	*WHOD	49‡
	WILY	84
	WPIT	X

SOUTH CAROLINA

Anderson	WAIM	3
	WANS	20
Barnwell	*WBAW	7
Bennettsville	WBSC	6
Camden	WACA	5
Charleston	WGIV	X‡
	*WPAL	47‡
	WUSN	50
Columbia	*WIS	1
	WOIC	30½
	WMSC	7
	WCOS	X‡
Florence	WIMX	X
	WOLS	9
Greenville	*WAKE	3
	*WESC	11‡
Greenwood	WGSW	10
Mullins	*WJAY	10
Newberry	WKDK	5
Orangeburg	WDIX	5
	WTND	11
Sumter	*WSSC	12
Union	WBCU	5

TENNESSEE

Chattanooga	WDXB	12
	*WMFS	91‡
Clarksville	*WJZM	9
Columbia	*WKRM	3
Fayetteville	WEKR	1
Franklin	WAGG	10
Jackson	*WDXI	12
Johnson City	WETB	1
	*WKGN	7
Knoxville	WIVK	12
	WKXV	12
Lewisburg	WJJM	3
Memphis	*WDIA†	84‡
	*WCBR†	84
	WHBQ	17
	WMPS	11
	KWEM	35
Nashville	WLAC	5
	*WSOK†	84‡

TEXAS

Athens	KBUD	3
Austin	*KTXN	30
	KVET	21½
Bay City	KIOX	6
Beaumont	KJIM	X
	KTRM	18
Beeville	KIBL	1
Big Spring	KTXC	2
Brenham	KWHI	1
College Station	WTAW	5
Corpus Christi	*KEYS	2
	*KUNO	10
	KWBU	6
Corsicana	KAND	4
Crockett	*KIVY	7
Dallas	*KLIF	18
	*KSKY	17
Denison	KDSX	14
El Campo	KULP	4
Fort Worth	KCNC	11
	*KWBC	64‡
	KXOL	6
Galveston	KGBC	16
Gladewater	KSIJ	7
Gonzales	*KCTI	1
Greenville	*KGVL	7
Houston	*KYOK	42
	KCOH†	98‡
	KLVL	23
	KNUZ	21
Huntsville	*KSAM	3
Kerrville	KERV	2
Longview	KLTI	6
Lubbock	KFYO	1
Lufkin	KTRE	1
Midland	KJBC	2
Nagadoches	*KSFA	1
Paris	KPLT	5
Rosenberg	*KFRD	3
San Antonio	KCOR	11
Sherman	KTAN	3
Sweetwater	KXOX	1
Terrell	*KTER	7
Texarkana	KTFS	5
Texas City	KTLW	5
Tyler	KTBB	1
Waco	WACO	1

VIRGINIA

Blackstone	*WKLV	9
Crewe	WSVS	7
Culpepper	WCVA	3
Danville	*WDVA	4
Hopewell	*WHAP	20
Norfolk	*WLOW	31
	*WRAP†	126‡
Richmond	*WANT†	91‡
	WLEE	10
	WXGI	5
Roanoke	WDBJ	2
	*WROV	2

WASHINGTON

Seattle	KRSE	2

WEST VIRGINIA

Beckley	WJLS	2
	WWNR	7
Charlestown	WTIP	6
Matewan	WHJC	1
Montgomery	WMON	2
Oak Hill	WOAY	5
Welch	WBRW	X

WISCONSIN

WCAN	6 Milwaukee	

NEGRO TIPS

(Continued from page 56)

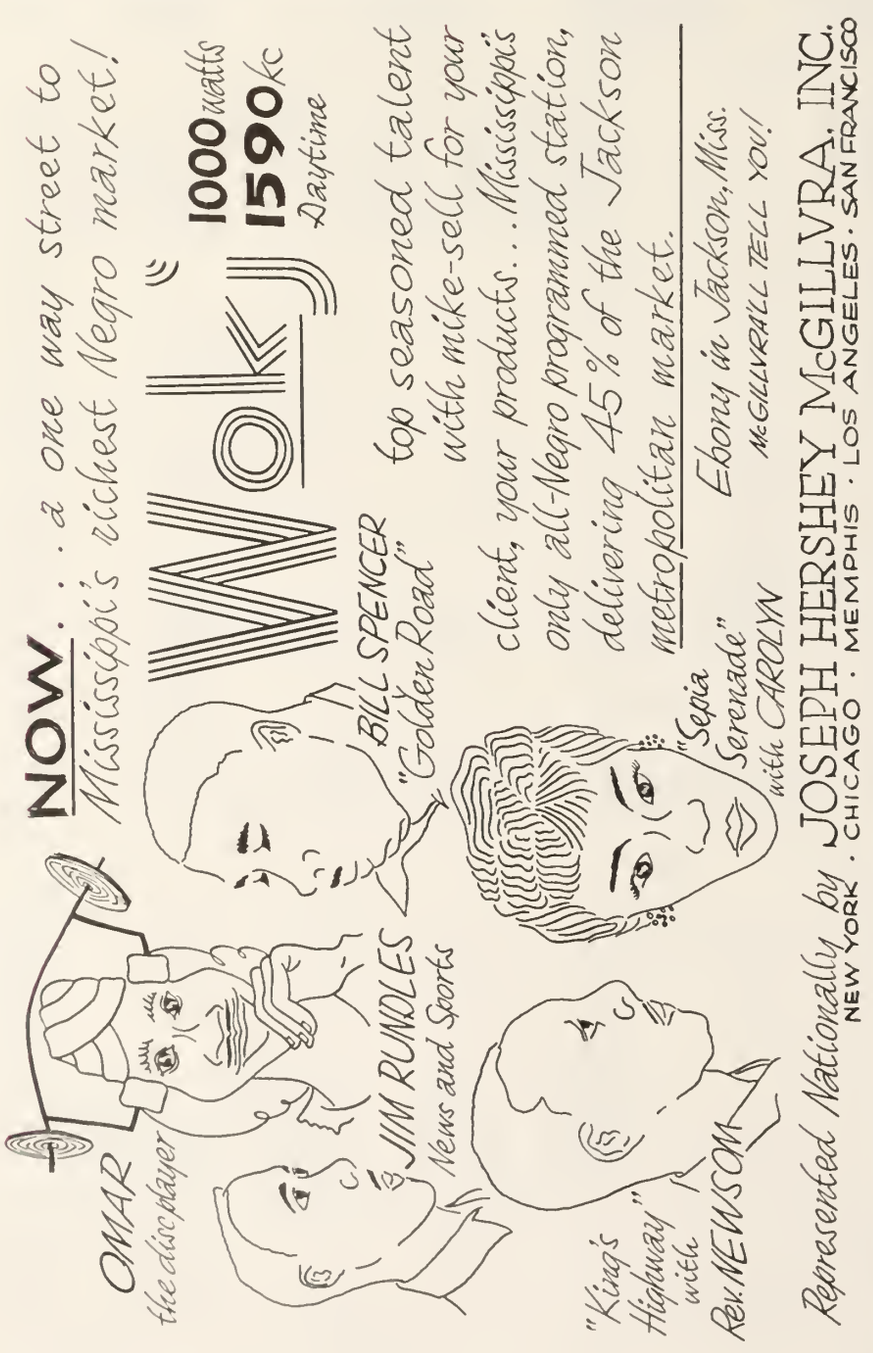
ceptable for use on the air.

Most large advertisers, however, have little to fear on the subject of acceptability. Their problem is not so much getting on the air in Negro Radio but rather what to do once they've started a campaign.

Advertisers anxious to make the fullest use of Negro Radio have few obvious guides to follow. There are no textbooks to follow. Only the large ad agencies—such as BBDO, C&W, Benton & Bowles, Harry B. Cohen and others—have on their staffs account men, timebuyers or copywriters who have extensive experience in Negro Radio.

Where, exactly, can the newest air advertisers (and many of the old ones, too) in Negro Radio turn for advice? How can they plan their campaigns? Their time purchases? Their copy slants?

For the most part, the answer to this question was furnished last season by WERD, Atlanta's J. B. Blayton Jr. who told SPONSOR:



"In normal radio buying, the sponsor and agency usually know more about the technique of reaching and selling a radio audience than a local station does. The sponsor, after all, has the advantage of national perspective. But in using Negro-appeal radio—perhaps because of its fast growth and complex personality—this situation is reversed. Sponsors should not be afraid to seek the advice of a station experienced in handling Negro campaigns."

Of course, this isn't always easy: few admen can take time out to tour the nation's largest Negro markets and soak up information.

A good compromise, for a non-network campaign as suggested by several stations, seems to be this. Advertisers with their own distribution organizations can learn a lot about Negro Radio by having regional or local sales executives collect basic data about the Negro Radio outlets in their sales territories. And station reps at the national level can provide much additional data to round out the picture.

As Jim Vaughn, manager of Miami Beach's WMBM (represented by Dora-Clayton), points out:

"I would advise a national spot radio advertiser to deal first of all through station representatives who have access to all the information the timebuyers will require in setting up a Negro-appeal campaign. In each instance, a national radio advertiser should consult both the representative and the station, wherever possible, concerning program choice and appropriate times required to reach the desired audience."

During SPONSOR's fourth annual survey of Negro Radio, broadcasters and admen were asked to pass along whatever advice they felt would be of practical value to national advertisers using Negro-appeal broadcasting. Although SPONSOR is aware that market differences and product necessities make generalizations difficult, the tips below should prove valuable to new advertisers in the field and provide some new slants for veteran clients.

Q. *"What type of Negro-appeal show should I buy?"*

A. Here's what stations advised on this topic:

WMFS, Chattanooga: "Recently,

Howard High School of Chattanooga conducted a Negro radio survey. It was made by the Social Science class of this school without the knowledge of WMFS. Based on a cross-section of 70,000 Negro residents as shown in 1,369 personal interviews, this is how program preference shaped up:

Negro singers or orchestras (records)	36%
"General" popular music (records)	22%
Religious music	21%
Religious programs	10%
Classical music	6%
Hillbilly and folk music	1%

"In general, Negro listeners seem to prefer local personalities and recorded artists of their own race."

KGFJ, Hollywood, Cal.: "As far as program choice is concerned, this audience according to recent surveys prefers personality disk jockey shows featuring rhythm and blues music. They like the casual, friendly approach."

WSOK, Nashville: "It would be necessary to be specific regarding the type of product or service in question before we could make a program recommendation. For instance, if the advertiser has a food product, we would advise the use of one of our spiritual and gospel programs or our housewife program. If it's a product for men, we would advise an early-morning or late-afternoon rhythm and blues show."

KWBR, Oakland: "Rhythm and blues is by far the most popular choice with the Negroes in this area and consequently it makes up the greater portion of our Negro schedule with shows running morning, afternoon and evening."

Q. *"What copy approach should I use?"*

A. The majority of stations advise a simple copy theme, perhaps used in conjunction with a catchy jingle. But when it comes to the actual selling, stations are virtually unanimous in making statements like these:

KCOH, Houston: "A campaign that is highly successful, say, in Memphis might fall flat on its face in Houston or some other market. With this definite thought in mind, we not only believe but strongly recommend, that advertisers selling our particular Negro market use live copy, and wherever possible and feasible allow our disk jockeys or air sales people to rewrite or reword their commercials in such a way as to be most effective in reaching this market."

WLEX, Lexington: "The copy approach depends largely upon the product being advertised and upon the personality giving the pitch. A hilarious piece of copy will sell a promotion, whereas the intimate fireside chat will sell furniture."

WHOD, Pittsburgh: "The question of copy approach is an area of Negro Radio that requires much care in handling. High-pressure methods are resented. Condescending copy is equally bad. Furnish talent with a 'fact sheet' and let them use their own style of presentation."

WAAA, Winston-Salem: "We have found that Negro personalities do very well in ad libbing continuity."

Does all this mean that the advertiser can function successfully only when station talent is performing his commercials? Does this rule out the "uniformity" of copy approach which many advertisers (such as drug clients) feel they must have?

Not necessarily. This is what WMRY's Mort Silverman told SPONSOR:

"It becomes more and more evident that copy approach is becoming sec-



NEGRO FAMILIES IN
NEW ORLEANS

the only all-negro station



*PULSE *proves* WMRY best buy in New Orleans Negro Radio Audiences

*PULSE *proves* WMRY tops all stations in Negro homes

*PULSE *proves* WMRY out-rates the "integrated" White-Negro station by more than 58%

*PULSE *proves* WMRY leads 30 to 9 quarter hours over "integrated" White-Negro station

Represented Nationally by
GILL-PERNA, INC.
Mort Silverman, General Manager

ondary. Many advertisers have proved that excellent results can be obtained in Negro Radio through the use of regular copy, and not copy prepared especially. It would seem that the fact that the advertiser is favoring our station and the Negro market with special attention, just by being on the station, is sufficient to get results."

Q. *"What time of day is best to reach Negro listeners?"*

A. Judging from the variations in the replies received by SPONSOR to this question, there is no "formula" that applies to all markets. Best bet: consult station reps and stations for audience figures. However, here are some sample responses:

KALI, Los Angeles: "In a recent telephone survey, it was found that the early morning and mid-day are the best times to reach the Negro air audience. They have radios in their automobiles and places of business as well as in their homes. You will find that whenever they have a few minutes to themselves, they are listening to the Negro radio shows which mean so much to them."

KWBC, Fort Worth: "Best times of day to reach all of the working Negro audience are early morning, 6:30-7:00 a.m., and evening, from 5:00-6:00 p.m. However, for a product attractive mainly to women, the best times are late morning, 10:00-11:45 a.m. and mid-afternoon, 1:30-4:00 p.m. Kids you get with popular music any hour of the day or night."

WRMA, Montgomery, Ala.: "Advertisers are missing a large Negro audience with double purchasing power during the hours from 9:00 a.m. to 3:00 p.m. Negro maids (there are 15,000 of them in this area) tune to this station while they are working in white homes. Many of them do some of the small-item grocery buying for the white family, such as bread, milk, coffee, tea, sugar, etc. Also, Negro maids are the ones who actually *use* floor wax, furniture polish, glass cleaner, laundry starch, detergents and soaps. They use them in their homes, too. If the maid suggests one brand over another, the white housewife will usually comply."

KCOH, Houston: "In every survey we have made or have had made for us, Negro sets-in-use figures are as high or higher during daylight hours as sets-in-use in the market as a whole. Naturally, the time of day used to reach various segments of the Negro radio family varies. But the correlation between white and Negro audiences by time of day is very close."

WHOD, Pittsburgh: "Early-morning time is unusually good in Negro Radio due to the high percentage of factory workers in the Pittsburgh area who start on an 8:00 a.m. shift. These same workers tune in during the day at their place of employment. We have talked with many employers who *like* their employees to listen to our shows while they work. Fast rhythm music means fast work tempo."

KTXN, Austin, Tex.: "To us, one of the most startling bits of information in a recent Daniel Starch survey for *Ebony* was that in the Negro market the woman should be considered a breadwinner as well as the man. We have established to our satisfaction that this is true in our area and have proved advertising results are always greater in our morning program *Blues Before Breakfast*, heard daily between 6:30 and 8:00 a.m. or in the following spiritual show, *Sweet Chariot*, 8:00-8:30 a.m." ★ ★ ★

BUY THE VOICE TO THE
RICH RED RIVER VALLEY

Shreveport's All-Negro Program Radio Station

MUSIC
Spirituals
Folk Songs
Popular
Jazz Bands

NEWS
Local
Regional
Sports

POPULATION:—Est. 1954

METROPOLITAN AREA:—156,000

White	*103,000*	*(66.1%)*
Negro	*53,000*	*(33.9%)*

50-MILE RADIUS: 396,000

White	*240,000*	*(61%)*
Negro	*156,000*	*(39%)*

KANV

1050 K. C.
250 Watts
Daytime

TELEPHONE 2-3122

2730 TALBOT STREET — P. O. BOX 3611

SHREVEPORT, LOUISIANA

Represented by DORA-CLAYTON, Southeast

NEGRO COMES OF AGE

(*Continued from page 49*)

as any veteran broadcaster in the field can tell you. Like any growing medium, Negro Radio reached maturity only after passing through an "Awkward Stage."

"In these past six years, mistakes have been made and lessons have been learned," Leonard Walk, manager of Pittsburgh's WHOD, a pioneer Negro outlet, stated. "Experienced station operators have come to realize that you cannot generalize about Negro likes and dislikes any more than you can generalize about 'American taste.'

"We have learned to differentiate between 'gospel' and 'spiritual' music," he added. "We have learned that 'Rhythm and Blues' music is not catnip for *all* Negroes. We have learned to do newscasts that answer the question, 'How is this news going to affect me as a Negro?' We have learned to say 'no' to per-inquiry and mail order advertisers and to sponsors who sell 'down' to the Negro. We have learned that church and social news deserves a unique place of importance in our daily Negro programing. These and many, many other lessons that have been learned mean a solid foundation for the advertiser who is entering the Negro Radio field. He is no longer sailing uncharted waters."

The third factor that contributes to the media development of Negro Radio is not under the control of either advertiser or broadcaster, but its growth means continuing success for both. This factor is the importance of the Negro as a consumer market.

Viewed in national perspective, the Negro market is extremely important. As the ad manager of one of the leading national beer brands told SPONSOR, "The Negro market is often the difference between 'breaking even' with a good consumer product and making a real sales gain."

Negroes in the U.S., by the estimates of the U.S. Bureau of the Census, now amount to about one out of every 10 persons. And, according to the USBC, they are increasing faster than whites while their median incomes are rising more quickly than white medians.

By the most conservative estimate, Negro families in this country have total incomes of well over $15 billion.

Viewed at the regional or local level, the U.S. Negro market spotlights the importance of Negro Radio in reaching this quality-conscious audience.

Here is a typical case:

"In the South, generally, reading is at a very low ebb. This is demonstrated by the fact that the leading magazines in the U.S. have very few readers in this area," Jules J. Paglin, president of the four Gulf Coast "OK" stations, told SPONSOR. "In this area you have constant opportunities to fish, hunt, enjoy sports and indulge in paid recreation. This also diverts the reading habit. Negroes are generally getting their information, their news and their entertainment from radio.

"In the past 10 years, Negro wages in this area (Pensacola to Corpus Christi) have risen from $18-27 a week for unskilled labor all the way to $125 a week. Formerly, the building trades workers, largely Negroes in this area, received 75c to 90c an hour. They now receive from $2.15 to $2.35. In the large chemical industries which dominate this area, Negroes now earn from $1.25 to $1.90 per hour.

"This added take-home pay has made the Negroes in the Gulf Coast area able to buy every type of cost-of-

Over 200,000 Negroes in and around

MONTGOMERY, ALA.

Listen everyday . . . support whole heartedly . . . and are proud of . . .

1. ELLIS FORD—	*leader among the local gospel groups in town.* *"Morning Reveries" 5:30-6:45 A.M., Mon.-Sat.*
2. BILL JOHNSON—	*local boy made good with that extra selling personality.* *"Tan Town Coffee Club" 7:00-9:00 A.M., Mon.-Sat.*
3. "ACE" ANDERSON—	*selected by Color Magazine as one of nation's top D.J.'s.* *"950 Club" 2:00-4:30 P.M., Mon.-Sat.* *"Highways to Heaven"—9:30-11:30 A.M., Mon.-Fri.*
4. JACKIE (THE JOCKEY) JACKSON—	*WRMA's new female D.J. sensation* *"Male Call" 11:00 A.M.-2:00 P.M., Saturday* *"Lunch Call" 12:00-1:00 P.M., Mon.-Fri.*

. . . All heard daily over

WRMA

(950 KC, 1000 Watts) . . .

Montgomery's only all-Negro station serving every Negro community in the center of Alabama's Black Belt.

Joseph Hershey McGillvra—Nat'l Rep

living item they need and also most of the luxury items. With his rent increasing at a slower rate than for whites, the Negro, therefore, has raised his standard of living in food, clothing, furniture, appliances, automobiles, beverages and sweets."

Primarily, what SPONSOR stated last year in its survey of Negro radio is still true: "A Negro will often buy the very best of those things *he can buy readily* in order to prove—if only to other Negroes or even to himself—that he is just as good as anybody else."

This, therefore, is the final secret of Negro Radio's coming of age. At a time when U.S. Negroes are earning more than ever before and during a period where they are learning to upgrade their standard of living, Negro Radio is helping to establish new consumer buying habits and to break old ones.

Has Negro Radio solved all of the huge problems which faced it only a few years ago?

The answer is "yes," for the most part.

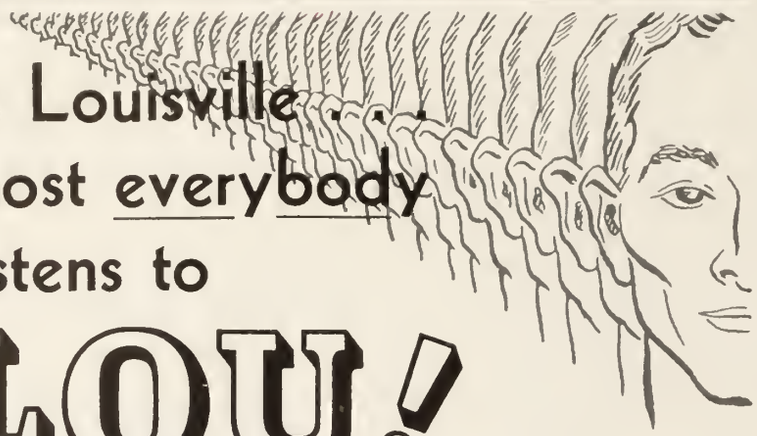
Negro Radio can now offer advertisers a choice of network-level buying or multi-market spot purchases. It can offer tested programing, loyal audiences, popular entertainers and promotional follow-up.

But Negro Radio still has areas in which much remains to be done. Although most Negro stations today sell on the basis of market data and program ratings, advertisers and agencies frequently voiced to SPONSOR the desire for more program audience information, marketing and sales information and coverage data and studies which show the effectiveness (pantry-shelf reports, store checkups) of the medium.

There is still room for improvement in Negro Radio programing, particularly where it involves the development of specialized program types (women's appeal shows, prestige vehicles, special events, variety shows, juvenile programs) which can serve as advertising vehicles for air clients who want to reach specialized segments of the radio audience.

Few broadcasters in the Negro Radio field deny that these problems exist. But few indeed feel that they won't be solved—and solved soon.

"It's just a matter of time," said a Philadelphia station manager. "We're out of the woods now." ★ ★ ★



in Louisville . . . most everybody listens to

LOU!

. . . HERE'S WHY . . .

LOU is the radio station with Negro Louisville. Metropolitan Louisville's 180,000 Negroes, plus a bonus audience in surrounding counties, appreciate LOU's all-Negro programming. It plays an important part in their religious, social and civic life.

They believe in LOU . . . and in her sponsors! It's proved consistently with over 2,000 letters a week from a 60-mile radius.

To expand your market in Louisville, sell to this closely knit audience. It's a powerhouse, with 80 million dollars a year to spend! You'll get your share if LOU is selling for you!

GET THE BEST RESULTS WITH LOUISVILLE'S ALL-NEGRO PROGRAMMED

WLOU

National Reps: Forjoe and Company
Southeast: Dora-Clayton Agency, Inc.

A Rounsaville Station

LOU'S appeal plus strong merchandising has made her first choice for results with scores of sponsors . . . local and national! See our reps for the facts!

NOW UNDER CONSTRUCTION . . . WLOU-TV!

NEGRO NETWORK

(Continued from page 54)

soap opera.

3. Most national advertisers are still unfamiliar with many of the subtleties of Negro programing. But most big air advertisers know daytime serial programing in radio, and often have it (as in the case of P&G) down to a fine advertising art. A Negro-appeal soap opera, NNN officials believed, would serve as a useful bridge between the known and the unknown.

Today, *Ruby Valentine* is aired from e.t.'s on a total of 45 stations—a 12.5% increase over the original starting list. It is currently in its second 26-week cycle. Pulse ratings, on an all-home basis, run around a 2.0; on a Negro-homes-only basis, the rating is around a 5.0. According to Leonard Evans, president of the NNN, some 17 more Negro-appeal outlets have asked to join the network to carry the transcribed show.

Both advertisers report the show has had a "noticeable effect" in boosting product sales in Negro areas and in getting premium display opportuni-

ies in grocery stores and other outlets.

Actually, the National Negro Network, unlike most other web operations, started out as a program in search of an outlet, rather than the other way around.

About a year and a half ago, Evans, at that time a Chicago Negro market consultant, met with Reggie Schuebel and Jack Wyatt, then partners in the agency consultant firm of Wyatt & Schuebel, to discuss program ideas for the burgeoning Negro radio market. The result, eventually, was *Ruby Valentine*, starring Juanita Hall of "Bloody Mary" fame (*South Pacific*). The first trade anouncement of it, incidentally, was an ad in SPONSOR's 1953 Negro Radio Section.

A number of advertisers showed immediate interest. On a first-come-first-served basis, Pet Milk (via the Gardner Agency in St. Louis) and Philip Morris (via Biow in New York) got the nod.

The program producers soon found they had a problem on their hands. Clearing time for the daily quarter-hour strip meant a lot of stations would have to juggle their programing around. Not all of them were sure just how to do it, or if they wanted to do it at all.

Leonard Evans, acting for the prospective sponsors and for the production team, started to make a U. S.-wide tour of Negro stations to pave the way for the show. It was decided from the start that the show would be placed on a network basis, providing the economy in a specialized market that advertisers get in a mass market.

In day-to-day operations, the NNN now works like this:

1. *Time sales:* Through its sales offices in New York and Chicago, the NNN offers advertisers quarter-hour and half-hour segments on a group of 45 station by means of a Keystone-like transcription service. At the moment, the network is sold on an all-or-nothing basis; there are no "regional" groups available. The one-time price for half-hour segments: $1.248.25. For quarter-hour segments: $729.89. Prices do not include programs. The 15% agency commission applies on net station time.

2. *Programing:* Although the NNN merely states in its rate card that "the services of NNN's program department in arranging and presenting programs are available to clients," in practice the NNN is quite firm about not selling time or programs only. "We are providing a special package service," Evans explained to SPONSOR. "To keep our programing consistent, we prefer to do it ourselves and not just act as time salesmen. Also, we don't encourage the idea of selling programs to the major networks, since we don't want to compete with ourselves." In the case of *Ruby Valentine*, incidentally, the combined talent-recording charges come to a total of about $4.750 per week, which is split by the two sponsors.

3. *Station relations:* Like most network radio operations, the individual stations make considerably less money (after commissions) on the sale of their time through the NNN than they would if they sold it locally on a spot basis. The payoff for affiliates, again as it is in the major networks, is in selling adjacencies to top shows (sometimes at a premium price), thus bringing the local-vs.-national picture more closely into balance. A veteran station rep in the Negro Radio field stated that "most Negro stations have been yearning for years for this kind of prestige advertising, and would do almost anything to get it."

4. *Consultation:* The NNN does not

IN HOUSTON

KCOH sells

THE NEGRO MARKET



KCOH is the one direct way to reach over 350,000 Negroes in the tremendous Houston retail trading zone — at a cost of only 13c per one thousand Negro radio homes.

Houston's ONLY station programmed EXCLUSIVELY to the NEGRO MARKET

Here is a market that represents more than six hundred million dollars of Negro spendable income — don't overlook it!

Represented by George W. Clark or call Bob Meeker KCOH, Houston

KCOH HOUSTON, TEXAS

The voice of the Negro in the South's largest city.

Your Best Buy For
GREATER MEMPHIS' NEGRO MARKET

WCBR

OVER 250,000
NEGRO Population
In .5MV Area

SURPRISINGLY LOW RATES

ALL NEGRO Programming

WCBR CONCENTRATES its SELL in and around greater Memphis where over 250,000 Negroes live, work - - and spend. You buy programming that is proved successful in building and holding listener-loyalty. That means sales. For further information, coverage data and rates, write

Joseph Hershey McGillvra, Inc.
National Representatives

★RHYTHM
★BLUES
★SPIRITUALS
★NEWS

ALL DAY LONG!

WCBR
1000 WATTS

One Rate to All

Local-Regional-National

Studios on Famous

"BEALE ST."

MEMPHIS, TENNESSEE

write the commercials heard on *Ruby Valentine*, and has no intentions of doing so on future shows. But Evans and Reggie Schuebel are happy to consult with NNN advertisers on problems of copywriting where it concerns angling copy to the Negro air market. As Evans describes it, "This consists of dropping in occasional place names familiar to Negroes, or providing the right musical settings for the commercial, or building it on a social theme which will strike a responsive chord with Negro listeners."

What of the NNN's future?

As SPONSOR went to press, a number of things were in the works.

For one thing, the NNN is reported ready to launch a second soap opera, starring Hilda Simms, for a national advertiser. "I can't tell you who it is, but it's one of the Big 10 air advertisers," Evans told SPONSOR. Other transcribed Negro-appeal shows—two more soap operas and half-hour mystery show with Cab Calloway—are in various stages of readiness. The NNN is also discussing the feasibility of feeding live Negro-appeal events—such as a special salute to Liberia, the all-Negro African republic—to some 60 or 70 stations as a special event.

For another, NNN officials plan to launch a "Negro Market Sales Index" in November as a service to network clients. Its purpose: to provide facts and figures on 203 grocery and an equal number of drug outlets in 43 large Negro markets. The research work would be done by an independent research firm and would be free to network advertisers ordering the service. Through it, the NNN feels, sponsors can keep close tabs on product sales in the Negro market, and can judge the effectiveness of NNN shows in boosting product sales.

But the biggest task facing the NNN is still the hurdle of acceptance in the advertising world.

"Most of our inquiries come directly from clients, who have heard about NNN through their field representatives or regional sales offices," said NNN President Evans. "Agencies are aware of our existence, and watch our growth closely, but a lot of them are still reluctant to come right out and make a major recommendation on Negro radio, preferring to keep campaigns at the 'test' level while watching to see what others do."

"But," added NNN V. P. Reggie Schuebel, "the ice has been cracked. We're going to keep it that way." ★★★

★ ★ ★ ★ ★ ★ ★ ★

"We sincerely believe that today's advertising manager has the great opportunity—as never before—of becoming an extremely important and vital member of the general management team. But we also believe that he will be constantly measured by management for his position on the team, in terms of his abilities to successfully operate, as well as to create. In other words, skill in managing, as well as skill in advertising, will be taxed to the utmost."

GEORGE B. PARK
Manager, Advertising & Sales Prom., Marketing Services Div., General Electric Co., Schenectady

★ ★ ★ ★ ★ ★ ★ ★

● ***Reprints of the 1954 Negro Radio section will be made available on request. Please address your inquiries to Sponsor Services Inc., 40 E. 49th St., New York 17, N. Y. Reprint prices are nominal and bulk rates apply for quantity orders.***

Need a Specialist?

Reach the Specialized

NEGRO MARKET

through

- Market Data
- Coverage Facts
- Experienced Counsel
- Pin-Pointed Availabilities

D/C | DORA-CLAYTON AGENCY

Regional Representatives for Radio and TV
ALpine 7841
502 Mortgage Guarantee Bldg. Atlanta, Ga.

POINT OF RETURN

IN THE VAST NEGRO MARKET OF CENTRAL TEXAS

KTXN

PROVES:

- An exclusive "Listening Franchise"!
- Consumer Acceptance in 207 Retail Markets!
- Cooperation of Wholesalers and Retailers!
- Active assistance by our experienced Merchandising Staff!
- Our guarantee of serving ONLY ONE ADVERTISER OF A KIND!

We KNOW we BLANKET THE NEGRO MARKET OF CENTRAL TEXAS

KTXN

AUSTIN, TEXAS

► ► ► ► ► ►

National Representative

RICHARD O'CONNELL

NEW YORK

LOS ANGELES • SAN FRANCISCO

NEGRO RESULTS

(*Continued from page 53*)

stated they could have sold out the first week if the down payment had been modified.

"Sixty percent of the tract visitors said they had heard about the homes through the *Joe Adams Show*."

Various (WBOK, New Orleans):

"It is impossible for any product to attain leadership in the Gulf Coast area without the Negro market," the president of the four-station OK Group, Jules J. Paglin, told SPONSOR. Paglin cites these examples:

"A dog food brand came into the New Orleans market and sought to gain distribution through the use of a large network station and WBOK, using a divided budget. In about nine months they had reached the number one spot in the market.

"A canned milk company with a program of jive d.j. music sought to gain leadership in the local market and reached that goal only after making a determined pitch to the Negro audience.

"On a promotion for used cars using a special appeal, a dealer sold $40,000 worth of used cars in one week pitching at the low income market—and his greatest success was in the Negro market."

Carnation Milk (KTXN, Austin):

Like many stations in the Southwest, KTXN has been programing successfully since 1949 to the Negro and Mexican segments in the air audience. Together, these two groups comprise some 36.15% of the total population within reach of the station, manager Frank Stewart reported.

"Erwin, Wasey of Los Angeles bought both Negro and Spanish quarter hours across the board in 1951, at a time when Carnation Evaporated Milk sales were extremely low. By the spring of 1954, Carnation enjoyed more than 51% of all canned milk sales in the greater Austin area. They cancelled their schedule in order to re-allocate much-needed monies for other markets. We are the fair-haired boys at Erwin, Wasey; but we worked ourselves out of a job!"

Margarine (KWBC, Ft. Worth):

It's long been axiomatic that Negro consumers will go all-out to buy the

KFVD TOPS!

IN

SOUTHERN CALIFORNIA

PULSE NEGRO SURVEY

For 3 solid hours from 1 to 4 in the afternoon — Quarter hour by Quarter hour, Monday through Saturday, KFVD is No. 1 in the Southern California Negro Home. (Estimated 350,000 Population)

COMMANDING-

Over 55% More Listeners Than the Leading Network Station!

COMMANDING-

More Listeners Than the Next Two Leading Independent Stations Combined!

HUNTER HANCOCK'S

"HARLEMATINEE"

Is A "Must" To Sell This Market! For Details, Contact *KFVD*, Los *Angeles 5, California*

Represented by

Joseph Hershey McGillvra

Chicago New York Los Angeles San Francisco

WHOD

PITTSBURGH'S
NEGRO
PROGRAMMING
STATION



MARY
DEE



MAL
GOODE

Since 1948 Mary Dee has been waking Pittsburgh Negroes up with her 7-8:30 A.M. Disc Show and helping them through the afternoon with music from 2:15-4:30. Mal Goode presents 15 minutes of Negro slanted news and sports four times daily. 8 A.M., 3 P.M., 4 P.M. and 6:15 P.M.

CALL FORJOE

Pittsburgh's
NEGRO STATION

860 kc

WHOD

very best quality of an item they can purchase readily. A good example was provided this spring in connection with a promotion done by Cloverbloom "99" Margarine in Fort Worth.

With a general grocery price war on in Fort Worth and a slowing market on margarine, Cloverbloom bought a daily segment of a KWBC d.j. show featuring Jerry Thomas. Interviews were conducted in stores by Thomas, who awarded prizes of a pound of margarine to those who had the product in their shopping baskets.

Cloverbloom was up against plenty of price rivalry; "99" Margarine sells for 33c a pound (it is a churned margarine) vs. about 16c a pound for others.

Result of the campaign: Sales shot up in 17 out of 22 grocery stores. And some gains were as high as 300%.

Household bleach (WSOK, Nashville): About a year ago, a regional brand of household bleach, Roman Cleanser, was launched in Nashville. The competition was stiff; Clorox and Purex were the brands which dominated the Negro community:

Reported WSOK's Norman Stewart:

"After only three months it attained the rank of third place in the Negro segment of the Nashville market. Its share of the market was 18% as indicated by the station's regular pantry survey. This position was attained despite the fact that competitors ran heavy newspaper schedules in the two dailies in Nashville. The expenditure was approximately $50 per week.

"The account executive had this to say after using the station for about a year: 'If I ever have to cut my budget in Nashville, I'll cancel everything but WSOK. They're really doing a job for us'."

Pet Milk (WIVK, Knoxville): This Mid-South outlet is one of the 45 stations affiliated with the National Negro Network.

Reported Owner-Manager James A. Dick:

"We are currently running the serial *Ruby Valentine*. As you know, Pet Milk and Philip Morris have alternate days on the five-day, 15-minute serial. Shortly after this program started, the local sales representative for Pet Milk . . . dropped into my office to report that his company was realizing an excellent increase in sales.

"Besides his own sales figures to substantiate the increase, he reported that grocery store managers and owners expressed amazement at the results this program was delivering."

GE appliances (KGBC, Galveston): Jim Bradner Jr., owner-manager of KGBC, told this sales success story to SPONSOR:

"One out of every four families in the nine-county KGBC area is a Negro family. In all some 249,341 Negroes live in this market area. One interesting thing about this particular Negro market is the fact that Negroes are, on the average, much higher paid than Negroes in any other Southern market.

"Locally, Schreiber & Miller Furniture Co. has used our Negro programing, along with other programing on the station, for over four years. Since beginning this advertising they have won every General Electric sales contest in their district, which includes stores in Houston, Port Arthur, Beaumont, San Antonio, Corpus Christi and Lake Charles. In 1952 they were

The only station
in the rich
KANSAS CITY
metropolitan
market...
1,000 WATTS
1590 KC
...beamed
exclusively
to KANSAS
CITY'S 118,000
Negro Market
KPRS
KANSAS CITY, MO.
Represented Nationally by
JOSEPH HERSHEY McGILLVRA, INC.

KALI

5000 watts

sells more

in

THE NEGRO MARKET

for

LOS ANGELES COUNTY

with

BROTHER CLARENCE WELSH

7:30-8:00..am
11:30..am-2:00..pm
Monday..thru..Saturday

4:00-4:30..pm
Sundays

for

THE SPANISH MARKET

in

LOS ANGELES COUNTY

a
Variety of Spanish Shows
Eight hours per day

KALI

1430..Kc
Pasadena & Los Angeles
RYAN 1-7148

Represented by:
Harlan G. Oakes & Assoc.

one of the top 10 dealers of the year.

"They have just won another district sales contest. They spend about half of their total GE advertising budget on KGBC and a large share of that is in Negro programing."

Upholstering (WSID, Baltimore): Negro market consultants have often pointed out that Negroes, who do not have access in the South to as much out-of-home entertainment as white Southerners, will often concentrate on improving their homes, in which much entertaining is done. This pride in home furnishing can often be turned to an advertiser's advantage.

A consistent advertiser on WSID is the Bond Upholstering Co. of Baltimore. Wrote Morton Levinstein of the A.W.L. ad agency recently to the station, one of the seven Negro-appeal UBC outlets:

"Although Bond is, and has been on many stations in many cities, their cost-per-call is just about the lowest of all on WSID. This is an account which *must* get direct, immediate results from its advertising. For that reason, Bond has been on your station, without interruption, since their beginning. I've always found your audience very responsive."

Beverages (WMBM, Miami Beach): In a market which consumes plenty of bottled beverages, competition is understandably brisk. Negro radio in such cases can do much to boost sales. Reported WMBM:

"7-Up, through their Miami distributor, purchased a series of football broadcasts in 1953 and then followed it up with a spot campaign on WMBM. Prior to the campaign, 7-Up did not rank among the top three beverages in the Negro market. They now rank number one.

"Schaefer Beer has consistently used four so-called 'white' stations in Miami, while using WMBM to spread their sales story to the South Florida Negro audiences. Negro sales of Schaefer Beer have shown a greater increase than sales to white consumers."

Snuff (WSAV, Savannah): Commercial Manager Don Jones told SPONSOR:

"One of our outstanding success stories for advertisers beaming to the Negro market is that of a snuff prod-

WE PIONEERED
IN NEGRO RADIO
IN
South Carolina

•

FIRST
In Negro Artists

•

FIRST
In Negro Programming

•

FIRST
In Ratings

•

FIRST
In Results!

•

730 kc — 1,000 W

WPAL

IN CHARLESTON
SOUTH CAROLINA

FORJOE & CO.
or
DORA-CLAYTON
Can Tell the Whole Story

5 *REASONS WHY YOU MUST USE*

WLIB

TO SELL THE NEW YORK NEGRO MARKET

1. **WLIB** has more Negro listeners every morning than any other New York radio station—Network or Indie. (PULSE—May, 1954)

2. **WLIB** is the only New York station with studios in Harlem.

3. **WLIB** powerful new transmitter has improved coverage and reception to equal any 50-kw outlet.

4. **WLIB** broadcasts 32 exclusive Negro community news programs per week.

5. **WLIB** is the only N.Y. station to win both 1954 Variety Showmanagement Award *and* First Place in The Billboard's 1954 Merchandising Promotion Contest.

WLIB

1190 ON THE DIAL

207 EAST 30 ST.

NEW YORK 16, N. Y.

ORegon 9-2720

uct used primarily by Negroes. This advertiser ran a test between two other Savannah stations and ourselves.

"In this test they offered a four-leaf clover charm for each top from a tin of snuff. Seven announcements a week were run on one station, three announcements a week on another, and five announcements a week on WSAV. The test ran approximately four weeks and WSAV pulled 375 responses—more than the combined response of the other two stations."

WSAV, incidentally, is a 5 kw. (full time) NBC Radio affiliate but airs more than 20% of its schedule to the Negro audiences of this important Georgia market.

Retail clothing (WRAP, Norfolk): With over half a million Negroes living in its 0.1 mv. contour, WRAP has often rung up many overnight sales successes. But, as the station points out, "We are most proud of those successes which have been brought about over a period of time." Sample:

Liberal Credit Clothiers, a quality merchandise firm, has been using WRAP since the independent station opened. A nominal schedule of announcements is used on a year-'round basis with added emphasis preceding Easter, Thanksgiving and Christmas. During these three periods, extra attention is given to adding new accounts to the store's business roster.

"In an effort to gain these new accounts WRAP was used last year to offer free ham at Easter, turkey at Thanksgiving and a toy at Christmas to each new customer opening an account of $30 or more," manager Robert Lyons reported. "The budget set aside for these specific occasions amounted to a total of $1,000 to be used for spot announcements. Turkeys, hams and toys cost an average of about $3 each.

"As a result of this expenditure, Liberal Credit Clothiers opened slightly more than 1,500 new accounts during the three pre-holiday periods. The majority have been enlarged since their inception."

Borden's (WANT, Richmond): "I think our best success story," reported General Manager Richard Scheele, "is with Borden's Silver Cow Evaporated Milk.

"Borden's, through Y&R, began a

For Negro Market Sales in FORT WORTH-DALLAS it's KWBC-970

Studios and offices in Ft. Worth and Dallas

Serving 300,000 Negroes with *their* music, *their* news, *their* religion, and directing its public service toward *them.*

Call **Bill Rambeau!**

Reach the ENTIRE Central California Negro Market on ONE Station with DIVERSIFIED PROGRAMMING

★ Rhythm & Blues
★ Spirituals
★ Homemaking
★ Sports
★ Drama
★ Religious

KWBR 1,000 watts 1310 on your dial

Represented by FORJOE & CO., INC.

PULSE REPORT SHOWS

KGFJ* "L. A."

DELIVERS

WEST'S LARGEST NEGRO AUDIENCE

9 P. M. - 12 MID.

*The station that's famous for Notre Dame Football, block programming, and Original "Night Owl" Show. Details on request.

KGFJ Sunset & Vine, Hollywood, Calif.

America's No. 1 Negro Market

WWRL has a larger audience in the 1,045,371 New York Negro Market than any other station—network or independent—according to Pulse Ratings. WWRL moves merchandise FAST—that's why:

Comel Cigorettes
Scott's Emulsion
Lydia Pinkhom
Feenomint
BC Heodoche Powders
Corolino Rice
Aunt Jemima Flour
Tip Top Breod
Cornotion Milk
Monischewitz Wine

use WWRL to outsell all competition. Discover today how New York's Negro Market (greater than ALL of Boston, St. Louis or Pittsburgh) plus WWRL programs and merchandising can produce greater sales for you.

Pulse Report on Request

DEfender 5-1600

In New York City at 5,000 Watts

WWRL

campaign about six months ago with us. They bought a campaign of five 15-minute shows per week and 10 spot announcements in the same period. One program per week is done from a different grocery store with Bill Gibbon, one of WANT's top d.j.'s. Total cost: $192 per week. Their objective was to increase the sale of Borden's Evaporated Milk in the Richmond area, especially to the Negroes. This has been accomplished by the combined efforts of the Borden's distributor, the Borden's salesmen, and the merchandising cooperation of WANT."

Tonic (WHOD, Pittsburgh): Negroes consume higher-than-average amounts of packaged drug products of all types. To some extent, it is due to the fact that Negroes in many areas have not had medical facilities that are up to white standards. And salesmanship via Negro radio and other Negro media has been a contributing factor. Reported Leonard Walk, manager of WHOD:

"Hostetters Tonic is a 100-year-old veteran of the patent medicine field with headquarters in Pittsburgh. When President W. P. Ortale contracted for a strip of five spots weekly in the *Mary Dee Morning Show* (7:00-8:30 a.m.) and a similar strip in the *Mary Dee Afternoon Show* (2:00-4:30 p.m.), it was the first Hostetter advertising schedule placed in 30 years.

"Within 12 months sales in several 'test' drug stores in Negro districts had climbed 512%."

Various (WJMO, Cleveland): It sometimes takes a lot of courage to take the plunge into Negro-appeal programing, WJMO Manager C. C. Courtney told SPONSOR:

"WJMO was changed from a popular music station to Negro radio programing exactly two years ago. This change took place overnight and so of course we had quite a time of it at first. During the first six months of this type of operation, we lost about 80% of our old advertisers. It took us approximately eight to 12 months to become known as a station that was broadcasting to the Negro radio audience.

"But it is sure paying off now.

"In the appliance field, we have sold huge quantities for our regular sponsors. Some of these appliance

KSAN

beamed directly at San Francisco Bay Area's 180,000 Negro Market

"JUMPIN' GEORGE" OXFORD



Each year Jumpin' George tops the Bay Area's popularity polls. George sells more national and regional accounts to the West's fastest growing market than any other negro appeal disc jockey.



JACKIE FORD

Jackie emcees a combination disc jockey-women interest show. She offers the only show of this type to the large San Francisco Bay Area negro home listening audience.

"ROCKIN' LUCKY"



Rockin' has his own loyal following. He holds them—and sells them with a most effective formula for negro appeal programming: spirituals, rhythm, and blues shows.

A full staff of negro disc personalities makes KSAN the number one negro music and personality station in Northern California. Today KSAN is the voice of the fastest growing population market in the West—the big, buying Bay Area negro market—180,000 strong!

KSAN *Studio and Offices: 1355 Market St. • San Francisco, Calif.*

400,000
St. Louis
NEGROES
can't be wrong!

Day in . . . day out . . . KXLW is the key to their buying habits. Your sales story turns that key when it reaches this important and ever-expanding market through the powerful salesmanship of St. Louis' two leading Negro disc jockeys . . .



SPIDER BURKS
"Spinning with Spider"
Daily 1 p.m.-5 p.m.
Sundays 2:30 p.m.-4 p.m.



GEORGE LOGAN
"The G Shows"
Daily 9 a.m.-12 noon
Sundays 9 a.m.-11:30 a.m.

the golden circle station

1000 Watts

KXLW

1320
on the dial

ST. LOUIS

represented nationally by
JOHN E. PEARSON CO.

store advertisers have been with us for a year and a half now with an average of one hour each per day on weekdays and say they expect to continue with us indefinitely because of the results they are getting.

"Many local merchants owe their expansion directly to us. With 10 announcements a day, six days a week, a local Hudson dealer sold so many cars through our station that he is now one of the largest dealers in Ohio.

"A small variety shop with one five-minute Negro newscast per day increased their sales by 50% and now has expanded, moving into larger quarters and adding more items to their list of products." ★ ★ ★

NEGRO RADIO

(*Continued from page* 51)

year. Conversely, stations can often offer admen larger audiences than ever.

Sample changes since last season:

- KOWL, Los Angeles, went from 5 kw. full-time to 10 kw. full-time.
- WDIA, Memphis, went from 250 watts to 50 kw. daytime and 5 kw. at night.
- WRAP, Norfolk, went from 500 watts to 1 kw.
- WDAS, Philadelphia, has gone up in power from 250 watts to 1 kw.
- WLIB, New York, moved its transmitter to a new $75,000 tower in the East River, now aims its signal squarely at the Harlem area.
- WHAT, Philadelphia, is moving its transmission to a new, non-directional tower and its broadcasting facilities into new studios. Its fm signal is now 20 kw.

A number of other changes—tower relocations, power increases, new studios—are in the works at other stations. Some stations, incidentally, have even applied for tv channels to the FCC.

Network-level medium: Today, Negro Radio offers advertisers a choice between spot radio, purchased by time-buyers through station representatives, and network-level buying, mainly through the National Negro Network. (See page 54 for special story on the growth, development and future plans of the 45-station NNN.)

But other network-level straws are also in the wind. ABC Radio this fall will air a series of broadcasts of Negro

. . . can't put it off any longer!

Dear Reginald:

You know, the darndest thing happened when I sat down to write you about the KWKW Negro market. First, the office choir with the broken caster slipped out from under me and I landed on the floor and threw out my sacroiliac. My secretary tried to lift me and she slipped and sprained her ankle, so they had to take us both to the hospital. On the way, the ambulance got a flat tire and they discovered the tools were under my cot, so they put me on the sidewalk while they changed the tire. Just about the time they finished they got a radio flash about a big accident, so they dashed off, forgetting me. About this time, a guy cutting his lawn around me with a power mower bumped into my ball-bearing wheeled cot which immediately rolled down the street. There was a big appliance store near the corner and believe it or not, my cot rolled right in and up to the desk of the owner who was trying to reach me on the telephone to buy participations in our afternoon and evening Negro Spiritual programs, to reach the 350,000 Negroes in Greater Los Angeles.

Fortunately, I had a contract with me and he was most pleased with the prompt service. Funny thing, the pain then disappeared from my back. At the moment, I'm trying to sell the cat and already have 8 offers, but I'm looking for a substitute secretary.
Any suggestions?

s Bill Beaton

KWKW
PASADENA — LOS ANGELES

New York Rep.—Richard O'Connell, Inc.

WRBC
JACKSON MISSISSIPPI
Selling 352,138 Negro Listeners

All-Afternoon Programming

Doctor Daddy-O "The Ole HepCat" and the



Southern Sons Quartet



5000 watts Day
1000 watts Night

✓ CHECK THIS .....

KRUX

First in Results in PHOENIX with "MAMA'S LITTLE BOY FREDDIE"—10 PM to Mid-nite

- ✓ First and only Negro programing
- ✓ Only regularly scheduled Negro programing
- ✓ Only regularly scheduled Negro program between El Paso and Los Angeles

Reach This Untapped Market

on

KRUX

Phoenix, Arizona 1340 K.C.

P.O. Box 2319

"West's Most Western Station"

To Reach ALL The NEGRO MARKET

in the

CORPUS CHRISTI AREA

Use

KUNO

and

JIMMY JOHNSON



Music - Sports - News
10:30 P.M. Till Midnight
Daily
KUNO-250 w. 1400 kc

CALL
Everett McKinney, Natl. Rep.
40 E. 49th St., N.Y. 17, N.Y.
Joe Harry, Reg. Rep.
Box 8194 San Antonio 12, Tex.

college choirs on weekends: ABC's owned-and-operated WXYZ in Detroit now has a late-night across-the-board Negro disk jockey, Jack Surrell, and web officials are watching the success of this program closely.

WINS, New York, intends to syndicate a three-hour taped version of Alan Freed's Negro-appeal *Moondog* d.j. show to some seven or eight stations, and a one-hour version to a potential list of nearly 100. Participations in the show will be offered via reps to advertisers interested in multi-market program purchasing.

WBOK, New Orleans, recently submitted to New York ad agencies an audition recording of a new daytime serial, *Dr. Charles Brown, M.D.*, designed for multi-market sponsorship.

Independent producers, too, are being attracted by the potentials of the Negro Radio market. Anchor Productions, founded by ex-Transfilm executive David Osborn, has packaged and recorded a daytime Negro-appeal soap opera with a religious theme, *Rock of Ages*, starring William Marshall. A five-minute transcribed sports show, featuring famed Negro track star Jesse Owens, has been packaged in Chicago.

Even Negro-slanted tv shows are on the market. Essex Films, Inc., a subsidiary of American Newsreel (which services a Negro newsreel to some 400 theatres each week) has packaged a Negro-appeal quarter-hour film show, *Tenth of a Nation*. It is currently being aired over tv stations which include WPIX, New York, and WTTG, Washington.

Reported Milton Simon of Simon & Gwynn, the film firm's ad counsel:

"Negroes in New York and Washington are seeing this show and are immensely appreciative of it. In a rather limited sample made, we found that 60% had watched our program, 20% had tuned in other programs and the remainder had been doing other things at program time. Some 80% of the group interviewed had heard of the program."

All of the radio and tv stations, producers and film firms involved in planning Negro-slanted shows are pitching them to big agencies for air use by national-level clients, either through one of the major networks or on a multi-market spot basis.

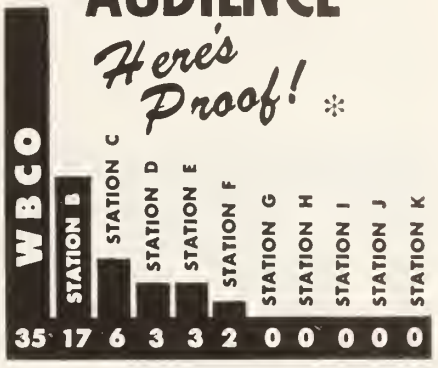
More national clients: The list on page 52 of this issue is dramatic proof of the fact that many of nation's top

WBCO

Reaches and Sells the South's Largest

NEGRO AUDIENCE

Here's Proof! ✻



TOTAL NUMBER OF QUARTER HOURS PER DAY EACH BIRMINGHAM AREA STATION RANKS FIRST IN NEGRO LISTENERS.

✻ O'Connor Survey, 2,600 All Negro Homes, Spring 1954
Monday through Friday
6:00 A.M. through 10:00 P.M.

Over 240,000 Negroes in Metropolitan Birmingham will spend $248,000,000.00 for retail merchandise this year!

IF IT'S ***FIRST*** IN SALES IN BIRMINGHAM IT'S ADVERTISED ON

WBCO

TIP TOP Bread
DUNCAN HINES Cake Mix
PET Canned Milk
COMET Rice
ZEIGLER'S Bacon, Sausage, Coneys
ALAGA Syrup
RED DIAMOND Coffee
COCA COLA, Soft Drinks
FRIGIDAIRE Refrigerators
MAYTAG Washers
CHEVROLET Automobiles
CAMEL Cigarettes

BIRMINGHAM'S ONLY FULL TIME NEGRO STATION

WBCO

NIGHT AND DAY
Birmingham and Bessemer, Alabama

J. E. Lanier, President
Eugene P. Weil, Sales Manager

National Representative—Forjoe and Company
Southern Representative—Dora-Clayton, Inc.

air advertisers are using Negro Radio. Today, the top-rated disk jockey, gospel and spiritual music, newscasts and other shows feature schedules from over 100 major clients.

In a number of product categories, definite radio rivalries have sprung up between leading advertisers anxious to hold or increase their share of the U.S. Negro market.

The biggest brands of canned milk, for example — Pet Milk, Carnation, Borden's — are now fighting it out in many markets via Negro-appeal radio. For the most part, this ad battle was triggered by Pet Milk's cosponsorship of the first multi-market Negro program, *Ruby Valentine*, on the NNN.

Among the country's leading cigarette brands, similar rivalries have started. Lucky Strike, to match Philip Morris' expenditures on the NNN, has stepped up its Negro print media schedules and is considering a major move into Negro Radio. R. J. Reynolds (Camels) and U.S. Tobacco (Sano, Encore) are also "regulars" in the lists of long-term Negro air advertisers.

Automakers like Ford, Buick, Oldsmobile, Hudson, Nash and—note this —Cadillac are involved in direct Negro radio competition, or are participants in dealer co-op spending that lands, in part, in Negro radio. Drug brands are becoming fiercely competitive; big rivalries include those between firms like Ex-Lax, Feen-a-Mint, SSS Tonic, Bromo-Quinine and BC. Hair tonics, like Wildroot, Royal Crown and others are stepping up their spending in Negro Radio. Soap firms, like Colgate (for Blue Super Suds Detergent), are beginning to test Negro Radio campaigns, and may increase their expenditures to meet competition.

These rivalries, many optimistic Negro Radio broadcasters feel, are only the beginning. More firms are likely to join if rivals threaten to cut deeply into a share of the U.S. Negro market.

More local shows: The amount of time that stations devote to local Negro-slanted programs is steadily increasing. SPONSOR's checkup of Negro Radio outlets shows. Apart from the handful of 100%-Negro-programed outlets a couple of seasons ago, the average station beaming programs toward Negro ears was devoting around 10% of its airtime to this field.

Today, the situation—according to SPONSOR's cross-section checkup—looks like this:

1. *Independent stations:* With no non-Negro network shows to displace, independent stations have naturally been able to add Negro programs at a faster rate than the affiliates of the major webs who also program for Negroes. SPONSOR estimates that the average independent station (including NNN outlets) airing shows specifically slanted to Negroes now devotes 37.8% of its program time to Negro programing. Independents represent about two-thirds of all Negro-appeal outlets.

2. *Network affiliates:* Although some network affiliates will run as high as 27% in devoting a portion of their schedules to Negro shows, as in the case of CBS Radio affiliate WSSB in Durham, N.C., most network outlets run around 10% or less. The average for network affiliates: 8.3%.

3. *Industry average:* Putting all the

AT LAST!

CINCINNATI has its own all-Negro-programmed radio station

WCIN

1000 WATTS - 1480 KC

whatever your product . . . whatever your budget . . . WCIN will tailor a promotion to assure your share of this $150 MILLION NEGRO MARKET

Yes, it's new . . . and a sister station to those two fabulously successful all-negro-programmed stations, WMBM, Miami and WLOU, Louisville! (See their ads in this issue.) Call our reps for success stories. One look and you'll know . . . the way to Cincinnati's 225,000 Negroes is through WCIN, for it's built on a sound foundation of past successes in two of America's most profitable markets!

CINCINNATI'S NEW ALL-NEGRO PROGRAMMED

WCIN

A Rounsaville Station

National Reps: Forjoe and Company
Southeast: Dora-Clayton Agency, Inc.

NOW UNDER CONSTRUCTION . . . WCIN-TV!

LOUISE FLETCHER SELLS THE NEGRO HOUSEWIFE VIA WSOK NASHVILLE, TENN.



figures together, the average for the 400-odd stations programing for Negroes comes to 28.4%. This means that about one out of four program hours, on the average, aired by 15% of all U.S. radio stations, is now slanted at Negro audiences.

Naturally, more shows mean more Negroes reached, as new time slots are opened to Negro programing.

But existing Negro shows are constantly gaining in audience, according to radio research. Pulse, Inc.—which now issues regular "Negro Radio Pulse" studies covering Negro homes in 25 major markets—told SPONSOR:

Between last season and this season, Negro Radio shows in cities like New York, Atlanta, Birmingham, Philadelphia, Los Angeles and Washington have increased their ratings "anywhere from 8 to 15%" on an all-home basis in the markets as a whole.

On a Negro-homes-only basis, the steady growth in ratings is even more striking. According to recent Pulse studies in the same cities, program ratings of Negro shows in Negro homes have gone up "from 10 to 50%" since last season.

Tv competition: In an era where many radio outlets have lost audiences to television, it's only natural that an adman, confronted with the figures of Negro Radio audience growth, should ask himself, "Don't Negroes watch television?"

Much of the answer lies in the facts of Negro ownership of broadcast receivers. SPONSOR asked stations to submit radio and tv penetration figures for their areas, which most stations did.

This was the pattern:

1. U.S. Negro radio ownership: Slightly over 90%.

2. U.S. Negro television ownership: 27.2%.

(Note: This figure corresponds fairly well with an NBC TV study, "Daytime Tv's Profile," made last year, in which NBC TV researchers found by checking major markets that 61% of white women had tv sets in their homes while only 36% of Negro women had video sets. SPONSOR's figure is lower primarily because it included the tv saturation of small Southern tv markets which have only recently gotten tv. Growth rate of tv in Negro homes, networks have learned, invariably lags behind that in white homes.)

Northern Negro markets, as you might expect, have high tv penetration rates in Negro households. Sample estimates: New York—75%; Philadelphia—75%; Pittsburgh—78%; Boston—61%; San Francisco—60%. As you travel further South, the figure starts to drop, as in the case of cities like Charlotte (52%), Norfolk (30%) and Miami (40%). In the small Southern markets, it virtually hits bottom, as in the case of Hattiesburg, Miss. (1%) and Alexandria, La. (4%).

Radio averages, on the other hand, are consistently in the 80's and 90's.

But a lower tv penetration figure is not the only answer.

As Robert Lyons, manager of Negro-programed WRAP in Norfolk, a market where more than a half-million well-paid Negroes live within range of the station, told SPONSOR:

"Television has not penetrated the Negro audience to the same degree as it has the white audience. This is not due to lower buying power but to the fact that a Negro seeking entertainment is more apt to find it in listening to a program of specific Negro interest than in viewing a television program composed of white actors dealing with a white family situation. ★ ★ ★



Here's the key
to the great
$100 MILLION NEGRO MARKET
on Florida's
Gold Coast!

Clear channel coverage from West Palm to Key West . . . from Nassau to the Gulf Coast! It's a 100-million-dollar Negro market, and WMBM all-negro programming, plus top all-negro personalities consistently deliver the goods! They'll deliver your goods to this profitable market of 190,000 Negroes with sound advertising and merchandising techniques; and they'll do it most economically! See our Reps for the complete story.

Get complete coverage with Miami's all-negro-programmed

WMBM

1000 watts . 800 kilocycles

ACTUAL RESULTS: ALMOST FANTASTIC!

Many "Per Inquiry" merchandisers have bought WMBM on a straight time-buy basis (P. I.s are not accepted) . . . and have found their cost-per-sale over WMBM actually less than average P. I. cost. That's ample proof of power!

NATIONAL REPS: FORJOE AND COMPANY
SOUTHEAST: DORA-CLAYTON AGENCY, INC.
A Rounsaville Station



GOOD . . . advertising always pays in the . . . . .

RICH, GROWING NORTH CAROLINA MARKET

BETTER . . . coverage than ever before is yours with RADIO in the . . . . . .

15-county Winston-Salem NORTH CAROLINA Market

BEST . . . buy morning, afternoon and evening is

WSJS

NBC

AFFILIATE

600 KC—5 KW
AM - FM



Represented by
HEADLEY-REED CO.

Newsmakers in advertising



Terry Cunningham, *director of advertising and sales promotion, Sylvania Electric Products, recently announced J. Walter Thompson will be handling the firm's account. Sylvania, which has sponsored* Beat the Clock *for the past four years (CBS TV, Saturdays, 7:30-800 p.m.), spends about one-third of its ad budget on tv. Cunningham, who believes in establishing program identity through "sticking with one program over a period of time," anticipates no immediate change in the firm's tv lineup. Former agencies: Cecil & Presbrey; Durstine.*



Edward P. Shurick *has been appointed national director of station relations for CBS TV. He'll report to H. V. Akerberg, v.p. in charge of station relations. Shurick, a veteran of 22 years in the broadcasting business, has been with CBS since March 1950, was manager of network sales development from July 1952 until the present. Shurick, 41, makes his home on a Connecticut farm with his wife and four children. He is the author of a book on broadcasting's history entitled,* The First Quarter-Century of American Broadcasting, *published 1946.*



Kenneth W. Bilby *has been appointed v.p. in charge of pub. rel. at NBC. He will report to Robert W. Sarnoff, exec. v.p. For the past three years Bilby has been connected with Carl Byoir & Assoc., pub. rel. counsel to RCA. A graduate of U. of Alabama,, his working career began when he joined the N.Y.* Herald-Tribune *as copy boy. He became a general news reporter in 1939. Appointed as NBC v.p. along with Bilby were Davidson Taylor, v.p. in charge of public affairs; Richard A. R. Pinkham, v.p. in charge of participating programs.*



Sen. John W. Bricker *(R.-Ohio), chairman of the Senate Interstate and Foreign Commerce Committee, has named former FCC Commissioner Robert F. Jones to head an investigation of radio and tv networks. The investigation stems from a bill on network regulation introduced earlier by Bricker. The inquiry is expected to encompass the whole television allocations structure, FCC administration and related subjects. Harry Plotkin, former FCC assistant general counsel, has been named minority counsel for the investigation.*

BUY KTVU

"HALF A MILLION WATTS FROM HALF A MILE IN THE SKY"

WITH A

3 MARKET VIEW

---

1 SACRAMENTO
POPULATION *314,200*

2 STOCKTON
POPULATION *230,000*

3 MODESTO
POPULATION *143,600*

With contiguous counties a market of more than a million people with over 112,000 UHF homes.

KTVU 36 NBC-TV

Represented by GEORGE P. HOLLINGBERY COMPANY

THE NATION'S MOST POWERFUL TELEVISION STATION



A federated BAB

Like Gaul, radio business is divided into three parts: network, national spot and local.

Each of these three facets of radio billing present separate problems and demand separate sales and promotion.

The Broadcast Advertising Bureau, the promotion arm of the radio advertising industry, works hard for radio, but principally with respect to local business. Its efforts on behalf of local radio are noteworthy. The steady growth of sales knowhow and billings in the local category must be attributed in substantial measure to BAB.

But national spot and network need the same kind of attention by the radio bureau to sell advertisers and agencies on their qualifications. That the job isn't being done for national spot or network is due to the fact that the BAB isn't set up to do a big job in three separate directions.

So what's the answer?

We think the answer is found in the machinery being developed for the new television bureau (TvB). The TvB, which is the counterpart of BAB for television, is being set up on a federated basis providing separate hard-hitting divisions for local, network and national spot. Each division will be competitive to the others.

SPONSOR has long been in favor of federated systems for the associations and bureaus of the broadcast advertisin gindustry. As long ago as 6 June 1949, it published its "Blueprint for a Federated NAB" which would have separated tv and radio within NARTB into pinpointed units. Had such a system been adopted the current criticism that NARTB is not giving radio its just due could have been avoided.

SPONSOR urged the establishment of a federated TvB.

A federated plan for BAB, which would give heads of each of the three divisions virtual autonomy, could work well with a board of directors and a top president to administer the bureau, maintain harmony, plan and implement common objectives, make final rulings.

The work of the BAB for local radio is already well defined. A well-organized plan by the network division would do much to erase the dog-eat-dog era of radio networking and bring the nets together on constructive measures such as sound sales practices and a basic network presentation.

In the national spot area advertisers would benefit by basic spot presentations, by a spot statistical headquarters now largely lacking despite the good work of the Spot Representatives Assn. (SRA), by a coordination of rep and station sales facilities to help educate advertisers to radio spot much as the Bureau of Advertising of ANPA has built up to sell advertisers on newspaper space.

The way to get a federated BAB is for stations, who foot 80% of the BAB budget, to write Kevin Sweeney and the BAB Board.

* * *

Tv set count

SPONSOR has been carefully studying the problem posed for the buyer of television by the absence of an official industry set count. It's long been a SPONSOR belief that publication of unofficial figures by a number of tradepapers, one set of figures often differing with another, represents confusion for the industry. SPONSOR has not wanted to further muddy the waters by bringing out an additional unofficial set count of its own.

Because of the importance to admen of means of estimating sets, however, SPONSOR is studying the possibility of providing its readers with the raw material from which they can more easily make their own set estimates. In a future issue SPONSOR will report its progress in this direction.

* * *

Negro Radio's growth

Back when SPONSOR first called the attention of advertisers to Negro Radio five years ago, the medium was a small segment of the industry (See "The Forgotten 15,000,000," 10 October 1949). Today there are over 400 U. S. outlets which program an average of 28% of their hours for Negro listeners. Negro Radio has grown rapidly in keeping with advertiser acceptance of specialized programing.

Negro Radio pays out for the advertiser because it gives him impact on the Negro consumer that can't be equaled by media aimed at the general U. S. audience. You are tying in with tremendous psychological forces when you ride the Negro airwaves. Instead of selling from the outside looking in, your message is coming from within the community. The approach has proved effective for a growing list of national and regional clients.

The special section on Negro Radio starting this issue on page 47, is SPONSOR's third section on the subject.

Applause

Joe Csida: Columnist

Though he is engaged in several lucrative show business enterprises, Joe Csida's first love is tradepaper journalism. He was with *Billboard* for 18 years before he left the editor-in-chief's chair there to set up in talent representation and music publishing. Now he comes back to his typewriter to do a SPONSOR column called "Sponsor Backstage." It starts this issue and we recommend you get used to turning to it for some lively reading (see page 19).

Joe Csida is one of the most respected reporters who've patrolled the radio-tv-show-business beat. You'll find that he has a knack for getting at the underlying problems of the business and projecting them against his years of seeing the trends shape up. Joe will specialize in television film, which he has followed closely, and in a variety of the facets of air advertising which tie in with showmanship.

SPONSOR is happy that he's retained a yen for reporting even while busy with his Csida-Grean Associates and two music publishing ventures, Trinity and Towne music.

IN INLAND CALIFORNIA (AND WESTERN NEVADA)



THE Beeline

DELIVERS MORE FOR THE MONEY

These five *inland* radio stations, purchased as a unit, give you more listeners than any competitive combination of local stations . . . and in Inland California more listeners than the 2 leading San Francisco stations and the 3 leading Los Angeles stations combined . . . *and at the lowest cost per thousand!* (SAMS and SR&D)

Beeline listeners in this independent inland market spend over $3 billion annually at retail, nearly a billion annually for food alone. *(Sales Management's 1954 Copyrighted Survey)*



McCLATCHY BROADCASTING COMPANY

SACRAMENTO, CALIFORNIA • Paul H. Raymer Co., National Representative

Radio Station
Representatives

weed
and company

New York
Chicago
Detroit
Boston
San Francisco
Atlanta
Hollywood

SP D 12-54
MR WM S HEDGES
NBC-ROOM 604
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y.

magazine radio and tv advertisers use

SPONSOR

4 OCTOBER 1954

50¢ per copy • $8 per year

RECEIVED
OCT 11 1954
NBC GENERAL LIBRARY



Radio's rarin' in Baltimore!

...and the BIG BARGAIN buy is still **W-I-T-H**

143,000 radio sets sold last year; only 48,000 TV sets!

W-I-T-H's audience is bigger now than ever! And the rates are just the same.

Last year more than 143,000 radio sets were added in the Baltimore area. Now—more than ever—you get a lot for a little from W-I-T-H.

Baltimore is a tight, compact market. W-I-T-H covers all you need with top Nielson—at rates that make it possible to get the frequency of impact that produces sales.

Get your Forjoe man to give you the whole story about W-I-T-H and the Baltimore market.

IN BALTIMORE

WITH

TOM TINSLEY, PRESIDENT • REPRESENTED BY FORJOE & COMPANY

5 BIG NEEDS IN SPOT RADIO
page 29

Maxwell House backs network tv effort with blitz spot drives
page 32

HOW'S YOUR SELL RATING?
page 34

Sweet-Orr translates its trademark into radio-tv campaign
page 37

Behind scenes at Gardner Advertising; Campbell-Ewald
page 38

Complete listing of network radio show costs and sponsors
page 47

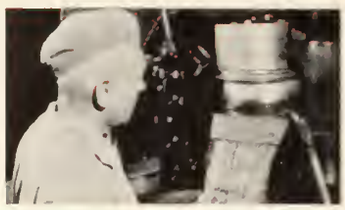
New NBC study shows how to pinpoint audience every minute of day
page 44





AMERICAN CHICLE CO.

DOES A
COMPLETE JOB...





SO DO HAVENS AND MARTIN, Inc. STATIONS . . .

WMBG
WCOD
WTVR



Maximum power—
100,000 watts at Maximum Heigl.t—
1049 feet

The processing and pulverizing and cooting ore just three of the many exocting steps in the monufocture of Chiclets ond Clorets, two of the top products of the Americon Chicle Campony. Constant research, master technicians, ond o continuous desire for top quolity odd up to o complete job well done.

The Hovens ond Mortin, Inc., Stations complete job through quolity entertoinment, imaginative pragroming and unexcelled public service hove mode them the "First Stations ot Virginia". Alreody o fomily institution in the living room, WTVR, WMBG and WCOD are more ond more eoch day becoming the "must-buy" on any odvertisers' medio list.

WMBG AM WCOD FM WTV

FIRST STATIONS OF VIRGINIA

Havens & Martin Inc. Stations are the only complete broadcasting institution in Richmond. Pioneer NBC outlets for Virginia's first market. WTVR represented nationally by Blair TV, Inc. WMBG represented nationally by The Bolling Co.

REPORT TO SPONSORS
4 OCTOBER 1954

Bulova franchises $5 million plum

With over $5 millions in billings, most of it in prime spot tv time, Bulova is choicest plum agencies have competed for in long time. Agency which gets Bulova's long-established tv franchises gains status with stations in clearing time for other clients. Probability is, however, that account will go to agency already heavy in spot billings. Bulova wants agency with plenty of time buying experience and top reputation for air copy. Terry Clyne, v.p. and account executive for Bulova at Biow, will head up account wherever it goes.

–SR–

Benrus sticking with spot

Biow had to move fast to replace Bulova account with Benrus. Benrus account executive and senior v.p. at Cecil & Presbrey, Jack D. Tarcher, had been talking to another agency when phone call came from Milton Biow. Tarcher, who has had Benrus account for over 20 years and merged his old agency with C&P two years ago, told SPONSOR: "Benrus will continue the formula of heavy radio-tv spot usage." Of estimated $2 million Benrus billings, 95% is spot tv and radio. Other accounts Tarcher brought into C&P may follow him to Biow, making total business replaced about $4 millions.

–SR–

Ratings while you wait

Sponsors will sit and watch tv ratings come in while show is on air, if Pulse's DAX system goes into operation. DAX uses telephone wires to bring ratings data from meters in sets to Pulse headquarters simultaneous with broadcast. It's another example of "methodolgy diversification" in ratings field, with Nielsen having previously turned to diary for his local ratings and Hooper too now using diary. Pulse would start DAX in New York with 400-home sample, expand on market-by-market basis. First demonstration scheduled last Friday.

–SR–

Net tv sponsors for $100

Show with with most sponsors will be Electric Light program, 23 October on all 4 tv nets (via N. W. Ayer). Half of approximate million dollars for time and talent is coming from 40 manufacturers, with contributions ranging upward from $100. Other sponsors are utilities.

–SR–

Film damage adds costs

Big cost factor in tv today is damage to film. One tv commercial shipper reports 15% of prints come back too badly damaged to be used again.

–SR–

"Lady" tops competition

Second NBC TV spectacular, "Lady in the Dark," topped competition in New York and Chicago Hooperatings. For 9-10:30 in New York "Lady" scored 30 against 19, 15 and 8 for 3 CBS TV half-hour shows on in same period ("Two for the Money," "My Favorite Husband," "That's My Boy"). In Chicago "Lady" was less effective, averaging 24 against 23, 17 and 14 for respective half hours opposite on CBS TV. September 1953 ratings for "Show of Shows" on NBC TV in same time slot were higher than "Lady," 36 in New York, 27 in Chicago.

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REPORT TO SPONSORS for 4 October 1954

Politz confirms radio dispersion

Politz count of radio and tv sets for all 4 radio nets and BAB is first broadcasting industry study to get full Advertising Research Foundation validation. Study puts number of major post-war radio-tv trends into more definitive terms than previously possible. It found there were more radios in automobiles as of May 1954 than in living rooms; that while 17 of 20 tv sets are in living room only 5 of 20 radio sets are in living room. Total of 45,020,000 homes or 94.7% of U. S. have 100,920,000 radio sets in working order; 26,180,000 of these sets are in autos. Total of 27,600,000 homes have 28,450,000 tv sets; that's 58.1% of U. S.

–SR–

Blair offers 43 radio rating

New John Blair & Co. sales plan gives client opportunity to buy all 45 Blair radio stations in one package with one bill. Client gets ease of buying which characterizes network radio with flexibility attributes of spot. It's second major instance (Quality Radio Group was first) of stations banding together to sell spot radio in convenient buy. Blair plan seeks to translate mass audience of radio into tangible terms by promising client equivalent of 43 rating. New plan is called National Saturation Group, offers 24 announcements weekly on 45 stations covering population of 75 million.

–SR–

Syndicated films net planned

National Film Network of tv stations may be in existence by first of year. It would offer advertisers established syndicated film shows with guarantees of Class A time and no preemptions. Network founders are Julian Kaufman and Gil Lee, manager and sales chief respectively of XETV, Tijuana-San Diego. Initial meeting of interested stations will be held in Los Angeles about end of October. Outlets invited (126) include indies and stations without either CBS or NBC affiliation. Network hopes to attract sponsors by offering coverage at much lower cost than wired network through discounts, lower station rates.

–SR–

Lewyt expands use of spot

Lewyt Corp. is launching its biggest radio-tv campaign to date, starting 10 October. In 3 months 95,000 announcements are planned, half through parent company expenditure, half through co-op with dealers. Air is 20-25% of budget. Agency: Hicks & Greist.

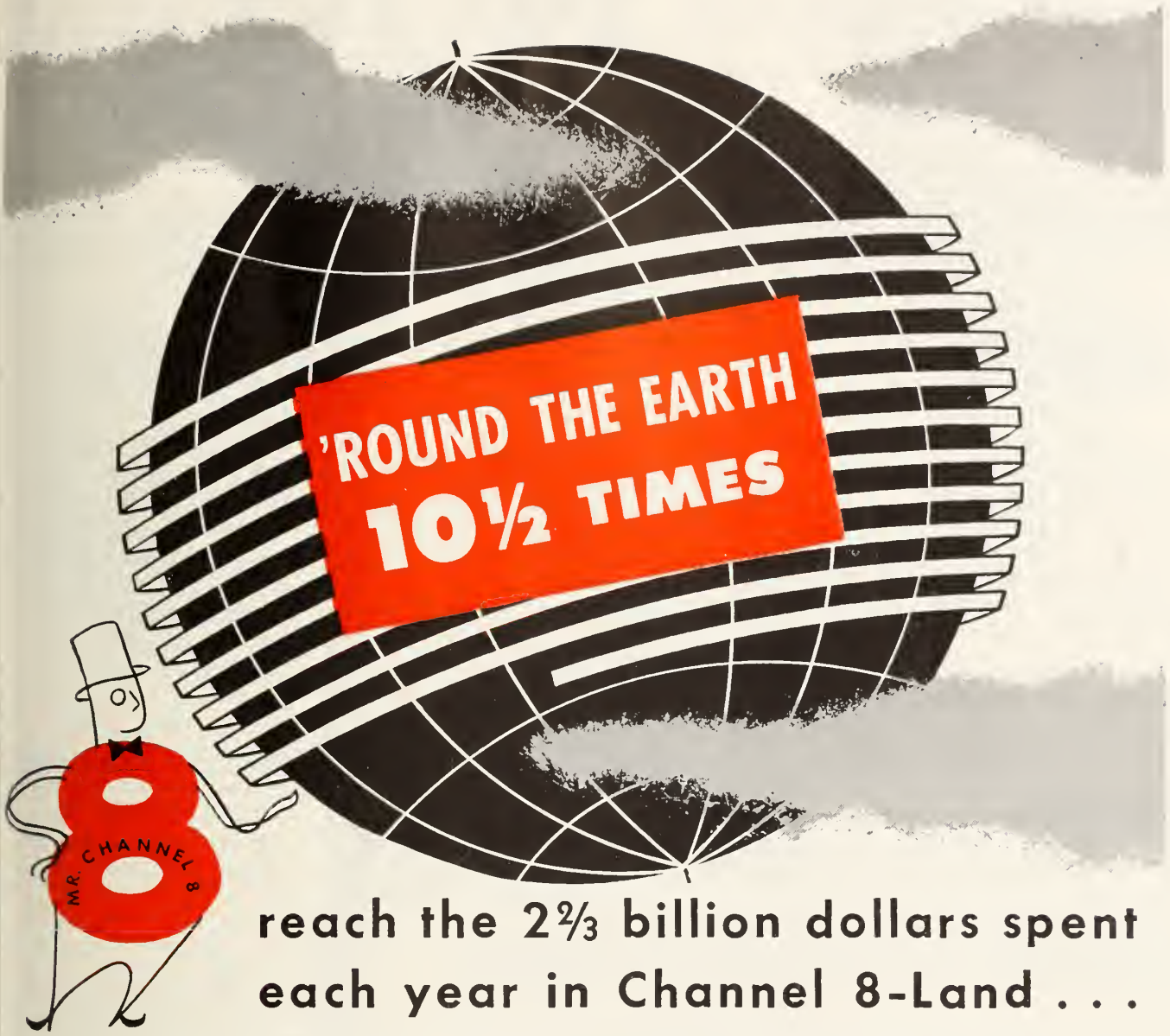
–SR–

Multiple tv homes coming

Admen surveying tv's future foresee growth of multiple set tv homes with coming of color tv. Reasoning is that color buyers won't throw away black-and-white sets. Old b&w set will end up outside living room. Latest prediction of color set growth by RCA President Frank Folsom is 10 million sets by 1959.

New national spot radio and tv business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Drackett Co, Cinci	Drano, Windex	Y&R, NY	65-70 radio mkts thru country	Radio: 2 dayti min partic a wk; 6 Oct; 39 wks
Drackett Co, Cinci	Drano, Windex	Y&R, NY	65-70 tv markets thru country	Tv: 2 dayti min partic a wk; 6 Oct; 39 wks
Lewyt Corp, Brooklyn	New Lewyt vacuum cleaner	Hicks & Greist, NY	75 radio mkts thru country	Radio: 43,000 min dayti anncts; 10 Oct; 13 wks
Lewyt Corp, Brooklyn	New Lewyt vacuum cleaner	Hicks & Greist, NY	50-60 tv mkts thru country	Tv: 50,000 stn brks, 20- 60-sec anncts; 10 Oct; 13 wks
C. F. Mueller Co, Jersey City	Macaroni, spaghetti, egg noodles	Scheideler, Beck & Werner, NY	22 major cities	Radio: 3-5 ti a wk, 5, 10, 15-min newscasts; mid-Sep to mid-Oct; 52 wks
National Carbon Co, NY	Ever-ready batteries	Wm. Esty, NY	80 major tv mkts thru country	Tv: 29-sec Class A anncts, 27 Sep; 8 wks
Yardley Men's Prods Co, NY	Men's toiletries	N W. Ayer, NY	50 radio mkts thru country	Radio: 8-10 min anncts early-morn a wk; 8 Nov; 7-8 wks



reach the 2⅔ billion dollars spent each year in Channel 8-Land . . .

. . . that is if all these paper dollars were laid end to end. This is one way of saying that 2⅔ billion dollars is a tremendous amount of money. In vast, rich Channel 8-Land, 2⅔ billion dollars is spent each year in retail sales; effective buying income is 4½ billion dollars. Use this super-powered station to get your share of this rich profit potential.

CHANNEL 8-LAND

York	Harrisburg	Reading
Hanover	Lebanon	Carlisle
Gettysburg	Westminster	Martinsburg
Chambersburg	Hagerstown	Pottsville
Frederick	Sunbury	Lewisburg
Waynesboro	Lewistown	Shamokin
Hazleton	Lock Haven	Bloomsburg

WGAL-TV

NBC CBS DuMont

LANCASTER, PA.

316,000 watts

SUPER-POWER

STEINMAN STATION

Clair McCollough, Pres.

Representatives :

MEEKER TV, INC. New York Los Angeles Chicago San Francisco

the magazine radio and tv advertisers use

SPONSOR

Volume 8 Number 20
4 October 1954

ARTICLES

Five big needs in spot radio
What kind of basic information do advertisers and agencies need on spot radio? Why is much of this data not available today? In five separate reports SPONSOR discusses some big gaps in spot radio knowledge, other spot radio needs — **29**

Maxwell House mixes network tv, blitz spot drives
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RADIO COMPARAGRAPH
NEWSMAKERS
SPONSOR SPEAKS

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DON'T USE KTHS *IF YOU SELL A*

"Limited Market"

(Little Rock ONLY, for instance)



DO USE KTHS *IF YOU SELL*

most or all of Arkansas!



Daytime, the Station KTHS primary (0.5MV/M) area has a population of 1,002,758. More than 18%, or over 100,000, do not receive primary daytime service from any other radio station.

KTHS interference-free daytime coverage extends to the 0.1MV/M contour, except in the southwest quadrant — has a population of 3,372,433.

IF you want to reach movie stars only — or even if you want to reach regular people *within the city limits of Little Rock only* — don't use KTHS!

KTHS is 50,000 Watts — CBS — broadcasts from the Capital of the State — in the *center* of Arkansas.

With all that, KTHS would automatically get an important audience throughout almost *all* of Arkansas, whether or not we were very good showmen. Actually, with the most costly, inspired and "heads up" programming in the State, KTHS does a magnificent audience job practically all over Arkansas.

If you need listeners only in Little Rock, you don't need KTHS. But if you need listeners *throughout* the State, get our story from The Branham Company.

50,000 Watts . . . CBS Radio

Represented by The Branham Co.

Under Same Management as KWKH, Shreveport

Henry Clay, Executive Vice President

B. G. Robertson, General Manager

KTHS

BROADCASTING FROM

LITTLE ROCK, ARKANSAS

Only 4 STATIONS

are powerful enough and popular enough to register audiences in radio survey ratings of both Los Angeles and San Diego

Of these top four, KBIG is

- the only independent
- the least expensive
- the lowest cost per thousand families



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOllywood 3-3205

Nat. Rep. Robert Meeker & Assoc. Inc.

Timebuyers at work



Isabel Ziegler. *Biow-Beirn-Toigo, New York, has been plunged into color tv with the preparations for the* I Love Lucy *color telecast on 6 December. "I'm working on the budget," Isabel told* SPONSOR. *"The tv picture will change when color tv comes in full force. The stations have to convert their transmitter, and get an AT&T color cable. Sponsors will probably be required to pay for the cable charge as well as for the time." Her problem now: What to do about d.b.'s, since only live stations carry color at this point.*



Joan Ratman. *N. W. Ayer, New York, is looking forward to publication of the new Ward-MBS Study (see story on page 44 for details). "It should be a wonderful guide for timebuyers in terms of selling a client on the audience-composition and activities during a particular radio time segment that we might know is good," Joan told* SPONSOR. *"It sound as though this study would make it possible for us to back up our buys with facts more concrete and more qualitative than mere ratings. Now we should know who's listening to our commercials, and what they're doing while listening."*



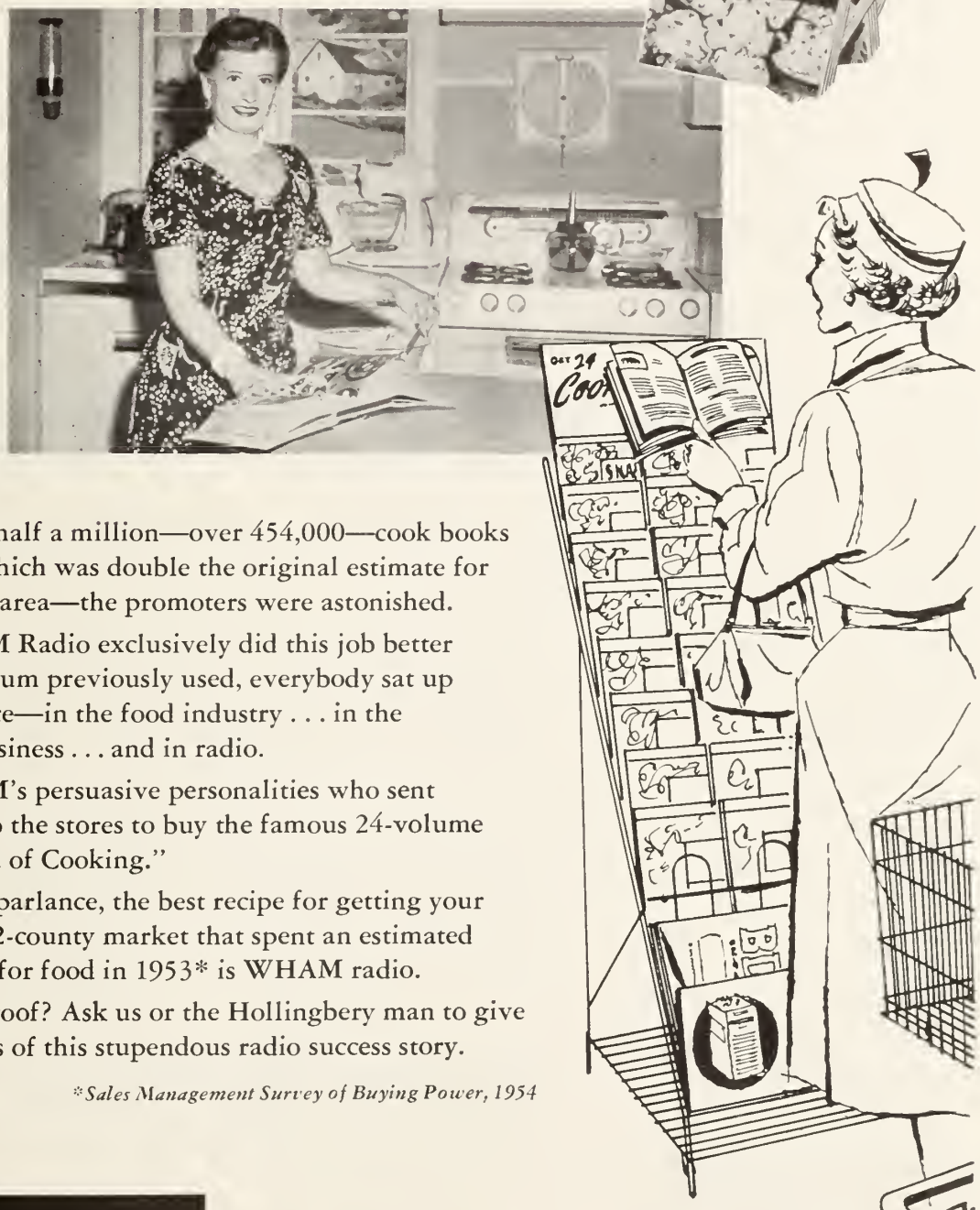
Don Chapman. *Ted Bates & Co., New York, thinks that timebuyers should know research techniques in order to better evaluate the surveys of rating services. "Often," says he, "the explanation of a rating in question is easily discovered by an understanding of the sampling technique, the scope of survey or the methods of interviewing. Such knowledge is a distinct advantage to the buyer in evaluating the efficiency of the ratings and the report itself. I like the school of thought that accepts the findings of some surveys as indicative, though not entirely conclusive."*



Mary Ellis. *BBDO, New York, says that "you can't buy bad radio, unless you try very hard." Her radio theories can be summed up this way: "Establish your radio principles, outline your client's objectives, but don't generalize about this well-established medium. We usually look for the greatest number of potential customers, but we don't necessarily find these in the top-rated time period or on one particular type of station. For the most part, it's a matter of buying ears, not noses. Buying better radio often boils down to a timebuyer's effort."*

OVER 454,000 Cook Books Sold in Food Stores





When nearly half a million—over 454,000—cook books were sold—which was double the original estimate for the Rochester area—the promoters were astonished.

When WHAM Radio exclusively did this job better than any medium previously used, everybody sat up and took notice—in the food industry . . . in the publishing business . . . and in radio.

It was WHAM's persuasive personalities who sent customers into the stores to buy the famous 24-volume "Encyclopedia of Cooking."

In cook book parlance, the best recipe for getting your share of the 22-county market that spent an estimated $415,855,000 for food in 1953* is WHAM radio.

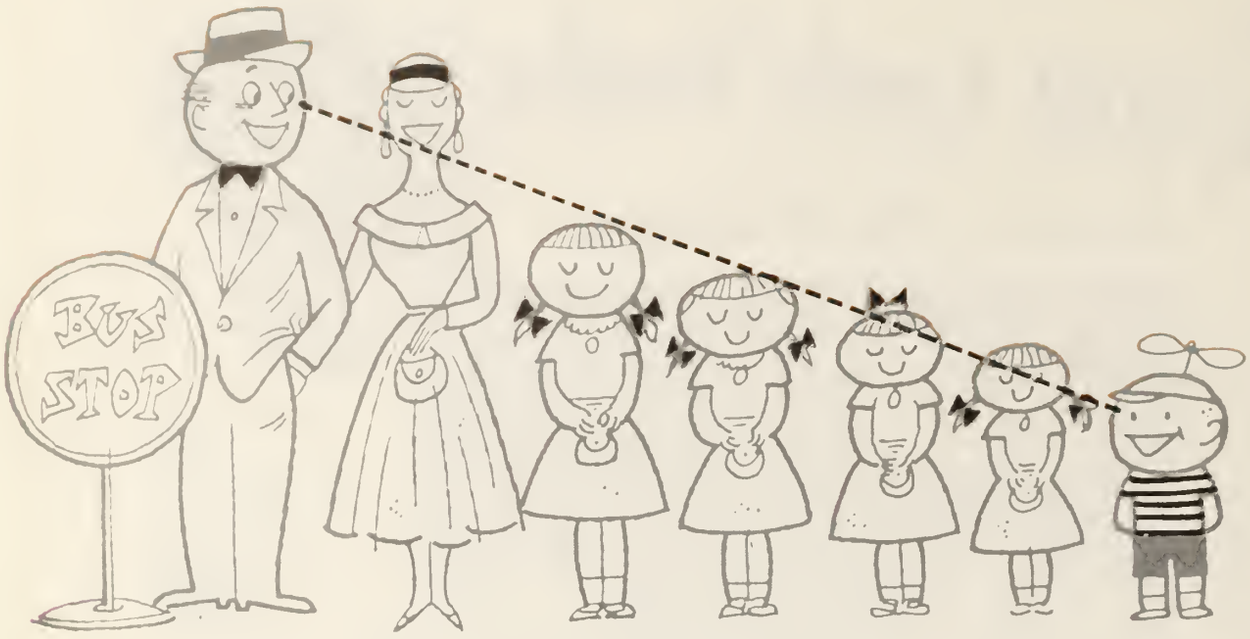
Want more proof? Ask us or the Hollingbery man to give you the details of this stupendous radio success story.

**Sales Management Survey of Buying Power, 1954*

LET WHAM RADIO SELL FOR YOU



The STROMBERG-CARLSON Station, Rochester, N.Y. Basic NBC • 50,000 watts • clear channel • 1180 kc
GEORGE P. HOLLINGBERY COMPANY, *National Representative*



REPETITION GE"

and WCOP's cost per thousand permits the highest fr u

ESULTS!

r in Greater Boston.

mrica's smartest advertisers know that it's frequency of impres-
ion that sells 'em — *and keeps 'em sold!* That's why spot radio is
ooming — because spot radio's incomparable economy provides
budget high frequency as no other medium can.

te compact Greater Boston market, WCOP's one-minute satura-
ion plan provides the incredibly low cost per thousand of just 19¢.
hat, in America's second most concentrated market, WCOP pro-
ide more frequency of impression and MORE RESULTS per
ollar than any other Boston station.

f you want to know why America's smartest spot buyers are using
COP, ask your station or WEED representative to show you the
act-revealing story "HOW TO SELL THE CREAM MARKET OF
E ENGLAND."



WILLY THE WCOP

represented by
WEED and Company

5,000 Watts on 1150

Keep good company
on **WCOP**

Pepsi Cola

Jello

Instant Maxwell House

Minute Tapioca

General Foods

Philip Morris

Parliament

Herbert Tareyton

Ballantine Ale

Blatz

Chevrolet

Ford

Packard

Lincoln-Mercury

MGM

Robert Hall Clothes

Saturday Evening Post

Jordan Marsh

Filene's

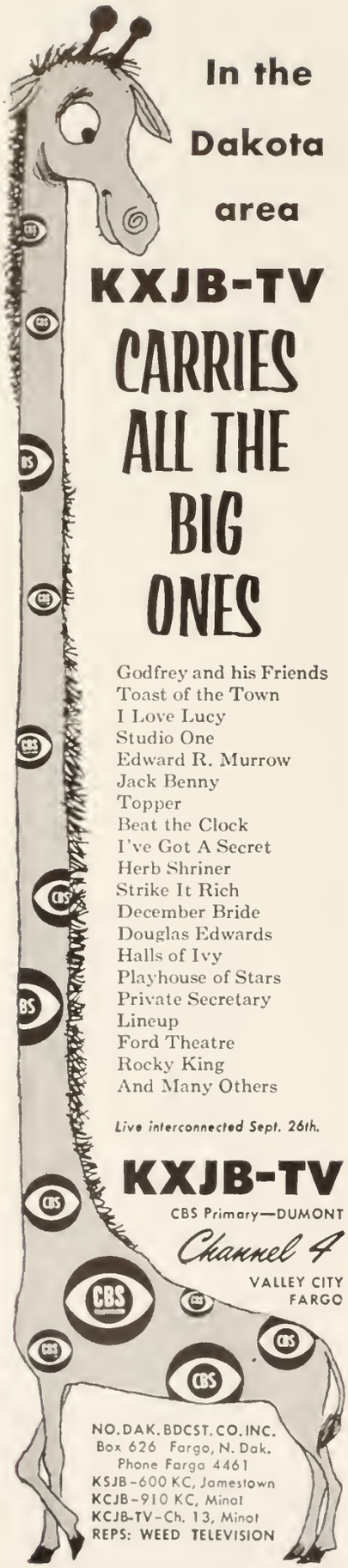
Beacon Wax

H. P. Hood

Liggett-Rexall Drug Stores

Sets per dollar delivered in Greater Boston by Boston stations, on minute package basis:

WCOP	**5,262**
Station B	3,333
Station C	2,176
Station D	1,867
Station E	1,785
Station F	1,470



49th and MADISON

SPONSOR invites letters to the editor. Address 40 E. 49 St., New York 17.

5 U.S. AGENCIES

Your kickoff story on the "SPONSOR visits five U.S. agencies" in the September 6 issue and the September 20 story are, to put it mildly, terrific. (There'll always be an ad man.)

As a matter of fact, we are so thrilled and excited about your exceedingly well-written series, that I would like to have . . . 25 copies of the September 6 issue and 25 copies of the September 20 issue, and ship them to us, at your earliest convenience.

MARSHALL G. ROBERTSON
Marshall Robertson Adv.
Denver

We just read your article about our agency in SPONSOR [6 September 1954, page 50] and are greatly pleased and enthusiastic about it.

Would it be possible for us to arrange to get 300 reprints of the article with the SPONSOR cover? If it is possible, what would it cost?

VIRGIL A. WARREN
Virgil A. Warren Adv.
Spokane

● For the information of readers, SPONSOR's policy is to make reprints of articles available on request at nominal costs for volume orders.

AGENCY AD LIBS

This Foreman feller makes a lot of sense every time he picks up his pencil.

Next to the "Winchell" part of the book, Agency Ad Libs is the first thing I read—and that's being going on for a long time. It's told me a lot of things I didn't know.

To Bob Foreman—long may he wave—and you, too!

JOSEPH KATZ
Joseph Katz Advertising
Baltimore

1954 NEGRO RADIO SECTION

May we congratulate you on the excellent coverage of the Negro market which appeared in the September 20th issue of SPONSOR magazine. The Negro Radio section is one of the most comprehensive of any publication I have ever seen.

It would be very much appreciated if you would send us tear sheets of the pages on which WHAT's success stories appeared; that is, pages 52 and 72. We are in need of quite a few of these tear sheets, as a sales tool for our salesmen.

DOLLY BANKS
WHAT
Philadelphia

● The 1954 Negro Radio section will be available in reprint form soon.

FILM BASICS

Here is another enthusiastic reader-subscriber to your *Fall Facts* issue [12 July 1954]!

If available in reprint form, we would appreciate having 10 copies of the Film Basics section. Please bill us accordingly.

CHARLES HUTAFF
Homecraft Productions
Cleveland

● Copies of the 1954 Film Basics are 25c each; 25 or more copies, 15c each; 100 or more copies, 10c each.

REP CHANGES

As usual, I read your fine publication from cover to cover. This, of course, is regular routine for all the executives at KNOE and KNOE-TV.

I would like to ask you to correct one item that was published in your September 6 issue because it might create confusion. On page 22 of your September 6 issue under the "Station Changes" section New and Renew you have listed under change of representatives, etc., that KNOE, KNOE-TV and WNOE are now being represented by Clarke Brown Co.

This is incorrect. The national representatives for KNOE Radio and WNOE are still H-R Representatives and the national representative for KNOE-TV is still H-R Television.

Clarke Brown is representing the H-R stations in the Southern part of the United States and that's how you probably came to print this information. Again, I would like to repeat that our only representatives are H-R Representatives and H-R Television.

PAUL H. GOLDMAN
Vice President & Gen. Mgr.
KNOE, Monroe, La.

SPONSOR SELLS DRESSES

We now have proof positive of SPON-



To sell the Cincinnati area, WKRC is a must!
Morning, noon and night more people listen to WKRC-Radio
than to any other radio station in the Queen City!

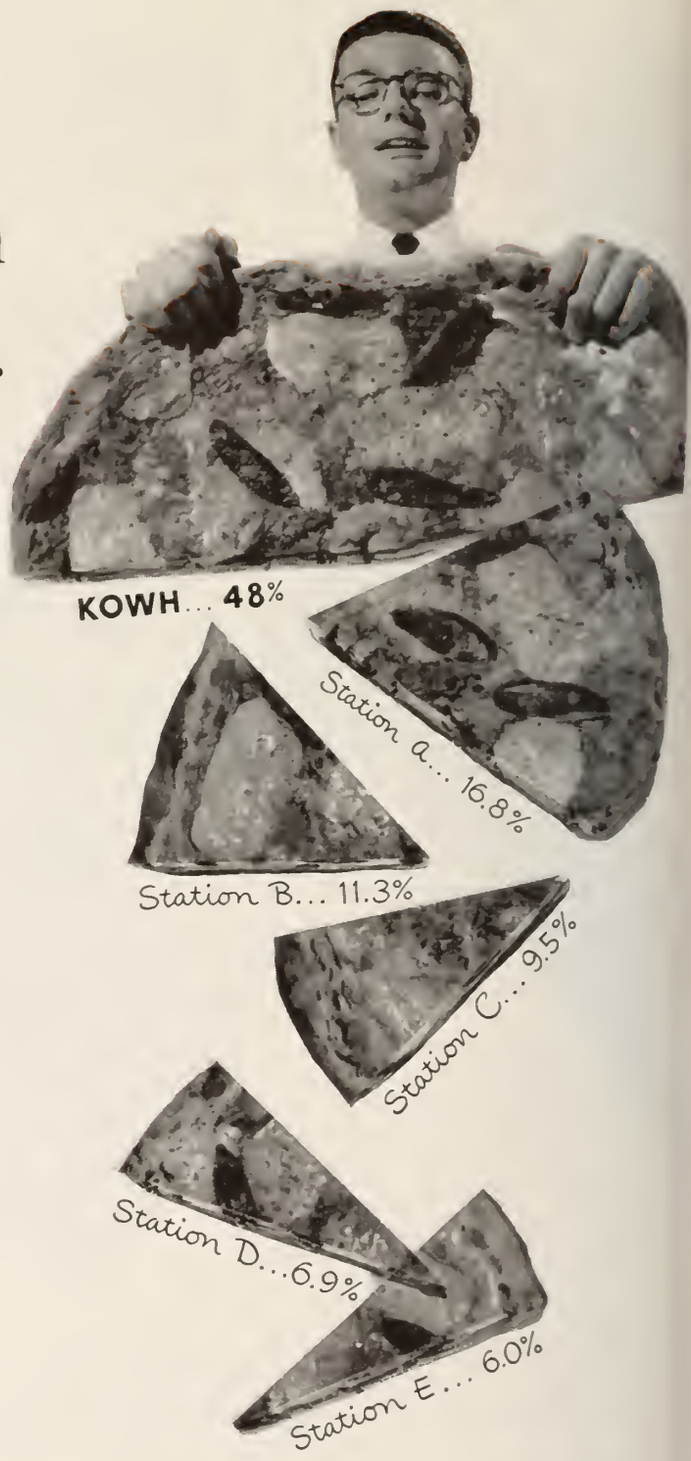
Radio Cincinnati, Owners and Operators of:
WKRC-Radio, Cincinnati, Ohio • WKRC-TV, Cincinnati, Ohio
WTVN-Television, Columbus, Ohio • WTVN-Radio, Columbus, Ohio

CBS **WKRC-RADIO** *CINCINNATI, OHIO

Ken Church,
National Sales Manager

CBS RADIO NETWORK • REPRESENTED BY THE KATZ AGENCY

Radio station with a big pizzarating...



If the number of pizza pies it sells is not the measure of a radio station, don't tell Caniglia's Pizza House, Omaha. This restaurant-bakery is about to build another addition, fourth in a series of expansions at least partly attributable to one spot a day on Omaha's KOWH. This has been virtually all of Caniglia's advertising.

KOWH whets Omaha appetites for pizza with the same success attained for many other national, regional and local advertisers. Something would be amiss if it didn't, because much of the time KOWH is talking to more people than all the other stations put together. Operating within a format of top tunes and unexcelled local news, KOWH's air personalities out-Hooper everything else in Omaha in every single daily quarter hour save three. Average share of audience: A. M.—*46%;* afternoon—*49.3%;* all-day—*48%.* (July-August Hooper Monday through Saturday, 8 a.m. to 6 p.m.) Second station: 16.8%; third station, 11.3%.

KOWH has dominated Omaha radio, with first place ratings, for the past three years without a break.

Get Station Manager Virgil Sharpe to equate KOWH's cut of Omaha pie to your cut of the Omaha market. Or talk to an H-R man.

MID-CONTINENT BROADCASTING COMPANY
General Manager: Todd Storz

WHB, *Kansas City* Represented by John Blair & Co.

WTIX, *New Orleans* Represented by Adam J. Young, Jr.

KOWH, *Omaha* Represented by H-R Inc.

KOWH
OMAHA

SOR's selling power!

The success story you ran in the August 9 [page 37] issue on Phoenix's Toria Tassi has opened a new sales outlet for them from among subscribing station staffers.

Just spoke to Mal Werner, the owner, who was in the midst of filling his sixth order from a gal at a Midwestern station—and at least a dozen readers have written him directly for further info, patterns, etc.

He wants to pass on his thanks to you and I'm sure you'll be interested in the reaction.

DAN SCHWARTZ
Promotion Manager
KPHO, Phoenix

FARM RADIO

Just this week we have brought our membership list up-to-date and I am enclosing a copy for your files.

As we add new members, I will prompt myself to forward those names to you.

As an officer of NATRFD, I would like to commend you on the promotion helps you have given to our organization and can assure you we will look forward to the future issues which will deal with farm radio and television.

MERRILL LANGFILL
Secretary-Treasurer
NATRFD

• SPONSOR's 1954 Farm Section will highlight the 1 November issue. This will be SPONSOR's fifth annual study of farm radio and tv.

BARDAHL

Thanks for your Bardahl story [6 September 1954, page 48]. You've given this very nice handling. Jerry Hoeck and I particularly liked the way you opened it, and the way you've made the rather complicated parts to our promotion story flow together.

JOHN M. HAYDON
Manager, Advertising and Sales
Bardahl, Seattle

BARBER'S SUPER MARKET

If you could spare us a few tearsheet copies of the Barber's story [26 July 1954, page 39] it would answer the purpose. We would like to have somewhere between 10 and 20 if possible and would be very happy to pay your charge. We want to put one in the hands of each of our salesmen and the Barber people have requested copies for their department heads and store managers.

BERT ARNOLD
Vice President
KABQ, Albuquerque

• Extra copies of the 26 July issue are available at 50c each. Quantity prices on request.

OUTSTANDING USE MAGAZINE

. . . It's easy to understand why your publication is the outstanding "use" magazine in the radio-television field of advertising. In my office we depend on SPONSOR.

ROBERT S. BOYD
Advertising Dept.
Ashland Oil & Refining
Ashland, Ky.

DEPARTMENT STORE

If available, please send us five reprints of the article, "A department store tests radio" published in the August 9 issue [page 44] and bill us the charges.

Would you please also send a copy of the 1954 edition of Radio Results.

SPONSOR is a *must* at WHAW and our salesmen find that many of the same principles that apply to larger stations are very usable in a smaller market.

FRANCIS E. ANDREW
Vice President
WHAW, Weston, W. Va.

• Reprints of "A department store tests radio" are 25c each; quantity prices on request. Copies of the 1954 editions of Radio Results and Tv Results are available free to subscribers. Extra copies are $1 each; quantity prices on request.

ALL MEDIA STUDY

Please order for BBDO 28 copies of the All-Media Evaluation Study, to be delivered to the writer. I understand that this quantity is at $3.50 per copy.

FRED BARRETT
BBDO, New York

• One to 24 copies of the All-Media Study are $4 each; 25 to 49 copies, $3.50; 50 to 99, $3; 100 or more, $2.50.

BASICS SECTIONS

Would you please send me 20 copies of the one-fold sheet put out by SPONSOR called Tv Basics. These will be extremely useful to our local salesmen.

BURT TOPPAN
Promotion Manager
WTVJ, Miami

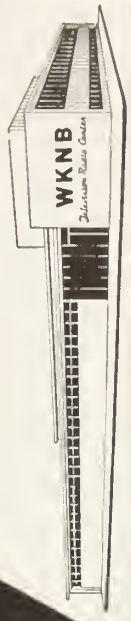
(*Please turn to page* 56)

WKNB-TV DOMINATES the HARTFORD Market

Hartford-New Britain Market 3rd richest in U.S.

You cannot dominate this big Hartford-New Britain Market unless you use WKNB-TV. Scores of proven success FACTS.

FIRST Television station in Hartford County.
FIRST in national and local program popularity.
FIRST in acceptance by local advertisers.



The New WKNB Television-Radio Center
1422 New Britain Ave (Corner Ridgewood Road)
WEST HARTFORD 10, CONNECTICUT
Represented Nationally by The Bolling Company

Over 202,000 HOMES delivered
Certified Sept. 1, 1954 figures



Neither Rain Nor Hurricane Stops This Bird!

WJAR-TV On The Air One Day After Worst Hurricane In Rhode Island History!



Providence, Rhode Island — Here's the story of a pretty tough Rhode Island Red:

Hurricane "Carol" struck Providence, Rhode Island with the full fury of 100 mile an hour winds and 8 foot flood tides early Tuesday morning, August 31st. General power failure put WJAR-TV off the air.

On September 1st, one day later, WJAR-TV was back on the air from emergency transmitter facilities in Rehoboth, Massachusetts carrying the latest hurricane news and vital community service information.

On September 3rd, WJAR-TV was back in full service from their mid-town Providence studios thanks to the Caterpillar Mobile Electric Set with a capacity of 315 KW's.

At the height of the hurricane, throughout and after the storm, 20 teams of WJAR-TV camera and newsmen took over 4,000 feet of film plus hundreds of stills. These on-the-spot films were shown 27 times between September 3rd and September 7th. All southern New England had a "bird's eye" view of hurricane "Carol" thanks to WJAR-TV!

NBC — Basic
ABC-Dumont—Supplementary
Represented by WEED TELEVISION



CHANNEL 10 WJAR-TV
PROVIDENCE, RHODE ISLAND

AGENCY AD LIBS



by Bob Foreman

Television has made a rather remarkable record in a comparatively few years of news reporting and analysis. It has brought spot news into the home with a combination of immediacy and graphic quality that neither newspapers nor radio could duplicate. By means of remotes and on-location footage, television has provided us with a regular diet of news in its most absorbing and realistic form.

Furthermore, tv news is the most uncolored, the least slanted and completely unbiased visual news brought to the American public. No newspaper, for example, ever took such pains to walk the middle of the road during elections. To the contrary—other visual media usually take definite sides; it is accepted practice to run "news columns" with an editorial bias and over bylines. Not so, however, with tv.

Even on its programs of commentary and editorializing, there is far less of the partisan and far more of the reportorial. All of which is to the medium's credit and the nation's good fortune.

There is another side to the ledger though. Tight-rope walking has tended to make most tv news duller than it might otherwise be and has given birth in a few short years to some very trying clichés: newscaster-at-desk, grim voice-over, grainy stock footage and the everlasting wall-map-with-animation. Maybe there's nothing really wrong with these but they do tend to wear badly.

Worst of all are the words delivered. Tv news-audio gen-

(*Please turn to page* 58)

Why Foreman criticizes tv newscasting:

1. *Tv news is the least biased visual news brought to the American public. But tight-rope walking has tended to make tv news dull, colorless, cliché-filled.*

2. *Tv newscasters and news show backdrops often fall into stereotype. Grim delivery of wire-service English against backdrop of wall map with animation is the rule.*

3. *Tv news shows should strive for warmth, personality, naturalness to create greater impact. Unstudied shows have more authenticity, realism, more audience appeal.*



Whichever way you look at a KSDO gift, it means *extra* listeners in San Diego's *billion* dollar market.

KSDO delivers more home listeners than any other station in San Diego . . . HOOPER.

More out-of-home listeners . . . PULSE.

These *extra* listeners—at no increased cost—is our gift to you.

May we show you how a good look at this gift will pay-off for you?



KSDO 1130 KC 5000 WATTS

Representatives
John E. Pearsan, Co. — New York
Daren McGavren — San Francisco
Walt Lake — Las Angeles



A contract worth telling about!

We're right proud of a new contract one of our enterprising local salesmen obtained recently:

Delta-C&S, the nation's fifth largest airline, bought the CBS World News Round-Up, 8 to 8:15 a.m. Monday through Saturday, for 52 weeks starting June 28—312 broadcasts.

A significant side-light is that Delta-C&S is a hometown company. Its officials know the local picture mighty well. So does their advertising agency, which also has headquarters in Atlanta. So, when it came to picking a station—they knew what they were doing!

To reach the most people, at the lowest cost, in the ever-growing Atlanta market—it will pay you to follow the lead of Delta-C&S Airline and choose WAGA.



waga 590 on the dial 5,000 watts

CBS-radio in Atlanta

A STORER STATION

Represented Nationally by
the KATZ AGENCY, Inc.
Tom Horker, V.P. and Nat'l Sales Director, 118 E. 57th St., New York 22 • Bob Wood, Midwest National Sales Manager, 230 N. Michigan Ave., Chicago

New and renew

1 New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Amana Refrig, Amana, Ia	Maury, Lee & Marshall, NY	ABC TV 156	NCAA Football; cospon Sat afts & Thanksgiving (various times); 18 Sept; 13 games
American Chicle	D-F-S, NY	NBC TV 90	Caesar's Hour; cospon M (3 wks in 4) 8-9 pm; 27 Sept; 39 wks
Hazel Bishop, NY	R. Spector, NY	NBC TV 116	Martha Raye Show; ev 4th T 8-9 pm; 28 Sept; 10 shows
Bristol-Myers, NY	Y&R, NY	CBS TV	Honestly Celeste; Sun 9:30-10 pm; 10 Oct
Brown & Williamson (Kools), L'ville	Ted Bates, NY	CBS TV 132	The Lineup; F 10-10:30 pm; 1 Oct; 52 wks
Colgate-Palmolive, Jersey City	Lennen & Newell, NY	ABC TV 156	Football Scoreboard; Sat 10 min following NCAA game; 18 Sept; 13 games
General Foods (Instant Jello puddings), NY	Y&R, NY	CBS TV 93	Bob Crosby; W 3:30-45 pm; 22 Sept; 3 wks
Genl Foods (Instant Maxwell House)	B&B, NY	CBS TV	December Bride; M 9:30-10 pm; 4 Oct
General Mills (Gold Medal Flour, Cheerios, O-Cel-O), Mpls	D-F-S, D-F-S, Esty, NY	CBS TV	Willy; Sat 10:30-11 pm; 18 Sept
Gen Motors (Chevrolet), Detroit	Campbell-Ewald, Detroit	ABC TV 115	Treasury Men in Action; Th 8:30-9 pm; 7 Oct; 52 wks
H. J. Heinz Co, Pittsburgh	Maxon, NY	Du Mont 32	Studio 57; T 9-9:30 pm; 21 Sept; 52 wks
Int'l Harvester, Chi	Leo Burnett, Chi	CBS TV 83	Halls of Ivy; alt T 8:30-9 pm; 19 Oct; 52 wks
Knomark Mfg (Esquire Boot Polish), NY	Emil Mogul, NY	ABC TV	Masquerade Party; alt W 9-9:30 pm; 29 Sept; 52 wks
Lehn & Fink, NY	Lennen & Newell	ABC TV 76	Ray Bolger Show; F 8:30-9 pm; 17 Sept; 52 wks
Light Cos of America	Ayer, Phila	All Nets	Light's Diamond Jubilee; Sun 9-11 pm; 24 Oct only
P. Lorillard (Kent), NY	Y&R, NY	CBS TV	Father Knows Best; Sun 10-10:30 pm; 3 Oct
Maytag Co, Chi	McCann-Erickson, Chi	ABC TV 156	NCAA Football; cospon Sat afts & Thanksgiving (various times); 18 Sept; 13 games
Natl Biscuit (Shredded Wheat & Milk Bone Dog Food), NY	K&E, NY	ABC TV	Adventures of Rin Tin Tin; F 7:30-8 pm; 15 Oct; 52 wks
National Biscuit Co, NY	McCann-Erickson, NY	CBS TV 55	Halls of Ivy; alt T 8:30-9 pm; 26 Oct; 52 wks
Pharmaceuticals, Inc	Kletter, N	Du Mont	One Minute, Please; F 9-9:30 pm; 24 Sept; 52 wks
RCA, NY	K&E, NY	NBC TV 90	Caesar's Hour; cospon M (3 wks in 4) 8-9 pm; 27 Sept; 39 wks
Remington Rand (Electric Shaver Div), NY	Y&R, NY	ABC TV	Masquerade Party; alt W 9-9:30 pm; 29 Sept; 52 wks
Republican Nat'l Convention, Wash	BBDO, NY	CBS TV 66	Pres Eisenhower & VP Nixon; F 9:30-11 & F 12:30-1 am 8 Oct only
R. J. Reynolds, Winston-Salem	Wm Esty, NY	ABC TV 156	Pre-Game Huddle; Sat 10 min preceding NCAA game; 18 Sept; 13 games
Serutan Co, NY	Kletter, NY	Du Mont 35	Life Begins at Eighty; Sun 9:30-10 pm; 26 Sept; 52 wks
Speidel, Providence	SSC&B, NY	NBC TV 90	Caesar's Hour; cospon M (3 wks in 4) 8-9 pm; 27 Sept; 39 wks
Sterling Drug, NY	D-F-S, NY	ABC TV 90	The Vise; F 9:30-10 pm; 1 Oct; 52 wks
Tide Water Oil, NY	Buchanan, NY	ABC TV 12	John Daly and the News; M 7:15-30 pm; 30 Aug; 52 wks
Zenith Radio, Chi	Y&R, Chi	ABC TV 156	NCAA Football; cospon Sat afts & Thanksgiving (various times); 18 Sept; 13 games

2 Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Block Drug, Jersey City	Harry B. Cohen, NY	CBS TV 69	Danger; alt T 9:30-10 pm; 21 Sept; 52 wks
American Safety Razor	McCann-Erickson, NY	ABC TV 36	Walter Winchell; alt Sun 9-9:15 pm; 10 Oct
Hazel Bishop, NY	Raymond Spector, NY	NBC TV 45	This is Your Life; W 10-10:30 pm; 15 Sept; 52 wks
Carnation Co, LA	Erwin, Wasey, LA	CBS TV 114	Burns & Allen; alt M 8-8:30 pm; 4 Oct; 52 wks
General Mills, Mpls	D-F-S, NY	ABC TV 51	The Lone Ranger; Th 7:30-8 pm; 9 Sept; 52 wks
Gerber, Freemont, Mich	D'Arcy, NY	NBC TV	Ding Dong School; Th 10:15-10:30 am; 30 Sept; 26 wks
Gillette Safety Razor, Boston	Maxon	NBC TV 67	Cavalcade of Sports; F 10-10:30 pm; 3 Sept; 52 wks
B. F. Goodrich, Akron	BBDO, NY	CBS TV 93	Burns & Allen; alt M 8-8:30 pm; 11 Oct; 52 wks
Goodyear, Akron	Y&R, NY	NBC TV 58	Television Playhouse; Sun 9-10 pm; 10 Oct; 52 wks
Longines-Wittnauer, NY	V. A. Bennett, NY	CBS TV 80	Chronoscope; M, W, F 11-11:15 pm; 16 Aug; 52 wks
P. Lorillard, NY	Lennen & Newell, NY	NBC TV 96	Truth or Consequences; T 10-10:30 pm; 28 Sept; 52 wks
Philip Morris, NY	Biow, NY	CBS TV 135	I Love Lucy; M 9-9:30 pm; 4 Oct; 52 wks
Nash Kelvinator	Geyer	CBS TV 62	Danger; alt T 9:30-10 pm; 14 Sept; 52 wks
Nestle, White Plains, NY	Bryan Houston, NY	CBS TV 105	Jackie Gleason; cospon Sat 8-9 pm; 25 Sept; 52 wks
Pabst Brewing, Chi	Warwick & Legler, Chi	CBS TV 104	Blue Ribbon Bouts; W 10-10:45 pm; 22 Sept; 52 wks
Plymouth Div, Chrysler Corp, Detroit	N. W. Ayer	CBS TV 144	That's My Boy; Sat 10-10:30 pm; 9 Oct; 13 wks
Pepsi-Cola, NY	Biow, NY	ABC TV	Pepsi-Cola Playhouse; Sun 7:30; 3 Oct; 52 wks
Schick Electric Razor, Stamford, Conn	Kudner, NY	CBS TV 106	Jackie Gleason; cospon Sat 8-9 pm; 18 Sept; 52 wks
Sylvania Electric, NY	Cecil & Presbrey, NY	CBS TV 87	Beat the Clock; Sat 7:30-8 pm; 25 Sept; 52 wks

(See page 2 for New National Spot Radio and Tv Business)











Numbers after names refer to New and Renew category

John C. Strouse (3)
E. W. Morris (1)
Wallace T. Drew (3)
George Polk (3)
E. T. Gaither (1)

In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes: New Agency Appointments

3. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Ben G. Allen	Kiesewetter, Baker, Hagerdorn & Smith, NY, copywriter	Hicks & Greist, NY, sen copywriter
Arthur J. Bellaire	BBDO, NY, hd r-tv copy	Same, vp
Thomas F. Brennan	Ruthrauff & Ryan, NY, copywriter	Kudner, NY, copywriter
John B. Crandall	Sherman & Marquette, NY, media dir	McCann-Erickson, NY, assoc dir of m
Vincent J. Curry	BBDO, NY	Warwick & Legler, NY, acct exec
Edith Curtiss	Rhoades & Davis, SF, media dir	S. Garfield Assoc., SF, media dir
LeRoy H. Dreher	BBDO, NY, acct exec	Same, vp
Wallace T. Drew	Bristol-Myers, adv mgr	Grey Adv, NY, acct exec
Harold Fair	Bozell & Jacobs, NY, dir of r-tv dept	Same, vp
James E. Fieken	Frederick Baker, Seattle, copy chief	S. Garfield Assoc, SF, copy dir
Gerald F. Ford	Cecil & Presbrey, NY, r-tv prodr	Hicks & Greist, NY, exec r-tv prodr
Henry G. Fownes	MacManus, John & Adams, NY, r-tv dir	Same, NY, vp
George Glavin	West-Pacific Adv, Seattle, mdsg	Pacific News, Seattle, mdsg mgr
Edward D. Gottlieb	International Latex Corp, adv mgr	Foote, Cone & Belding, NY, acct exe
Donald H. Grady	BBDO, NY, r-tv copywriter	Kudner, NY, tv copywriter
James Harkey	McCann-Erickson, NY film prodr	Geyer Adv, NY, film supvr
John Hoagland	BBDO, NY, r-tv dept	Same, hd prog and talent buying
Robert S. Jones	Elroy McCaw Radio Group, str mgr	S. Garfield Assoc, SF, hd r-tv dept &
Kay Knight	Meyerhoff & Co., Chi, hd r-tv time buying dept	W. D. Lyon, Sioux City, acct exec
Erwin A. Levine	Cecil & Presbrey, NY copy dept	Same, copy chief
Bernard London	D'Arey, NY, tv prodr-dir	Kudner, NY, tv prodr-dir
Larry Lowenstein	Benton & Bowles, NY, stf publicist	Same, dir of publicity-prom
Gene McKeough	J. P. Pershall Adv, Chi	Beaumont & Hohman, Chi, acct exec
Stanley Merritt	Albert Frank-Guenther Law, Inc. NY, vp & copy chief	Cunningham & Walsh, NY, Texas Co
Grant Merrill	West-Pacific Adv, Seattle, tv prodn	Pacific News, Seattle, r-tv prodr
Eugene A. Nieland	Russell Miller Milling Co, Mpls	David Adv, Mpls, acct exec
Robert C. Olson	G. M. Basford Co., NY	Warwick & Legler, NY, contact dept
George Polk	BBDO, NY, r-tv dept	Same, liaison between r-tv and media
Don Rowe	BBDO, NY, r-tv dept	Same, hd of prodn, bus mgr
Gene F. Sechafer	CBS Radio, Chi, mgr of res & sls prom	Needham, Louis & Brorby, Chi, res stf
Earl W. Schultz	B. F. Goodrich Co, Akron, adv & sls prom co-ord.	Cunningham & Walsh, NY, asst acct T.&T. & W. Electric
Richard K. Short	C. T. Howard Co, NY, copy-contact dept	Friend-Reiss Adv, NY, creative staff
John C. Strouse	Cunningham & Walsh, NY, acct exec for Colgate-Palmolive	Same, vp
Earl W. Timmons, Jr.	Market Research Assoc, LA, res dir	Erwin, Wasey, LA, asst res dir
Burton E. Vaughan	BBDO, SF, acct exec	Same, vp











4. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Hadley C. Chapman	RCA, Chi, vp & div mgr	Same, Calif, vp & div mgr
Ned A. Corbett	RCA, Detroit, vp & div mgr	Same, Chi, vp & div mgr
Albert Fertick	Gallaudet Pharmacy, Wash, D. C.	Maryland Pharmaceutical Co, Balt, sls asst to pres
A. McLean Freeman	Chemical Div of Berden Co, NY, hd of adv dept	Permutit Co, NY, adv mgr
Edwin T. Gaither	Tidy House Prods, Shenandoah, exec asst	Same, dir of sls
Erwin H. Klaus	Northrup, King Co, Berkeley, mktg dir	Same, Mpls, hd mktg-adv dept
Edmund W. Morris	Bristol-Myers, NY, mdsg mgr	Same, brand adv mgr
Lewis J. O'Shea	Eaton Labs, div Norwich Pharmacal Co, vp in charge of sls	American Safety Razor, NY, field sls
Leslie E. Parkhurst	American Safety Razor, NY, field sls mgr	Same, gen sls mgr
Lillian L. Shapiro	Schepp-Reiner Co., NY, assoc	Holzer Watch Co, NY, adv mgr
Albert F. Watters	RCA Internat'l Div, NY, dir of assoc co operations	Same, vp & operations mgr

5. Station Changes (reps, network affiliation, power increases)

KGA, Sookane Wash, new nat'l rep Venard, Rintoul & McConnell
KOIN, Portland Ore, new nat'l rep CBS Radio Spot Sales
KOIN-TV, Portland Ore, new nat'l rep CBS Television Spot Sales
KVVC, Ventura Calif, KVVC becomes KUDU
WBAL, Baltimore, joins BAB
WBMS, Boston, new nat'l rep Indies Sales, new office Hotel Somerset
WCOP, Boston, new nat'l rep Weed & Co.
WDIX, Orangeburg, S. C., power incr from 250 to 5
WDVA, Danville, Va. new nat'l rep Robert Kelle
WGUY, Bangor, Me. new nat'l rep Everett-McKin
WHOL, Allentown, new nat'l rep Paul H. Raymer
WILY, Pittsburgh, new nat'l rep Stars National V came WILY in August
WISN, Milwaukee, joins BAB
WTVW, Milwaukee, new nat'l rep Edward Petry

Numbers after names refer to New and Renew category

Gene F. Sechafer (3)
Lewis J. O'Shea (1)
L. Lowenstein (3)
L. E. Parkhurst (1)
Harold Fair (3)

Henry Fownes (3)
Erwin H. Klaus (1)
Grant Merrill (3)
Edith Curtiss (3)
A. M. Freeman (1)









We got 'em COVERED—

FROM ALL ANGLES!



As one of the most research-minded television stations in the world, WHO-TV has (and is rapidly enlarging) the same reliable *television* audience information that WHO offers on its *radio* audience.

Briefly, WHO-TV now reaches over 227,000 television sets in central Iowa — approximately one of every five families (1,111,400 people). Of these, 566,300 are urban — 545,100 are rural. These 1.1 *million* people have an effective buying income of over 1.7 *billion* dollars.

WHO-TV went on the air April 25, programming from 6 a.m. to 12 midnight. In addition to the best of NBC-TV attractions, WHO-TV features one of the nation's largest local-talent staffs, which means really heads-up local programming, too. Ask Free & Peters!

WHO-TV

Channel 13 • Des Moines • NBC

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Free & Peters, Inc.
National Representatives

MONTREAL GROWS!

At present there are more than 4,500 industrial plants in the Greater Montreal Area, and new establishments are coming into existence at the rate of more than 400 a year.

CFCF GROWS!

Local business is up 424% in the past five years. (February, 1949-February, 1954).

CFCF
MONTREAL
IN U.S.—WEED
IN CANADA—ALL CANADA



O'Connor (above) is proof of his own adage: outdoor listening is bigger than ev

Mr. Sponsor

Dominick O'Connor

Sales and Advertising Manage
Nair Window Co., New Yor

Hurricanes Carol. Edna and Florence together didn't drive in a many orders for storm windows as the flamboyant saturation an nouncement campaigns that Dominick O'Connor plans and sched ules for Nair Window Co. (through Archer Advertising Associates

"When we started advertising on New York radio stations i 1951, we had a $50 budget." O'Connor, Nair's sales and ad man ager, told SPONSOR. "Today, we're spending at the rate of $250,00 a year, all of it in radio announcements."

The entire storm-window industry is an eight-year-old post-wa baby. Although the idea for movable aluminum frames with glas panes had originated in the Thirties, the business couldn't get it feet off the ground until the availability of material made productio possible. Now, some eight or nine independent companies manu facture these custom-made storm windows. Nair Window Co., ac cording to O'Connor, is first in sales.

"Our operation is patterned somewhat after Muntz Tv," says he "We use radio to create prospects. Our salesmen are specialists who follow up the leads produced by our announcements, and go out t the home owners to measure and fit the windows."

Announcement schedules range from 70 a week in the New York metropolitan area to 50 a week on WAVZ, New Haven. The firm generally uses local personalities on such stations as WAAT, WMGM WOR and WOV, encourages ad libbing.

"We want anyone who's a home owner, men and women alike," O'Connor explains. "The best radio time for us is between 6:00 a.m. and 1:00 p.m., or after midnight."

Each storm window retails at an average of $30, although some manufacturers have advertised them at prices as low as $8 and $9.

"We've never used 'bait advertising'," O'Connor continued. "In fact, we refrain from mentioning price on the air altogether."

Despite this approach, which is more conservative than the techniques employed by the industry as a whole, Nair Window Co.'s sales volume in 1954 is already in excess of $1 million, and is expected to hit over $2 million before the end of the year.

Does O'Connor have any complaints about the business? Yup. He wishes he'd listened to his own commercials and put some storm windows on his seashore house before Hurricane Carol flooded it.

Precious Time

Every minute, night and day



WJBK DETROIT

ak every minute count toward greater sales
in Michigan's richest market.
I costs you less to reach
more people, more often on WJBK,
s night and day in news, music and sports
top in consistent high tune in
every hour of the day in more than
,00 radio homes, on 915,000 car radios.

A STORER STATION

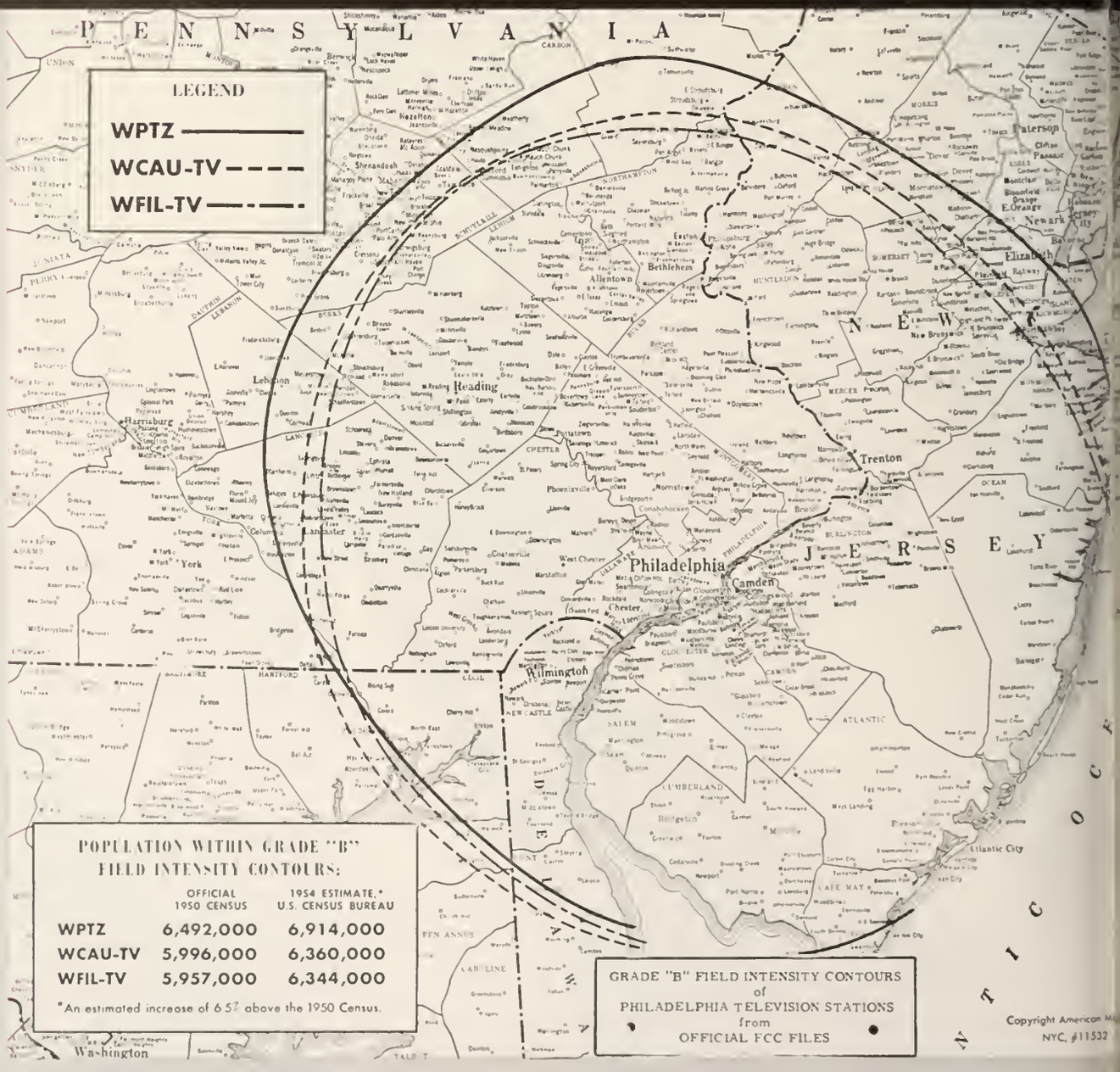
Represented Nationally b
THE KATZ AGENCY

National Sales Director, TOM HARKE
118 E. 57th, New York 2
ELDORADO 5-7690

WPTZ Still delivers

picture to more people

any other station in



a clearer, stronger over a wider area than Pennsylvania

It's an engineering fact:

In TV-as in radio-
the lower the
channel number
the greater
the coverage
...the better
the reception

WPTZ

MAXIMUM POWER

PHILADELPHIA

WESTINGHOUSE BROADCASTING COMPANY, Inc.

WPTZ • **KYW**, *Philadelphia;* **WBZ-WBZA** • **WBZ-TV**, *Boston;* **KDKA**, *Pittsburgh;* **WOWO**, *Fort Wayne;* **KEX**, *Portland;* **KPIX**, *San Francisco*

National Representatives, Free & Peters, Inc.
KPIX represented by The Katz Agency, Inc.

New developments on SPONSOR stories

See: "Tv show costs: why they went through the roof"

Issue: 6 September 1954, page 39

Subject: Ratings for NBC TV's first "spectacular"

Perhaps the most eagerly-awaited rating figures of the season—ratings for the first "spectacular" televised in the history of the medium—are now a matter of record.

The figures, as compiled by Trendex and Hooper, reveal the $300,000 show's audience was disappointing. *Satins and Spurs* 90-minute original musical comedy starring Betty Hutton, was televised 12 September 7:30-9:00 p.m. It drew a 10-city Trendex rating of 16.6 against Ed Sullivan's *Toast of the Town*, which got 34.4 on CBS TV. The 10 cities covered in the Trendex report represent 30% of U.S. tv sets. They are: Atlanta, Baltimore, Chicago, Cincinnati, Cleveland, Columbus, Detroit, New York, Philadelphia and Washington, D. C.

Sullivan threw everything in the book in the way of big names at NBC: Jack Benny, Shirley Temple, Olivia De Haviland, Clifton Webb, Tyrone Power and Dan Dailey. Total cost was $65,000.

The Trendex figures show NBC ratings declined during the course of the show. At 7:30 *Satins and Spurs* drew 19.7 to 13 for CBS TV's *Private Secretary*. At 8:00, NBC TV's rating was down to 18, Sullivan got 28.1; at 8:30, NBC, 14.9; CBS, 41.1.

A three-city Hooper report gave CBS TV 38 to NBC TV's 16 in New York; 36 to 17 in Chicago; 30 to 20 in Philadelphia.

About 40 million viewers were estimated for the Sullivan show. Trendex showed that 51.6% of all tv sets in the 10 cities were in use at 8:00 p.m., or about 29% more than a year ago.

Another of the first crop of top-cost shows to be telecast this season. Westinghouse's *Best of Broadway*, pulled a Trendex rating of 23.9 compared with 19.9 for *This Is Your Life* on NBC TV. The 60-minute show cost the sponsor about $200,000, was televised 15 September over CBS TV. ★ ★ ★

See: "Where does network radio go from here?"

Issue: 6 September 1954, page 44

Subject: Tom O'Neil, MBS president and chairman, expresses faith in network radio's future

Networks are the most economical program service yet devised and will continue to exist if only for the need to maintain lines at low cost for special events and national emergencies.

These were some of the opinions on network radio's future expressed by Tom O'Neil, president and chairman of the board of the Mutual Broadcasting System, during a recent radio panel discussion. The show, *State of the Nation*, MBS, consisted of questions fired at O'Neil on network radio by tradepaper reporters.

In taking this tack O'Neil affirmed opinions of a cross-section of top-level executives expressed in a recent SPONSOR article on network radio's future. O'Neil's views, however, were in sharp contrast to opinions expressed earlier by Brig. Gen. David Sarnoff, RCA board chairman. Said Sarnoff in a speech to NBC TV affiliates, "It may yet be possible to eke out a poor existence for radio networks, but I don't know. . . ."

O'Neil's opinion was based mainly on what he termed the economics of network radio vs. other programing systems. He said that a purely program service network set up on a cooperative basis wouldn't work because of the high costs and complications. ★ ★ ★



Station Wants Sponsor, Sponsor Wants Results

AP News Meet Acid Test

At WATO, Oak Ridge, the late success story confirms the reliabilit and effectiveness of AP newscasts.

The sponsor — Adcox-Kirby (loc Pontiac dealer) — put the station o the spot with, "I'm turning my entir ad budget over to you. What we wan is results." Sam Thrower, WATO commercial manager, mapped out maximum-audience plan: Seven Al newscasts per day (all that wer available), Monday through Saturday for 52 weeks. In addition, Adcox Kirby is using 10 spot announcement daily, Monday through Friday, unti another AP 'cast opens up. This put the auto firm on the air at least once during each hour.

The strategy has confirmed the sponsor's confidence in the station – and the station's confidence in AP news as a No. 1 audience builder.



Says Manager Ross Charles "When our station's reputation is at stake, we don't hesitat to recommend AP newscasts.

SPONSORS WARM TO AP
Because . . . it's better
and it's better known.

"We can't stop you ——but we warn you!"

. . . so they moved in closer



Case History No. 1

The two KARK-TV news cameramen headed for the west side of town. A minute before, the police radio had reported a man with a gun running from house to house in that area. "They think he's an escapee from State Hospital," the news editor yelled after them.

En route they heard another report – the man was carrying a shotgun.

With Louis Oberste at the wheel, they rode for about 20 minutes.

"Wouldn't it be fun if we found him?" mused Oberste's partner, Chris Button.

Oberste drove up beside Police Chief Marvin Potts.

"Don't go down the street," yelled Potts. "They got him cornered!"

Oberste and Button bounced from the car at the same time.

"We can't stop you, but we warn you," the chief called after them.

"Take cover! He's got a rifle," bellowed a sergeant nearby.

Oberste scurried to a vacant lot across the street. Button chose an evergreen shrub and tried to squeeze his generous figure behind it. He poked his 16 mm movie camera over the top.

The screen door of the house facing them opened slowly. Their cameras started grinding. A woman came out of the house, with the hunted man behind her.

The two walked on out, and the screen door banged shut. As the woman turned toward her captor, an off-duty patrolman, crouching at the corner of the house, fired five shots. As the bullets struck home, the escapee turned to return the fire, but slumped to the ground. The woman stumbled across the lawn and sank to her knees.

Button and Oberste got the entire action. They hurried back to the office, and gave KARK-TV News Director Bob Kemp a sharp, eye-witness fill-in on the action. Then they prepared their film for the "soup."

Kemp got The Associated Press bureau in Little Rock on the phone.

"Chris and Louis got some wonderful footage on the manhunt," he reported. "Anything you want is yours.

"Now here's the way they saw it happen . . ."

The AP bureau poured out the story on the radio and news wires. As soon as pictures were ready, they were transmitted to TV stations and papers throughout the country over the AP Wirephoto network.

The Arkansas Democrat, an AP member newspaper, had provided The AP bureau with first word of the hunt. KARK-TV provided colorful detail for the news wires and top-notch action pictures.

Team action all the way. Another hot news story handled speedily . . . accurately . . . vividly.

Louis Oberste and Chris Button are two of many thousands who help make The AP better . . . and better known.

If your station is not yet using Associated Press service, your AP Field Representative can give you complete information. Or write—



Those who know famous brands... know the most famous name in news is AP

MORE POWER
on
WSBT-TV
Owned and operated by The South Bend Tribune
CHANNEL 34
SOUTH BEND
Power Now INCREASED to
204,000 Watts
Equipped for Network Color
Now—1,261,000
POTENTIAL VIEWERS
In Northern Indiana — Southern Michigan
Average Share of Audience:
73% NIGHTTIME
71% DAYTIME
(June 1954 Hooper Survey)
Continuous Programming
7 in the morning to 11 at night


IDEAL TEST MARKET
• Typical of America
• Self-contained
• Diversified
• Stable
• Controlled distribution
WSBT-TV
CHANNEL 34
America's Outstanding UHF Station
CBS • ABC • Dumont
Paul H. Raymer Co., Inc., Representative

SPONSOR BACKSTAGE



By Joe Csida

The stories in the papers about the teenage kids who were committing insane and violent murder really had nothing to do with the conversation on the plane to Palm Beach. Nor did either of these two situations have the slightest bearing on the $300,000 *Satins and Spurs* spectacular or any of the still-to-come NBC-CBS multi-hundred thousand dollar program projects. Except maybe, that RCA President Frank Folsom, one of the members of the party on the plane, has five children and eighteen grandchildren with one more coming. And Ted Granik, a second member of the party, has a couple of kids, and so do I, and, probably, so do you.

It was Granik, who, as the ship floated at a serene 200 miles an hour through the picture postcard sky, brought up the problems he was encountering with a new show idea called *First Offense*. This is a program based on case histories of the debut crimes perpetrated by youngsters. It details not only the stories of their offenses, but shows how each was successfully rehabilitated. It had been lying around for some six months, not only with no takers, but no development action of any kind. Later I had luncheon with Ted and one of the better packagers in our business. *First Offense* was discussed.

"As soon," said the packager—a really very nice guy—"as you start delivering a message in a show like that—take up too much time on how they're rehabilitated, and so on—you blow your ratings."

"You mean," said Granik, "you think it has to be straight boom-boom?"

"Pretty much so," said the packager.

It was a highly interesting conversation, but nothing concrete developed.

Please understand, I'm not trying to sell a show called *First Offense*, or any other show. I have no interest or stake in it, whatsoever, and Mr. Granik doesn't need the money. Please believe, too, that I am heartily in favor of having Miss Betty Hutton receive $50,000 for her television bow, and I subscribe wholeheartedly to the notion of throwing an additional quarter-million dollars behind that bow.

And I have seen the wisdom of my packager friend's words demonstrated far too many times, not to be in realistic agreement with the cold fact that "message" shows do not get ratings. I recognize, too, the truly great job in the public

(Please turn to page 125)

WMVT

channel 3

From the Top of Vermont

NOW ON THE AIR!

WMVT, THE MT. MANSFIELD, VERMONT, TV STATION OPERATING ON CHANNEL 3—4,200 FEET UP

A mountain top installation is wonderful for coverage—but people also want their local news and local personalities with local KNOW-HOW—whether it's TV, radio, or newspapers.

WMVT HAS BOTH COVERAGE AND LOCAL POSITION

Its transmitter is on Mt. Mansfield, Vermont's highest mountain. It is owned by the WCAX Broadcasting Corporation, which for 25 years has operated Vermont's oldest and most powerful radio station.

TO SELL VERMONT — BUY VERMONT

Remember, only WMVT covers Vermont and the Champlain Valley. You can't cover Vermont from New Hampshire, and—when you buy WMVT, you get this big bonus coverage, too! Adjacent areas in New York, adjacent areas in New Hampshire, and the rich Province of Quebec, including Montreal.

ASK A WEED MAN FOR DETAILS



VERMONT'S FIRST-AND ONLY TV STATION!

CHANNEL 3
BURLINGTON, VERMONT

They live on the Pacific Coast...

they listen to DON LEE RADIO*



***Don Lee IS Pacific Coast Radio**

It's just good strategy to plot your advertising campaign to cover the most ground at the lowest cost... on the 45-station network that covers the Coast from *within* each of 45 important markets... on the nation's greatest regional network...

Mutual
DON LEE
RADIO

Don Lee Broadcasting System,
Hollywood 28, California,

Represented nationally by
H-R Representatives, Inc.

5 big needs in spot radio

Here are specific ways it can do a better job for advertisers

by Alfred J. Jaffe

The size and complexity of spot radio are the cause of many a headache to the advertisers and agencies who buy it. SPONSOR *believes that if the needs described here were satisfied life would be a lot easier for the buying side of spot—and for the selling side as well. It would also tend to boost spot radio business. While there is not always complete agreement on the best way to solve the problems herein cited, they all represent genuine needs.*

1. *Complete facts, figures on activity, spending*
2. *More intensive training of timebuyers*
3. *A central organization for all billing*
4. *A standard form for showing availabilities*
5. *More intensive promotion and aid to advertisers*

1

Everybody wants spot dollar figures but few cooperate in revealing the data



Despite the fact that both the broadcaster and advertiser need and want figures on advertiser activity and spending in spot radio, there is less information available for spot radio than for any other major medium. Advertisers and agencies want figures on the competition. Stations and reps want figures for more effective selling.

Here's the type of data that's needed: (1) products using spot radio, (2) stations used by each product, (3) type of buy on each station, whether announcement, program or participation, (4) frequency of buy and (5) time of day announcement, program or participation is run.

Out of this basic information would come expenditure estimates by product and industry, breakdowns by markets, geographical areas and seasons or months of the year, trends in the industry and comparisons of all kinds.

Out of this, it is commonly agreed, would also come a fillip for spot radio for there is nothing like pointing out what an advertiser is doing in a medium to bring in his competition.

Why is this information, then, not available? There are two basic reasons.

First, there is the natural reluctance of both the advertising and broadcasting side to divulge this information. The fierce competition among those who use spot radio, especially the Big Three soap companies, makes advertisers and agencies clam-mouthed. Stations with profitable schedules don't like to be pinpointed for fear of the competition making a pitch for the business. Reps have the same fear, especially in cases where a fairly small station suddenly begins to show some life. In the latter situation, the rep handling the station is afraid that a competitive rep will try to sell himself to the station.

Second, the spot radio medium is such a huge, rambling affair, embracing more than 2,600 stations, that the job of collecting the information is necessarily a massive one. Furthermore, even when stations, reps and agencies are willing to reveal the data, they sometimes resent spending the time and money to put it together. Some of the smaller stations, who only occasionally dip into the national spot pool, don't particularly care whether the data is published or not and are, therefore, indifferent about answering requests for information. (Of course, reports from all 2,600 stations would not be necessary.)

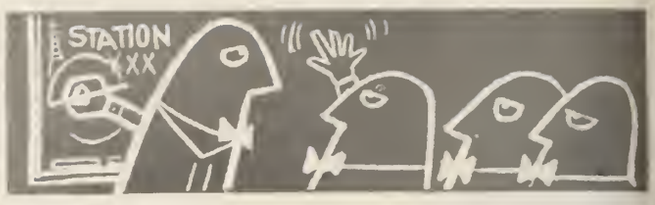
Who should provide the information? The commonest opinion, though not the only one, is that it is up to the stations. As one important rep expressed it: "Information about a medium should come from the medium itself. It should not come from the back door or from secondary sources. The stations have the most to gain from the increased business a spot radio information bureau would bring about. They should set up such a

(*Please turn to page 76*)

See following pages for other 4 needs

2

Should agencies or colleges train timebuyers? Here are some answers



"I'll tell you what's wrong with a lot of young timebuyers," said the executive of an important rep firm. "Let me give you an example: A buyer told me he bought a 50 kw. outlet because of its signal strength and when I pointed out that its frequency was above 1,500 kilocycles, he gave me a so-what look.

"He wouldn't admit it but he didn't know that a 5 kw. on 550 kilocycles can do just as well with its signal as a 50 kw. on 1,530 kilocycles. That boy just didn't know one of the basic facts about his trade. But it wasn't his fault. Nobody told him."

The problem of training the timebuyer has been occupying the thoughts of advertising people more frequently of late. The growth of television has brought about expansion of time buying staffs with the result that large numbers of untrained people have flowed into the agencies. But radio too, though an older medium than video, is changing just as rapidly. The impact of tv, the increasing number of stations, the increasing specialization of programing, the increasing use of national spot has piled greater burdens on the buyer of radio, has demanded greater knowledge of him.

Frank E. Pellegrin, partner in H-R Reps and H-R Tv, Inc., highlighted another problem:

"There's a lot of turnover among timebuyers. I think one big reason is low pay. I'm not talking about the big agencies. I'm talking about the medium-sized agency that has a small ratio of radio-tv billings or a small agency that just doesn't assign enough importance to time buying. But even among the big agencies you'll find sometimes the attitude that time buying is just a stepping stone to what is considered a more glamorous job, like client contact or tv production.

"More intensive training of timebuyers will raise their professional status, give the job more prestige. It's true there are plenty of timebuyers who have a lot to say about advertising policy but print still has an edge. Tv is glamorous now so it doesn't suffer from any lack of emphasis. But in the inner councils, radio's voice would be stronger if there were more well trained timebuyers. This applies to spot radio especially."

Pellegrin's proposal for a course on time buying has been incorporated in the upcoming series of 13 lecture-luncheons to be given by the Radio and Television Executives Society. It has been combined with a proposal for a similar course in time selling by Claude Barrere, Eastern director of tv at BMI, who is in charge of the project. Barrere has lined up a number of prominent speakers (there will be a least two speakers at each luncheon) from agencies, advertisers, stations and networks. The course will begin 26 October, end 2 February.

RTES sent out a questionnaire before the course was decided upon to find out what advertising people would want in a course

(*Please turn to page 88*)

3

Heavy accounting load at agencies highlights need for central billing



The problem of paying for advertising is one thing the adman seldom worries about.

But in spot radio and, to a lesser extent in spot tv, it has become a real headache. This is not a reference to agency credit risks. The U.S. advertising agency is as good a credit risk as you'll find anywhere.

The issue is, plain and simply, that the paper work involved in billing and accounting operations has piled up to mountainous proportions. Not only are there more stations and more spot business, but there are more ways of buying spot radio, more discounts, more special buying plans.

This has not only slowed up payment to stations but put a bigger load on time buying departments who must check station invoices, not so much to see that the money figures are correct but to make sure that what was ordered was run. In many cases the same client pays one station via more than one agency, which means that agencies must get together to tote up discounts and make sure the client gets the maximum discount possible.

The problem has become acute enough to spawn a fear that some smaller agencies would rather recommend network or another medium, rather than suddenly impose a heavy load on its accounting department to pay for, say, a spot radio saturation campaign. This, it is felt, may happen in agencies to whom spot radio is an occasional thing.

Stations, too, come up against the blunt fact that their billing clerks aren't infallible. The errors that result at the station invoice level not only hold up payment to the station but put an additional load on the agency.

More than one accounting man has said to himself: "There must be an easier way to do this." And a number of people think there is: a national centralized billings operation or clearing house, which would take over completely the operations of sending out invoices and paying stations.

A specific proposal along this line has come from Reg Rollinson of Station Representatives Association. Put out about a year ago, the plan would work as follows:

The agency, after clearing announcement availabilities and time with the stations or representatives, would issue an order to the Clearing House, listing all the stations for its Super Soap schedule. The Clearing House, in turn, breaks this order down by reps and sends a confirmation to each rep. Shortly after receipt of the order the Clearing House bills the agency for the stations bought for the Super Soap schedule. The agency pays one check to the Clearing House for the schedule. After the Clearing House receives affidavits of performance from each station running the Super Soap announcements, it breaks the schedule down by reps and sends each rep a check covering the

(*Please turn to page 90*)

4

Agencies want standard availabilities form to speed buying of spot campaigns



Nobody expects the standard availabilities form to revolutionize the buying of spot radio but the common use of such forms is a consummation devoutly wished by many time-buying executives.

When the presure is on during the buying of a saturation schedule the lack of such forms slows down agency buying and, in some cases, may result in a station being by-passed simply because there is not enough time to process the variety of availability forms sent in by reps.

In a particularly important spot radio campaign, when speed is important, agencies will either send out their own forms to be filled in or copied by reps or will dictate the form the availabilities schedule is to take.

In one such case a large advertiser told its agency to absolutely ignore any schedule of availabilities that did not conform with its ukase. In this particular case the client asked for program logs marked up in a particular way. (The campaign in question was big and sudden.)

One of the problems in setting up a standard availabilities form is that agencies don't always agree on what type of form is desirable. One of the largest ad agencies in the business would like availabilities marked in such a way that each day of the week is on a separate sheet of paper. Other agencies prefer one large sheet with days of the week shown vertically and hours of the day shown horizontally. This latter method is, in effect, a program log, and is popular with timebuyers because the availabilities picture is evident at a glance. Most timebuyers agree that the code of color checks, used by some reps, is helpful. A green check, for example, would indicate a program is available and, similarly, other colors would apply to participations, minutes, 20 seconds and I.D.'s.

The reps, while they appreciate the agencies' problem, are not overly-enthusiastic about the standard availabilities form. They contend it would dampen selling and promotion. The larger reps, who often go to great trouble and expense to print up distinctive-looking material on available shows and announcement plans, feel that a standard form would tend to bring all reps down to a dead, even level in the eyes of timebuyers. One of the top reps, who has his own standard form, will not mail it to an agency but will always send a salesman over with it. After all, the reps say, we are salesmen, not information-gathering agencies.

Reps also contend that the talk of demand for a standard availabilities form is exaggerated and that a good timebuyer doesn't need such a form. The agencies answer that while the veteran timebuyer may not need it, it is important for the lower-echelon and inexperienced people in media departments. ★ ★ ★

5

Single group felt needed to replace scattered promotional efforts for spot



Among the many proposals to strengthen the usefulness of spot radio to advertisers is one which wraps up all the others in one bundle.

There is no one specific name for this proposal. It ranges from the simple expression of feeling that the more spot radio is pushed the more advertisers will learn about it all the way over to the proposal for a federated Broadcast Advertising Bureau with independent and competitive network, national spot and local divisions. (See editorial in SPONSOR, 20 September 1954.)

A common thread running through all these ideas is that the various plans to strengthen spot radio—and that includes a spot radio information bureau, pushing efforts to train timebuyers, a central billing organization, the Crusade for Spot Radio, etc., should have a single, coordinating point or group.

It is argued that spot radio promotion is too scattered and it is pointed out that when an advertiser or agency looks for information and advice on spot radio he should find it from one outstanding source. At present, the advertiser can go to BAB or the Crusade for Spot Radio or the reps.

The proposal for a federated BAB grows out of a long-standing belief that BAB, as presently set up, cannot be specific enough in its presentations. This proposal has been given impetus by the knowledge that the new Television Bureau will be set up on a federated basis. The TvB is a merger of the spot tv philosophy of the now-defunct Television Advertising Bureau and the all-industry plan of the NARTB.

Proponents of a federated BAB agree that BAB has done an excellent job in pointing up the value of radio on the local level. But, say these proponents, when BAB makes a presentation to a national advertiser it cannot use hard-hitting material to prove the value of spot over network or vice versa.

A federated BAB would have three sections, each of which would be virtually autonomous. The director of each division would have a good deal to say on the line taken by his salesmen. There would be a top man for BAB, of course, to see that each division follows policy set forth by the BAB board. He would settle disputes, administer the bureau and be closely involved in general radio promotion.

The federated BAB proposal is too new to have caused much debate in industry councils and it is not yet clear how much support it will have. However, federation spotlights certain unanswered questions.

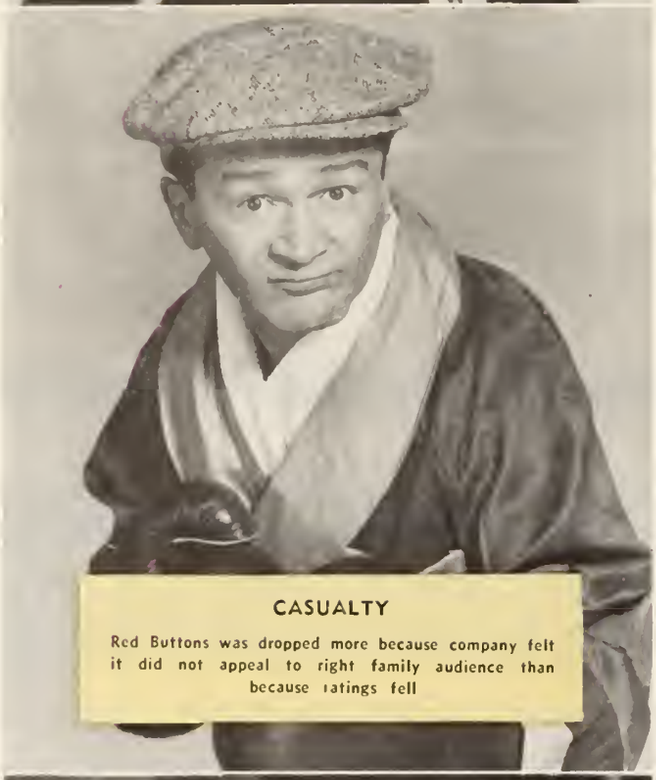
The biggest question—and possibly the only important one—is: Will it work? Or, to put it in another way, is a federated promotion setup with different divisions selling against one another a practical idea?

(*Please turn to page* 94)



NEW SHOW

Maxwell House Instant bought "December Bride" on CBS TV for its family appeal potential. It's story of widow who lives with young couple



CASUALTY

Red Buttons was dropped more because company felt it did not appeal to right family audience than because ratings fell



VETERAN

"Mama" has been on CBS TV for Maxwell House for years. Firm may be seeking to duplicate same kind of family appeal in its new show

Maxwell Hou

Number one instant coffee is outst

Sometime this month you may finally decide to order those choice tv announcement spots you have been planning to buy only to find (1) they are no longer available, (2) no announcement time at all is open, at least for a few days.

If this happens it may be because your markets have fallen into the path of an advertising hurricane launched by Instant Maxwell House Coffee. The brand has been adding new dimensions to the spot saturation technique—the best description of it coming out of General Foods, where they fondly call their ad blast the "blitz."

There is nothing radically new in attempting to saturate a market with an advertising campaign. But few campaigns in recent years have produced anything like the comment among broadcasters and coffee people created by Instant Maxwell House's sweeping efforts. Wherever you go, when the subject of spot saturation crops up, the first name mentioned is usually Maxwell House. Because of the success of the Maxwell House "blitz" this past July, SPONSOR learned that the company plans another round—to break soon.

Aware that the Instant Maxwell House success story was of great interest to admen, SPONSOR sought to enlist the cooperation of General Foods in a study of its approach. Although General Foods readily admitted the nature of the "blitz" and was proud of its number one position in the instant coffee race, its officials would reveal no details of company policy or practice.

Despite company reluctance, SPONSOR has been able to piece together a considerable part of the Instant Maxwell House story. It was possible to establish the following:

1. The "blitz" has been extraordinarily heavy, averaging about 230 tv and radio spot announcements per market during a three-day period.
2. Sales results were tremendous.
3. The "blitz" will be repeated.

SPONSOR discovered, for example, that in Boston more than 1,000 radio and 330 tv announcements blanketed the market for a period of two weeks this July. Several people in a position to know company reaction said the campaign was considered highly successful.

In Syracuse, SPONSOR found, an am station this July carried a three-day schedule of 115 announcements. In Dallas six radio stations pounded away with 252 announcements for a similar period, while three tv stations aired 85 I.D.'s.

In tv alone, SPONSOR estimates, during the July campaign some 940 announcements were carried by 32 stations, while about 60 radio stations shared in approximately 3,250 announcements.

The intensity of these concentrated drives can also be seen in the budgets spent in particular markets. In the

ikes net tv and the spot blitz

nple of short-term saturation on spot tv and radio

Denver three-day drive, for instance, SPONSOR found that about $4,700 was spent for tv and radio alone. Supporting ads were run in addition in five newspapers.

These figures indicate the nature of the powerful campaign that hit about 18 representative markets throughout the country beginning generally on 21 July 1954. In most cases three-day barrages were laid down; in some areas, as in Boston and Worcester, the campaigns lasted about two weeks.

How well does the saturation approach rate? Here's what a Maxwell House official said concerning a Philadelphia campaign of September 1953, SPONSOR learned: "You can use any superlative you want in describing it. It was a huge success that generated enthusiasm in our customers, sales people, and even had the competition talking about it. It turned the coffee into the fastest moving product in the business."

Saturation broadcasting tries to accomplish two things: to reach as large a percentage of the viewing and listening audience as possible; and to stimulate quick buying through hard-hitting, repetitive sales messages sometimes based on a "special." When you consider that in the case of Instant Maxwell House's July campaign there were stations which had to turn away some of the account's billing because there simply was no more time available, you can see how seriously General Foods takes the concept of high audience penetration. In at least one case SPONSOR learned a station was unable to take on more than two-thirds of the billing requested via the agency, Benton & Bowles.

Saleswise, these heavily financed campaigns do not represent the company's desperate effort to forge ahead in the instant sweepstakes. As its competitors know, Instant Maxwell House has already reached the exalted position of number one in the field. For some time it has led all its rivals by a comforting margin. The "blitz" seems designed rather (1) to hold on to leadership in those markets where Maxwell House is already number one, (2) to increase an already big share of the instant market, (3) to wean new customers away from regular brands.

It is generally admitted that the Instant Maxwell House story is one of outstanding success. But the full extent of its leadership in a highly competitive field is not appreciated until a closer examination of its position is made with respect to both other instants and the coffee industry as a whole.

General Foods, although unwilling to talk figures or specific markets, will agree that Instant Maxwell House is unquestionably in number one place nationally. Confirmation is to be found in a number of newspaper market studies of 1953 and 1954. For example, the 1954 edition of Consolidated Consumer Analysis, which covers 19 markets, shows Instant Maxwell House holding first place in 17. Surveys of smaller areas show similar results; witness the Salisbury (N. C.) *Post*, which found last July that the

(*Please turn to page* 116)

BLITZ RESULTS

Does saturation technique work? After the 21-23 July "blitz" company representatives, dealers and station men all agreed that Maxwell House had scored heavily, both immediately and for the long pull. Grocers' shelves, stocked for the blast, were swept clean before it ran its course. The following statement by a Maxwell House official, referring to an earlier drive, is a vivid testimonial to the power of this kind of advertising:

"You can use any superlatives you want in describing it. It was a huge success that generated enthusiasms in our customers, sales people and even had the competition talking about it. It turned the coffee into the fastest moving product in the business."

Another "blitz" is on the way, soon.

BLITZ INTENSITY

There have been saturation campaigns before, but few if any to top the Instant Maxwell House 21-23 July tv and radio spot push.

Where?—about 18 markets in the East, Midwest, South-Southwest, Northwest.

Number of tv stations	**32**
Number of radio stations	**60**
Total tv spots	**940**
Total radio spots	**3,250**
Average tv spots per market	**52**
Average tv spots per station	**30**
Average radio spots per market	**180**
Average radio spots per station	**54**
Most tv spots on one station	**65**
Most radio spots on one station	**115**

(All figures are approximate.)

case history

Does your commercial make them want to buy?

New Schwerin test seeks to answer that question with novel win-a-prize approach

When the research boys put radio and tv commercials under the microscope, they commonly focus on finding out two things: (a) what the consumer remembers about the commercials and (b) to what extent the consumer believes what is said.

In the former case, the idea is that no commercial can be effective unless the consumer remembers clearly what it's all about. A big flaw here is that even if the consumer does remember a sales point, it's no proof he believes it.

In the latter case, the idea is that no commercial can be effective unless the consumer is convinced the sales points are logical or truthful. A big flaw here is that the consumer does not always know the real reason why he buys a product. Emotion, not logic, is often the deciding factor.

So the researchers (while not tossing overboard the use of remembrance and believability data) are turning more to the probing of sales effectiveness of commercials. Never mind whether the housewife remembers from a video commercials that only Hausenpfeffer pickles come wrapped in chartreuse foil. The question is—does she go out and buy Hausenpfeffer pickles because of the wrapper color?

The search to find out what commercials will actually motivate people to buy the product advertised is behind a new technique developed over the past three and a half years by Schwerin Research Corp.

The effort to measure sales effectiveness in commercials is not new. The Daniel Starch organization, for example, came up with a method a couple of years ago (see "10 ways to improve your tv commercial," SPONSOR, 30 June 1952). The Schwerin people believe, however that their technique offers certain advantages over previous efforts.

Before going into the whys and wherefores of the new Schwerin technique, let's see how it works:

It is first of all an outgrowth of the familiar Schwerin method of attracting a roughly representative sample of about 350 people from the metropolitan New York area to a private theatre and exposing this captive audience to commercials and programs. On-the-spot reactions concerning remembrance, believability and like-dislike factors are the raw material out of which Schwerin diagnoses commercials and programs and recommends cures, where necessary.

To this setup, Schwerin has now added an ingenious win-a-prize gimmick. Upon entering the theatre each person is handed two numbered tickets, one of which he deposits in a box. After the audience is seated, the test director gives a short talk, accompanied by colored slides, to orient audience members and make them feel at home.

Then the audience is told there will be a drawing for a prize. (In the direct mail which is used to corral most Schwerin audiences, the prize offer is an important element.) Each respondent has a checklist. Let's say an instant coffee commercial is going to be tested. The checklist will contain, maybe, five brand names. (See caption no. 4 on page 35.) The respondent is asked to check one brand and to make sure he will pick the brand he really wants or would buy, he is told that the prize consists of a year's supply. The drawing is held before the commercial is shown.

The commercial to be tested is then shown, either in the advertiser's own show or in a special control program used regularly by Schwerin.

Following this, the audience is immediately given a free response, or unaided remembrance, test. Respondents are asked to write down, on a form

(*Please turn to page* 119)

Carefully chosen sample gathers in theatre. Before and after exposure to commercials, audience takes part in drawing for products. Each person indicates brand he'd like to win



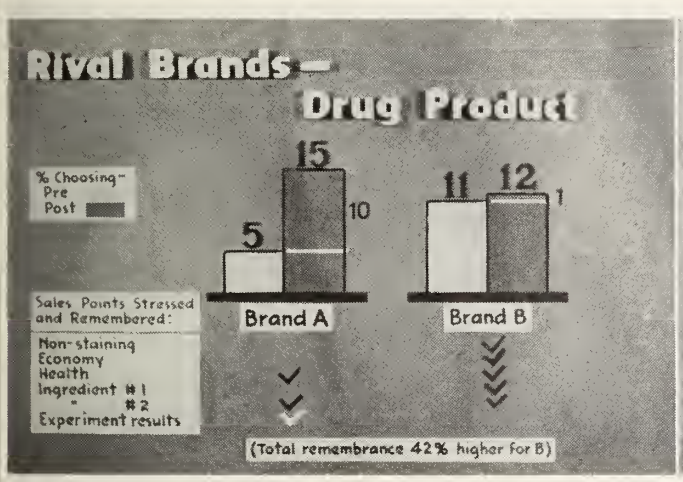
Effect of advertising is isolated from other factors



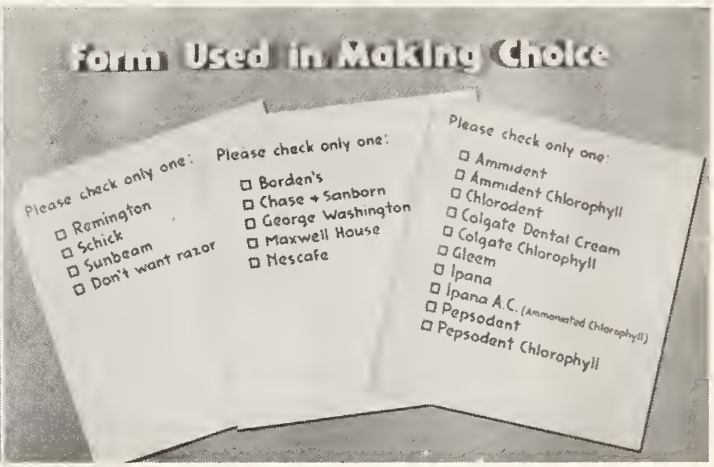
1. Advertising's influence on customer can't be isolated in store because of many factors acting on customer (like above), Schwerin feels. He therefore sets up situation in Schwerin test theatre which measures sales that would be made if advertising were only factor.



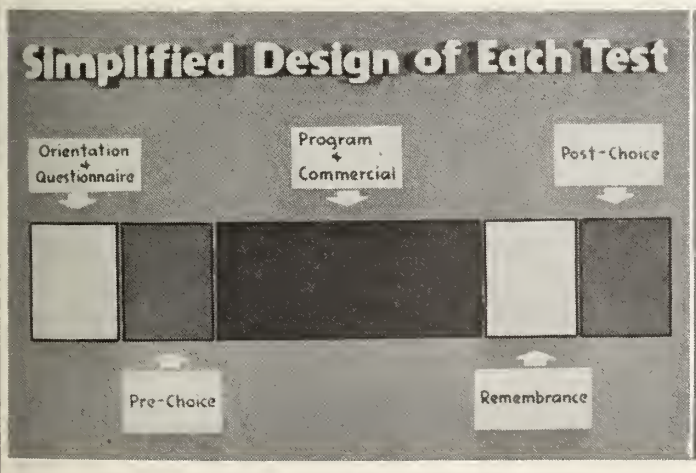
2. Most commercial testing evaluates strength of the presentation, or how well does the idea get across. New Schwerin technique studies the sales idea as well on the theory that no matter how effective the presentation you won't sell if the idea doesn't motivate consumer.



3. For example, brand B's commercial above produced 42% higher remembrance than A's. Its presentation was "better." But A made many more people want to buy. One of its sales ideas, fact that brand had been proved by experiments, hit harder than all of B's sales ideas.



4. Heart of test is a drawing for products, one of which is under test. Test audience learns one person will win big supply of product. Each person checks name of product he would like to win. Then audience sees program with commercials for test product, chooses again.



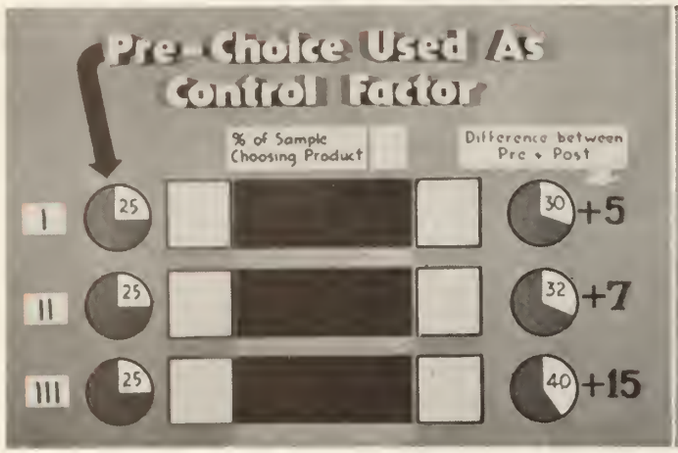
5. The drawings before and after program are like a sales situation in a store. Subjects know they can win substantial amount of merchandise so they check the brand they prefer as if they were buying. After commercial, change in response, if any, can be measured.



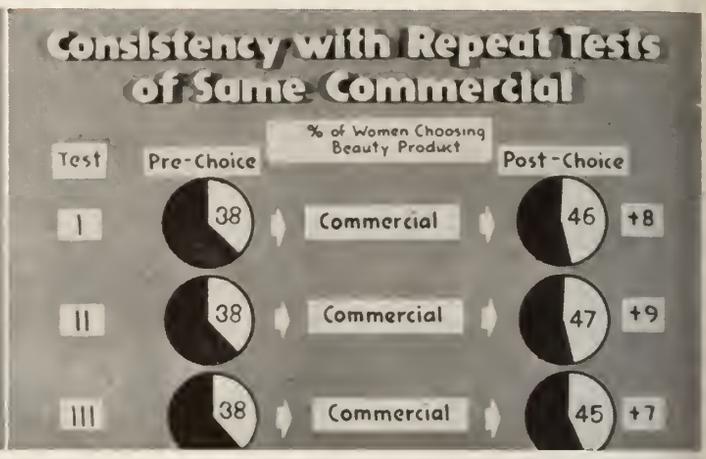
6. The results vary. In cases above commercial does not increase people preferring test brand. Or it may turn people away from brand. Audience doesn't realize what its pre-choice and post-choice of brand signifies so response is good index of reaction to product.

Pictographs and captions continue next page ▶

Sponsor can learn which of his commercials is best



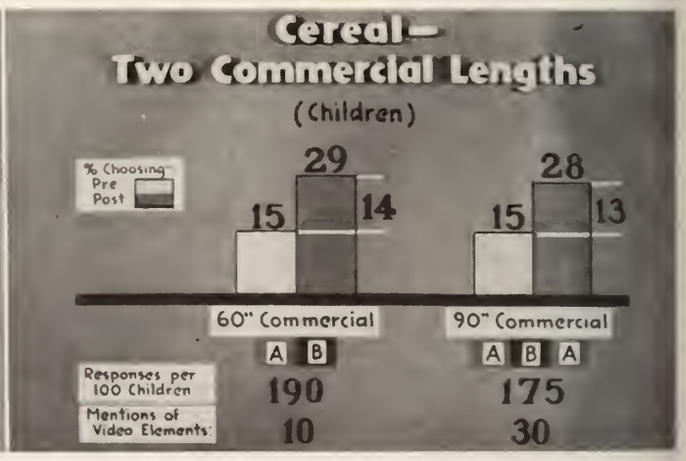
7. Slide above shows cases where exposure to program and commercials made more people want test product. With this technique sponsor can tell if commercial creates desire to buy. He can also test one commercial against another to find the best approach.



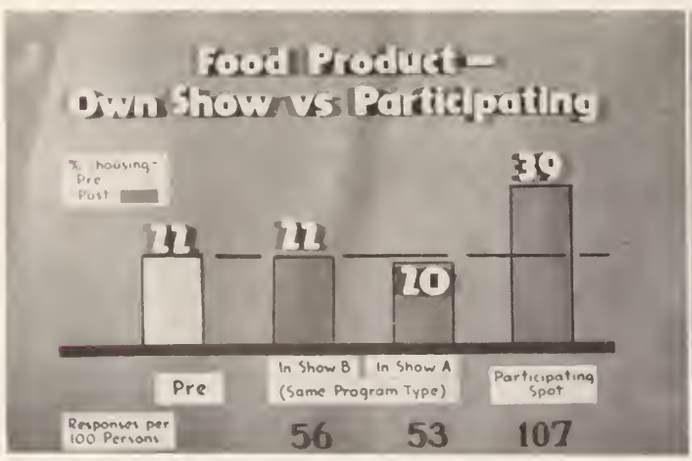
8. Repeated testing of same commercial before different groups produced consistent results. That's good indication results are sound. In three tests of beauty product 38% of women chose brand before seeing commrcials. Gains were consistent as you can see above.



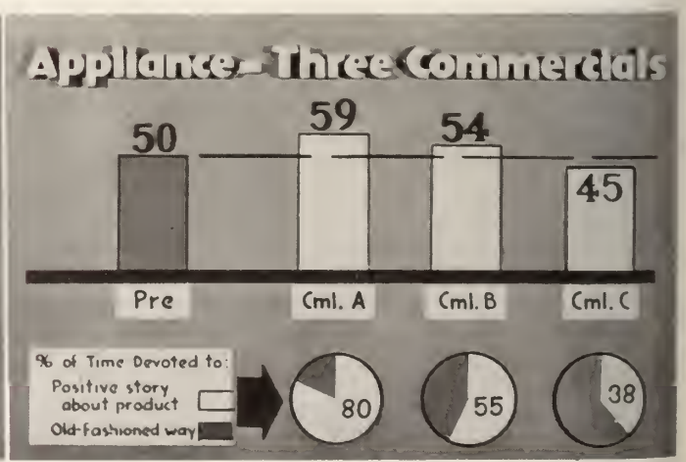
9. Schwerin avoids hazards of testing before or after buying through his coincidental technique. Pre-tests are difficult because shopper makes up mind in store 70% of time. Testing after exposure to radio-tv is hard because people forget 60% of what they learn in one hour.



10. Technique was used to compare effectiveness of 90- and 60-second versions of commercial aimed at kids. Long commercial produced greater remembrance; short commercial created more desire to buy. Longer commercial runs one 30-second film sequence twice.



11. Influence of program on commercial effectiveness is shown above. Audiences weren't sold when commercials were in shows A and B. But buying jumped when commercial was seen as part of a participation program. In show A commercial actually had a negative reaction.



12. In commercials tested above time devoted to positive story about product varied. Commercial which spent least time talking negatively about advantages over old methods was most effective. You can't generalize about all copy from this and other cases cited.

How Sweet-Orr translates trademark into spot campaign

100% of company's over-all ad budget goes for spot drives in its key sales markets

case history

Three years ago, Sweet-Orr & Co. bought its first radio show. Although Sweet-Orr had been in existence for some 80 years, and radio had been around for at least one-third of that time, the two had never been formally introduced before 1951.

Today, Sweet-Orr is spending an estimated $100,000 a year, all of it in spot radio and television.

Is the men's work clothes manufacturer glad it made the acquaintance of the air media?

"Yes," says Clinton W. Sweet, chairman of the board of Sweet-Orr and a grandson of one of firm's founders. "We feel radio reaches consumers in our largest markets more effectively than any other medium. It allows us to achieve consistency in advertising at a minimal cost."

Although the firm guards sales figures closely, Sweet adds, "We've noticed business has improved steadily since we began advertising. And we've had quite a few favorable comments on our air schedule from dealers as well as customers."

Sweet-Orr's 1954 radio schedule has consisted of a series of 13-week one-minute announcement drives in its key Eastern and Midwestern markets. The present campaign encompasses 12 cities, began 1 September in eight markets, two weeks earlier in the other cities. Television thus far has been confined to the New York area alone, where Sweet-Orr products are distributed in 1,800 retail outlets. It takes about half the budget, however, to cover the tv in New York alone.

When Ed Ratner, radio-tv director of Friend, Reiss began planning Sweet-Orr's first air campaign some three years ago, these are the factors he had to consider:

- Although Sweet-Orr had distribution throughout the country, it was stronger in some areas than others. This uneven distribution pattern meant a network effort would represent waste circulation.
- Sweet-Orr's line of heavy-duty pants, shirts and jackets are worn by a variety of customers ranging from truck drivers and factory workers to the do-it-yourself crowd. Sweet-Orr

(*Please turn to page 98*)

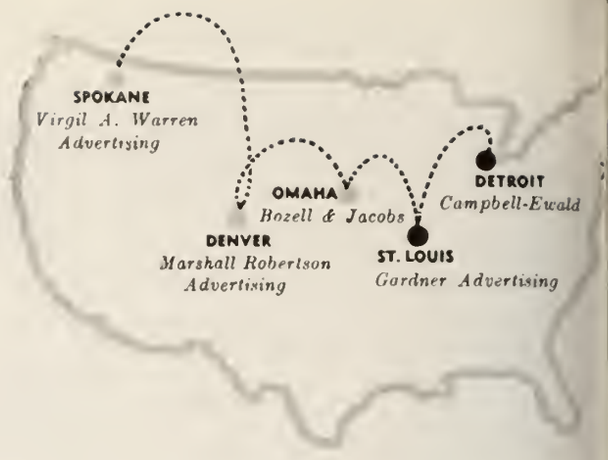
Dealers' signs were once main promotion effort

Now Sweet-Orr uses commercials with tug-o'-war theme, firm's trademark. Transcribed pitches are set at fairground, enact struggle between six men trying to rip apart Sweet Orr pants



3RD AND LAST OF A SERIES

SPONSOR writer Keith Trantow visited St. Louis and Detroit agencies on the last two laps of his 5,337 mile airplane trip across the U.S. (see map). For stories on first three agencies see SPONSOR for 6 September, page 50, and 20 September, page 37



SPONSOR visits five U.S. agencies

St. Louis, Detroit agencies are as different as milk and machinery

by Keith Trantow

GARDNER ADVERTISING

Test kitchens and a Homemakers Panel are utilized by St. Louis agency for its big food accounts

From 1933 to 1948 one of the national radio favorites was Tom Mix and his Western Straightshooters. The man behind the radio serial for youngsters was Elmer G. Marshutz, who in 1933 was an account executive at Gardner Advertising Co., St. Louis.

The year after he got Tom Mix on the air, Marshutz was elected president of Gardner which was then billing about $2.25 million. Today he's still president, but billings this year should reach $20 million, of which 43% is in radio and tv.

I was in Marshutz' spacious office and he was telling me about how he got Tom Mix on the air.

"I left my own agency to join Gardner as account executive on the Ralston-Purina account in 1928," he said. "One of my toughest jobs was selling hot cereal to kids. If kids wouldn't eat it, their mothers wouldn't buy it. Well, in those days Tom Mix was tops with kids. I thought it would be smart to use this living hero in comic-strip advertising."

Marshutz signed Mix up, making him the first living person to be featured in comic-strip advertising. But putting Mix on radio posed a problem.

"Tom had a reconstructed palate: he was shot in the Spanish-American war. And the minute he came over the radio—why, it was awful. His name was glamorous but not his voice.

"So we had to get a 'double' for his radio shows and do you know that every last line on that show spoken

(*Please turn to page* 100)

CAMPBELL-EWALD

World's largest-selling automobile, Chevrolet, is best-known account handled by Detroit agency

Campbell-Ewald Co., Detroit, was the last of the five agencies I visited. It's about as big in billings as a combination of the previous four agencies I had seen on my cross-country trip. Last year it billed an estimated $34 million with about $8.5 million in tv and radio.

I carried away the feeling that Campbell-Ewald is a conservative company. The agency seemed quiet, like a library; orderly, like an insurance office.

My contact at Campbell-Ewald was L. T. Robinson, vice president of the agency. He's been with Campbell-Ewald 32 years, until recently as copy director. Now he handles other executive functions.

"There's a solid, stable core of oldtimers here," Robinson told me. "About 61 of our 411 employees have worked here more than 10 years—although about half of this number are in clerical capacities.

"Yet we have an active young group of employees, too, who lend ideas and vigor to the organization."

I told Robinson that some of my New York advertising friends thought Campbell-Ewald had a reputation for being a black-and-white media agency.

"I'm afraid your friends are wrong," he answered. "We've never looked down our nose at radio or tv. Of course, in years past, we have had a greater volume of printed advertising than radio advertising. In the past we didn't use radio heavily as many of our accounts—we're very heavy in the industrial and manufactured goods field, as you know—didn't seem suited

(*Please turn to page* 108)

DIER ADVERTISING



Elmer Marshutz *(right), Gardner president, relates some of agency's history to Trantow*





Markets & media: *Warren Kratky, media dir.; G. H. Shields III, v.p.; Trantow, and Chas. Allen, v.p.-merchandising, discuss markets. Picture at right shows William Fisher, v.p. & radio-tv dir.; Trantow, and Jay Kacin, asst. radio-tv dir.*





Sound & sight: *Bill Brown, Purina Mills radio-tv a/e; Paul Visser and Lloyd Clay, regional a/e's, and Trantow check Purina commercial. Right picture: Trantow, Rudolf Czufin, v.p.-art, William Spencer, v.p.-copy, look over tv storyboard, packages*



Vice President *of Campbell-Ewald, L. T. Robinson (l.), tells Trantow about agency*

Chevrolet is key account *at Campbell-Ewald. Although most active in print media in years past, Chevrolet now is spending increasing amounts in radio and television*



CAMPBELL-EWALD



Radio-tv director, *Phillip McHugh (l.), was elected v.p. a few days after* SPONSOR *spoke with him. McHugh sees tv getting increasing share of media dollar*

TV DICTIONARY/HANDBOOK FOR SPONSORS

PART 5
M THROUGH O

© Sponsor Services Inc. 1954

Is your tv knowledge too specialized? Read SPONSOR's dictionary to fill in the gaps

The Tv Dictionary/Handbook for Sponsors has evoked great interest among agencymen, broadcasters, film production executives —even ASCAP members. Letters requesting the dictionary in book form have been coming in by the dozens.

Almost anyone specializing in one branch of the radio-tv field welcomes the opportunity to fill in with general information on other facets of the industry. The Tv Dictionary provides such general data as well as defining specific terminology. It was compiled by Herbert True, advertising assistant at Notre Dame with the help of 37 consultants and contributors within the industry. The names of those who helped him have appeared with previous installments of the dictionary in SPONSOR issues.

M *(continued)*

MENTAL SET Expected attitude of an individual which helps to predetermine the type of response to a particular situation. (See Research.)

MERCHANDISING The planning involved in marketing the right merchandise or service at the right place and time, in the right quantities and at the right price.

METER Research sampling technique using a fixed electronic meter in homes to determine share, average and total audiences; used by Nielsen. (See Tv Ratings for other data.)

MICROPHONE A device whereby sound waves produce substantially equivalent electric waves. A telephone transmitter represents a microphone used in a telephone system.

Carbon Microphone A microphone which depends upon the variation in resistance of carbon contacts for its operation.

Condenser Microphone Microphone which depends upon variations in electrostatic capacity for its operation.

Crystal Microphone Microphone which depends on the generation of an electromotive force by the deformation of a crystal having piezoelectric properties for its operation.

Direction Microphone A microphone, the response of which varies with the direction of sound sources.

Lapel Microphone A microphone attached to, or on the lapel of a coat.

Moving-Coil Microphone A microphone which depends on the currents which are set up when a coil of wire is moved across a magnetic field.

Ribbon Microphone A moving conductor microphone where the moving conductor is in ribbon form which serves as the moving acoustical element.

Undirectional Microphone A microphone responsive to sound from one source.

Velocity Microphone A microphone which is responsive to the particle velocity from the propagation of a sound wave through an acoustical medium.

MICROWAVE Tv relay from mobile unit to studios or in connection with coaxial as Nashville to Louisville.

MIDDLE BREAK Station identification at about the half-way point of show.

MIDDLE GROUND Refers to middle portions of playing area of studio or set as contrasted with foreground or background.

MIKE BOOM A mike on long telescoping arm which may be extended or retracted, swung in a wide horizontal arc and raised or lowered.

MIKE HOG Talent that manages to edge coworkers away from mike.



MILK (1) To exhaust or extract every possible bit of humor or pathos out of a scene, situation or line of dialogue. (2) "Play to the live audience."

MINIATURE Small models of houses, cities, automobiles.

MIST SHOT A tv shot or still photo that is taken through gauze or with lens out of focus to achieve soft or blurred effect.

MIX (1) Optical. Gradual merging of the end of one shot into beginning of the next, produced by the superimposition of a fade-out on to a fade-in of equal length. (2) Sound. To combine sounds of several soundtracks for purpose of re-recording them on new track.

MIXER Technician controlling the sound recording on the scene of action, in the studio or on location, who is responsible for placing the microphone and sound recording apparatus.

MOB SCENE Group of performers serving as a crowd background saying "hobble-gobble," "no, no!" or "yes, yes!"



MOBILE UNIT Field television equipment mounted in trucks, and/or trailers, generally used for sports, special events and other shows not picked up in studio.

MOCK-UP Facsimile photostats or replica of products or container to be displayed on tv show, usually actual size of product.

MODEL (1) Miniature, cardboard replica of a scene or set made by art department, usually for purposes of experiment or discussion before the flats and act are finally constructed full size and set up on the studio floor. (2) Miniature model made to be used in the actual telecasting of a show in such a way as to give the illusion of being a full-sized construction.

MODEL SHOT Shot in which models are used. For example, when small model ships floating in a studio tank would be shot so as to give the illusion of real ships at sea.

MODELING LIGHT A light source so placed and of such intensity as to bring out the contours and volume of a subject. Opposite of flat light.

MONITOR Television receiver in control room or sponsor's booth used to check the progress of the show and how action on the floor is coming over. By use of several monitors director can anticipate progress of show.

MONITORING (1) Technique of controlling picture shading and other factors involved in the transmission of both picture and sound, and it usually occurs in the control room and/or at the transmitter. (2) To check show or spot content and transmission with on-the-air pictures.

MONOCHROME The transmission of a tv signal which can be reproduced in gradations of a single color only, such as the first tv pictures which were black-and-white. (See Special Color Section.)

MONOPAK Film stock of several emulsions combined together; each is sensitive to a certain color.

MONOSCOPE Tv camera tube or slide which contains a simple picture or pattern used for test purposes.

MONTAGE Impressionistic assembly of short scenes or shots designed to bridge a lapse of time or forcibly develop a plot situation by briefly indicating the passage of events within it.

MOOD MUSIC Background music to establish or intensify the mood of dramatic action or scene.

MOS (Mit-out-sound) An expression used instead of saying silent shot.

MOTIVATION The reason or appropriate cause of a given event, whether inferred or in lines or action.

MOVIOLA Special machine used by editors for viewing film in small size.

MR.-AND-MRS. SHOW Married or non-married couple gossip or gab show.



MST Mountain Standard Time.

MUGGER (1) Person who insists on working too near camera or mike. (2) Comedian who uses facial antics.

MULTISCOPE An opaque slide.

MURAL Photographic enlargement of set or scene used to give impression that the scene actually exists in studio.

MUSHY Meaning the sound is all right, but microphone's pickup is poor.

Dictionary Handbook will be reprinted in book form

After the complete Tv Dictionary Handbook has appeared in installments in regular issues of SPONSOR *it will be reprinted in book form. The book is designed for your convenience as a reference; cost is $2 each. You may reserve your copy now by writing to Sponsor Services Inc., 40 East 49 St., New York 17.*

MUSICAL (1) Type of light entertainment show containing considerable portion of music and dancing. (2) Tv equivalent of a musical comedy.

MUSICAL CLOCK Type of musical program with visual multiscope news pattern. Part of test pattern and clock. Music background frequently interspersed with film commercials.

MUSICAL CURTAIN Music used at the end of a scene skit or a play as finale or curtain.

MUSIC ROUTINE SHEET The listing of the musical numbers, acts and names of action on a non-dramatic show in sequence.

MUTE NEGATIVE Picture negative of a sound film without the soundtrack.

MUTE PRINT Positive film print of the picture part of a sound film without the soundtrack.

35 MM. Standard motion-picture size film, 90 ft. to the minute, 30 ft. to chainbreak. (See Film Information.) Anything under 35 mm is referred to as substandard film.

16 MM. Small size film currently being used for most film commercials and kinescopes in tv and about one-third as expensive as 35 mm. (See Film Information.)

N

NABET National Association of Broadcast Engineers and Technicians. Usually tv cameramen, some soundmen and light technicians belong to NABET.

NABAT National Association of Broadcasters and Telecasters.

NAPA National Association of Performing Artists.

NARTB National Association of Radio and Television Broadcasters; the industry's radio association, including 85% of tv and radio broadcasters and the radio-tv networks.

NARTB CODE Code promulgated and subscribed to by the members of the

(Please turn to page 122)

How low are network radio program costs?

They've reached a plateau-point in general though some shows are higher this year

Just how low is the price tag on network radio programing today? In the effort to keep up with television's rise into the monetary stratosphere admen frequently lose touch with network radio costs. The list starting at right spells out network radio's low cost, giving you the talent-and-production price on every sponsored show in network radio through presstime.

In general network radio costs in the past two years have hit a stable level though a number of major shows have continued to go down in price. Jack Benny is now down to $11,000 gross weekly from 1953's $16,000. Gene Autry ran $9,500 last year, now stands at $5,000. *Meet Corliss Archer* is down from $3,650 to $3,200.

There are exceptions, however, to the general downward or leveling pattern. *Gunsmoke* stood at $2,875 last year, is now $3,250: *Edward R. Murrow and the News* has risen from $5,000 to $6,250 weekly.

In point of number, soap operas still hold the lead as the most numerous type of show on the radio nets—there are some 25 of them. Of other program types, newscasts and commentaries come in for high sponsor popularity, too. Nine quarter-hour news strips are bankrolled by individual sponsors at an average cost of $2,895 a week, and eight weekly quarter-hour programs at an average price of $935 per show. In the five-minute news category, the heaviest user, S. C. Johnson, peppers MBS with nearly 30 such periods each week at a time and talent cost for the package of $23,000. Among others, Chevrolet and Longines bankroll several five-minute newscasts weekly on CBS at an approximate talent cost of $550 each.

Other leading show types on network radio shape up this way: nine musical shows, seven quiz-giveaways, seven

(*Please turn to page* 74)

HIGHEST-PRICED SHOW

Lux Radio Theatre

$12,000

AVERAGE PRICE OF HALF-HOUR DRAMA

$4,290

AVERAGE PRICE OF HALF-HOUR SITUATION COMEDY

$5,987

AVERAGE PRICE OF WEEKLY HALF-HOUR QUIZ OR GIVEAWAY SHOW

$3,644

AVERAGE PRICE OF WEEKLY HALF-HOUR ADVENTURE OR WESTERN SHOW

$3,750

AVERAGE PRICE OF WEEKLY HALF-HOUR MUSICAL SHOW

$6,500

AVERAGE WEEKLY PRICE OF QUARTER-HOUR NEWS STRIP

$2,895

AVERAGE WEEKLY PRICE OF QUARTER-HOUR DAYTIME SERIALS

$2,875

The average price figures contained on this page were computed from the complete list of network radio sponsored shows starting at right. Excluded from the mathematical average of shows were programs appearing simultaneously on radio and television.

...sts of all sponsored radio shows

Estimated by SPONSOR

Chart lists only sponsored network radio shows. COSTS: Figures refer to average weekly show costs unless otherwise specified, cover talent and production only. They do not include commercials or time charges. Costs are gross (include 15% agency commission) to the client.
SYMBOLS: ‡Simulcast. †Quarter hour cost. #Five-minute cost.
Costs are based on radio network comparagraph which appears every other issue.

ABC Radio sponsored shows

PROGRAM	WEEKLY COST	TYPE	LENGTH	SPONSOR	AGENCY
Betty Crocker	$2,900	Women's service	5 min. 9 wk	General Mills	D-F-S
Bill Stern	$2,000	Sports news	15 min. 5 wk	Anheuser-Busch	D'Arcy
Breakfast Club	$3,050†‡	Morning variety	1 hr 5 wk	ReaLemon; Swift; Rockwood—radio only. Quaker Oats; Philco—simulcast	Rutledge & Lilienfeld; JWT; Paris & Peart; JWT; Hutchins
Dr. Oral Roberts	$1,000	Religious	30 min. 1 wk	Healing Waters	White Adv.
Edwin C. Hill	$2,500	News-commentary	5 min. 3 wk	Philco	Hutchins
reatest Story Ever Told	$6,500	Religious drama	30 min. 1 wk	Goodyear Tire & Rubber	Kudner
Henry J. Taylor	$1,750	News-commentary	15 min. 1 wk	General Motors	Kudner
Herald of Truth	$1,500	Religious	30 min. 1 wk	Church of Christ	Martin & Co.
Hour of Decision	$2,000	Religious	30 min. 1 wk	Billy Graham	Walter F. Bennett
Jack Berch	$2,350	Musical	5 min. 5 wk	Prudential Ins.	Calkins & Holden
John W. Vandercook	$2,000	News-commentary	15 min. 5 wk	CIO	H. J. Kaufman
Lone Ranger	$5,500	Western	25 min. 3 wk	General Mills	D-F-S
Modern Romances	$575†	Daytime drama	15 min. 5 wk	Vick Chemical; Junket Brand Foods	More Int'l; Mc-E
Monday Morning Headlines	$1,100	News	15 min. 1 wk	P. Lorillard	Y&R
Monitor Views the News	$350	News-commentary	15 min. 1 wk	Christian Science Monitor	Walton Butterfield
My True Story	$4,200	Daytime drama	25 min. 5 wk	Sterling Drug	D-F-S
No School Today	$900	Children's variety	30 min. 1 wk	Table Prods. Co.	Hoefer, Dieterich & Brown
Old-fashioned Revival Hour	$1,500	Religious	1 hr. 1 wk	Gospel Bdcstg.	R. H. Alber
Paul Harvey	$750	News-commentary	15 min. 1 wk	Beltone Hearing	Olian & Brenner
Revival Time	$750	Religious	30 min. 1 wk	Assemblies of God	Walter F. Bennett
Sheilah Graham Show	$500	Hollywood news	5 min. 2 wk.	Seeman Bros.	Weintraub
Silver Eagle	$4,000	Western	25 min. 2 wk	General Mills	D-F-S
Space Patrol	$3,500	Space adventure	30 min. 1 wk	Ralston Purina Co.; Nestle Co.	Gardner; Ceril & Presbrey
The World Tomorrow	$750	Religious	30 min. 1 wk	Radio Church of God	Huntington Parmelee
Taylor Grant	$750	News	15 min. 1 wk	P. Lorillard	Lennen & Newell
Voice of Firestone	$18,000‡	Musical	30 min. 1 wk	Firestone Tire & Rubber	Sweeney & James
Voice of Prophecy	$1,500◊	Religious	30 min. 1 wk	Voice of Prophecy	Western Adv.
Walter Winchell	$17,500‡	Commentary	15 min. 1 wk	Gruen Watch; American Safety Razor	Mc-E
When a Girl Marries	$2,850	Soap opera	15 min. 5 wk	Carnation Co.	Erwin, Wasey
Whispering Streets	$4,500	Soap opera	20 min. 5 wk	General Mills; Seeman Bros.	Knox-Reeves; Weintraub
Wings of Healing	$1,000	Religious	30 min. 1 wk	Dr. Thomas Wyatt	Century

◊Cost includes both ABC and MBS programs

(*Listing continues on page* 68)



RESEARCHER WARD (L.) DISCUSSES 600,000-CARD STUDY WITH MBS RESEARCH DIR. PUFF, RESEARCH MGR. STEIN (RIGHT)

Pinpointing the radio audience: new MBS-Ward study shows how

Admen can now relate listening to activities from 6 a.m. to 11 p.m.

During the past few years "the individual listener" has been as indispensable to the radio industry as "the common man" is to the political candidate. And now a research project—the Ward Daily Living Habits Survey—explains, defines and analyzes this elusive figure, the individual listener.

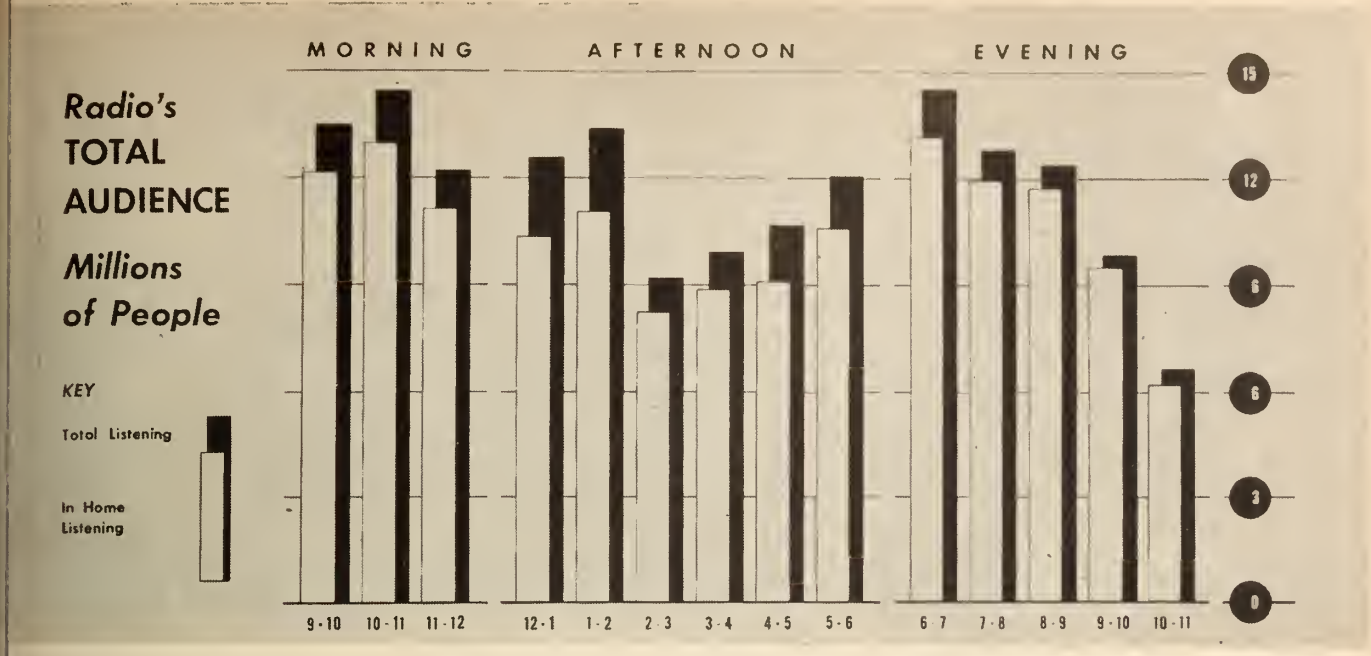
Sponsored by the Mutual Broadcasting System to the tune of $150,000, this MBS-Ward data was in the process of being tabulated and interpreted at SPONSOR's presstime. The information contained in it is significant both for the radio industry and for admen.

For the first time, advertisers will be able to see a national study which traces the listening habits as well as the activities of individuals within the family throughout the day. By providing diaries for each person over six years old in the families surveyed, the Ward study gathered data showing what individual listeners do throughout the week by quarter-hour time periods between 6:00 a.m. and 11:00 p.m.

This survey follows the individuals in a 7,000-household sampling around their homes as they do household chores, cook, dress; it follows them in their cars to work and into public places like restaurants and taverns; it follows them to school and on visits to their friends.

In brief, here are some of the major statistics that the Ward study reveals:

Size of the out-of-home radio audience listening during each quarter hour. This is the largest and most comprehensive out-of-home listening measurement the industry has had to date. (Like the subsequent facts highlighted in this summary, this data can be further broken down by age groups.



Ward study measures both in-home and out-of-home audience by millions of individuals throughout day, as shown in sample chart above. Based on a typical weekday, Wednesday, chart above shows peak total listening between 10 and 11 a.m. and 6 and 7 p.m. Peak out-of-home listening is during lunch time between noon and 2 p.m. Complete MBS-Ward study shows individual listening 6 a.m. to 11 p.m.

ex, geographic location.)

Size of the in-home listening audience, as well as location of the radio et that the individual members of the amily listen to between 6:00 a.m. and 1:00 p.m.

Activities of each individual in the amily by quarter hours, both while listening to radio and when not listening.

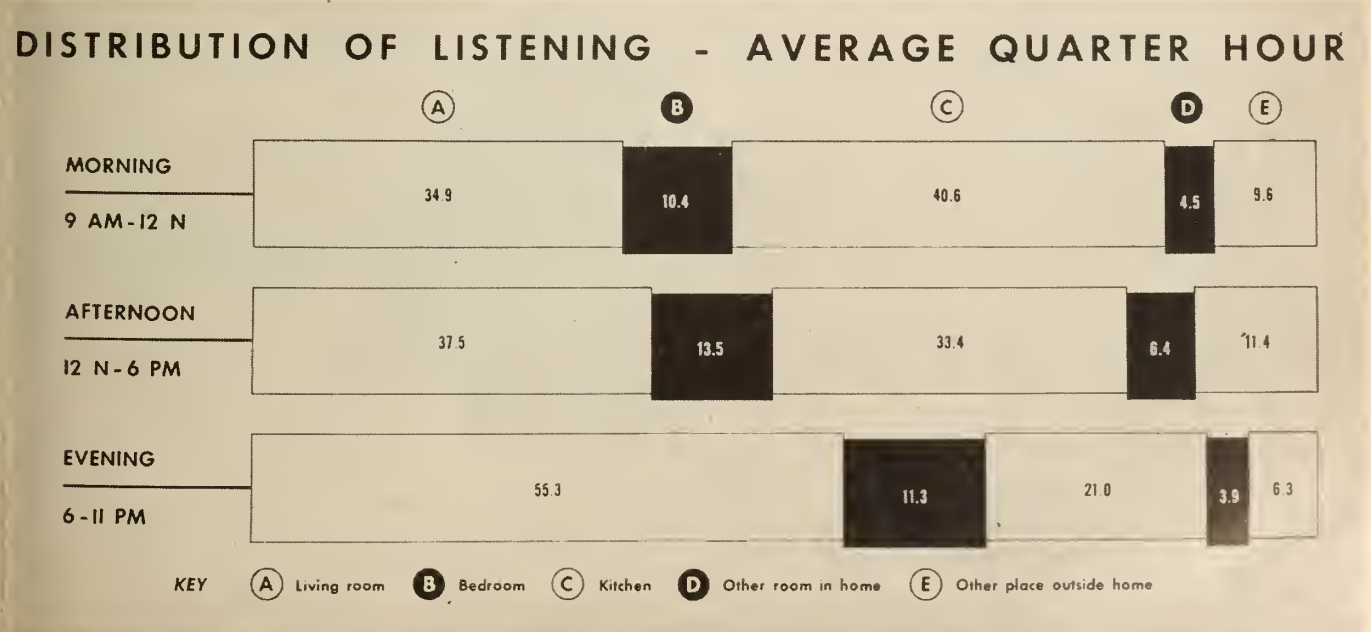
"We expect that it will take as long is a couple of years before the entire wealth of information contained in this study has been interpreted from every angle," Richard J. Puff, MBS research director, told SPONSOR.

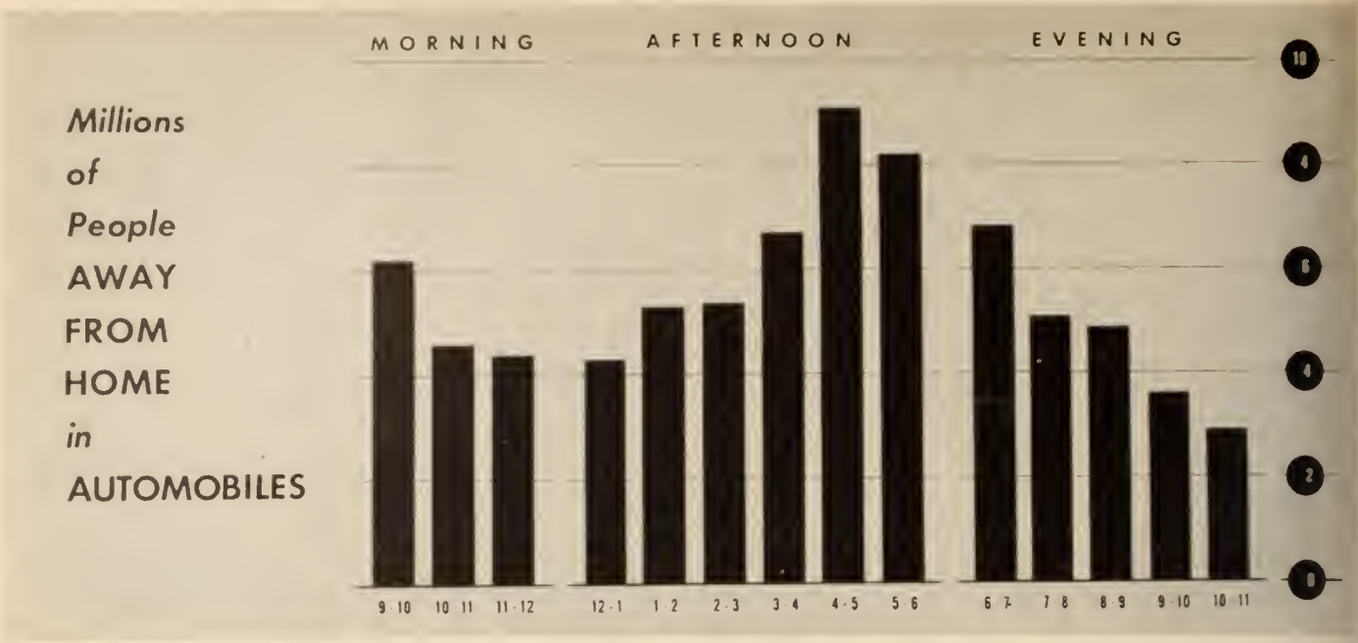
If a sociologist should find this Ward study some 500 years from now, he would have a pretty thorough picture of American living habits today. However, the immediate and practical application of this study by advertisers is beginning to become apparent as the data emerges from the 3,300-pound stack of I.B.M. cards containing the survey data. Upon special request to MBS, advertisers and agencies can get information that will help them in specific advertising problems.

Here are just a few examples of the type of guidance admen can receive by asking questions relating to their individual product-advertising situation:

If you're a meat-flavoring manufac-

Chart below summarizes the radio-listening habits during a typical day (Wednesday). Heaviest kitchen listening, for example, is between 9:00 a.m. and noon, when 40.6% of total radio listening occurs in the kitchen. It's interesting to note that during the afternoon bedroom listening is greater than in morning. Full MBS-Ward study shows individual listening habits by ¼ hours according to set location





Charts on pages 45 & 46 were produced by the Research Department, Mutual Broadcasting System

Did you know that the automobile audience, nationally, is largest between 4 and 5 p.m. New York time? Chart above shows number of individuals away from home in automobiles throughout a typical week-day. Advertisers can get complete day-by-day breakdown of automobile audiences by ¼ hours between 6 a.m. and 11 p.m. upon request from Mutual Broadcasting System, sponsors of the Ward study

turer: Your advertising aim has often been to reach the housewife in the kitchen when she is preparing food. You realized, of course, that she was likely to be cooking sometime between 9:00 a.m. and 6:00 p.m.

You did not know when, during the day, she does her shopping, when she's house cleaning, when she's sitting around reading and precisely when she does do the cooking.

From the MBS-Ward study, you will be able to find out, not merely during what hour, but during which quarter hours during the day, most housewives are preparing food. You will learn, for example, that only an average of some 3% of the women listening to radio are eating or preparing food between 2:00 and 3:00 p.m., whereas some 30% are doing so between 11:00 a.m. and noon.

If you sell detergents: You've followed a pattern of morning advertising, because you want to reach the housewife when her mind is on house cleaning. However, the Ward study may show that there's a considerable variation between 9:00 to 10:00 a.m. and 10:00 to 11:00 a.m. in terms of the percentage of the listening audience that is house cleaning.

Furthermore, by combining the activities data with the information the survey contains about the particular radio set listened to during those activities (such as bedroom, kitchen, bathroom, living room, out-of-home), you will be able to pin down the type of house cleaning most women are doing during this time. In other words, a woman cleaning the bedroom or living room as indicated by the fact that she's listening to a bedroom or living room radio while cleaning, would have little use for a detergent at that time.

This study can make it possible for an advertiser to put "point-of-use" selling into actual practice. He can now reach his potential consumers at the particular psychological moment when the consumers' activities relate to his product.

If you're an agency with a gasoline or tire account: You have probably been buying 6:00 p.m. newscasts, or else bunching your commercials during the early-morning and later-afternono hours which seemed to you as the most likely times to reach men in their cars.

An analysis of the Ward study may show you that there are other time periods, such as 4:00 to 5:00 p.m., during which a higher percentage of people are driving home from work. Or you may discover that an only slightly smaller percentage of individuals are driving to and from amusements between 9:00 and 10:00 p.m., and that the lower cost or greater availability of these time segments more than compensate for the somewhat smaller audience.

These are just three examples of the manner in which admen can apply the information contained in over 600,000 I.B.M. cards which record the results of the Ward survey.

Appropriately enough, the study is subtitled the "4-W" study (Who, Where, What and When).

The survey reveals for the first time the activities of *every* individual in the family (over six years old) from 6:00 a.m. to 11:00 p.m. by quarter hours. It shows whether these people are watching tv, listening to radio, where they are doing so, and what they're doing while they're looking or listening. It is based on a sample of 7,000 households, defined by Jim Ward as being representative of "all U.S. households, excluding only trailers, boats and institutions."

The data that is even now emerging from the thousands of I.B.M. cards still being tabulated, substantiates and verifies several major premises upon which radio sales pitches have been based during the last few years. These are some of the industry's most important claims that the Ward study bears out:

(1) *Radio accompanies its listeners during all activities throughout the day*: It begins early in the morning when the family gets up and rises to a peak between 7:30 and 9:00 a.m. During the next three morning hours it

(*Please turn to page* 112)



WLW radio flips the lids!

A lot of people have been putting a lot of lids on radio. And WLW is flipping all the lids.

WLW's share of the nighttime audience is up 72% in the last year!*

What's happening? WLW radio has so much entertainment and selling vitality that no competing medium has ever been able to cap the WLW pressure. And that pressure is rising.

Here, for instance, are WLW radio's Weekly Circulation figures:

	Daytime	*Nighttime*
Non-TV Homes	895,900	997,480
TV Homes	572,790	350,460
Total	1,468,690	1,347,940



This is WLW-Land—a vast market in which *WLW radio reaches more people more often and more effectively than any other station or combination of stations* . . . and at a lower cost per thousand than *ANY* other medium or combination.

the **CROSLEY GROUP**

WLW	*Radio*
WLW-A	*Atlanta*
WLW-C	*Columbus*
WLW-D	*Dayton*
WLW-T	*Cincinnati*

Crosley Broadcasting Corporation. Sales Offices: *New York, Cincinnati, Dayton, Columbus, Atlanta, Chicago*

*(Source: Nielsen)



what's the SCORE?

an informal pause for network identification, prompted by the timy fact that MUTUAL is

20 years old in '54!

MUTUAL, youngest of radio networks, has observed enough of its elders' anniversaries to learn two things about such celebrations. Generally, they are important only to the celebrant. And lately, radio festivities seem somewhat subdued—perhaps to avoid disturbing the newest family-member, TV.

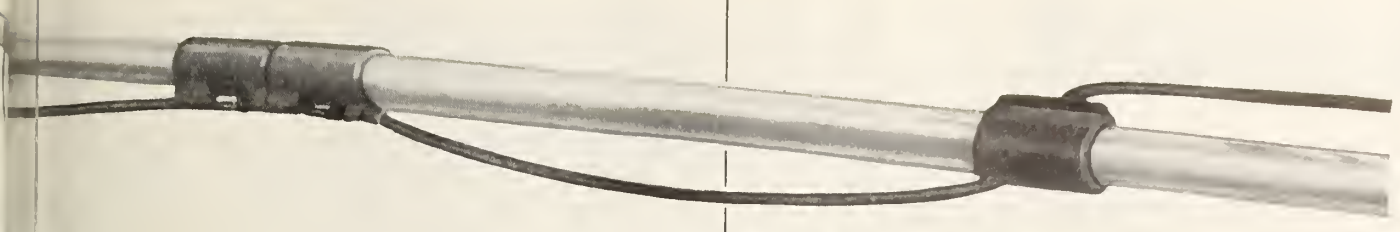
Here at our house, things are different. Mutual was *born* different . . . a four-market hookup launched in October, 1934, as a joint enterprise owned and operated by its stations. Mutual was *brought up* different, too . . . besides being the world's *largest* (and the only one wholly dedicated to *radio*), this is the network whose unique strength today is the community-level strength of half-a-thousand neighborly voices linked together through all the 48 states.

That's why Mutual's 20th birthday is celebrated in the name of 572 affiliates. Each one plays an increasingly vital role in the lively business of broadcasting—and to each one we are grateful. This lively business means a constant flow of human sound, delivered day and night to welcoming ears everywhere—and grateful to our listeners. Within this flow of has developed a matchless means of selling goods are we grateful to our sponsors!

Obviously, then, the anniversary honors to radio stations, to radio listeners, and to radio tisers. This is likewise a time for an accounti each of these, of the Mutual Network's 20-year ress in service and in stature.

Bare statistics can trace the outline: 4 stati 572 . . . 96,000-watt power to 1,100,000 . . . $1,00 in advertisers' investment to over $23,000,000 a a clear pattern of broadening, rewarding servic radio is too human a medium to be measured in and dollars alone. This fastest-growing of all net has moved toward maturity against a backgrou surging public interest in broadcasting . . . both and after the advent of TV. Here is the basic Mutual's "score" in '54.

It may be common knowledge that, during



b ef decades, U. S. radio homes have more than
bld (20,000,000-odd to some 46,000,000 families)
t tht radio "saturation" is half again as great as in
6% to over 96% of all homes today). But there is
nnon significance, we believe, in radio's advances
o-TV. There are actually more hours of listen-
tday than in '43—and it is *different* listening,
mely more *personalized*, with car radios and port-
s for instance, comprising more than half the
0,00 new radios purchased this far in '54.

Plainly, the receiving end of this business is geared
o ther medium can be, to go wherever the people
Plainly, Mutual's vast plurality of stations is ideally
d, at the transmitting end, to mesh with the
interest. How can we best gear our program and
rvice for the next 20 years, to assure the kind of
gress which has characterized the past 20?

A big step toward answering this critical question
s ready been taken. We are now studying the first
ings in the largest research project ever trained on
American habits in living and listening. For the
t me, we are learning the exact nature and scope
n factors as out-of-home listening, family com-
sition, and program tastes—in and out of TV areas.
Our heavy investment in this forthright research
ly testifies to Mutual's faith in the future of
wk radio . . . it also finances a custom-made key
to future. For years to come, we look forward to
rig that key and that future, in a truly mutual
se with the everlasting trio of station and listener
sponsor.

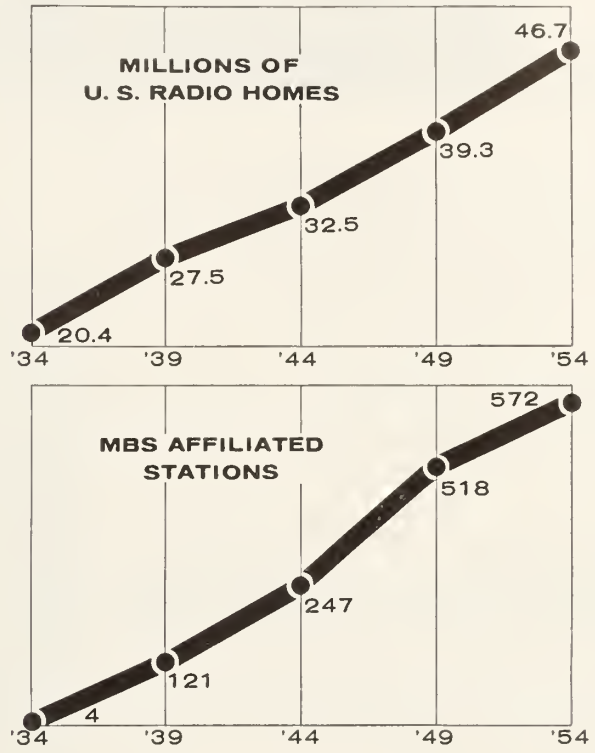
Thos. H. O'Neil

PRESIDENT

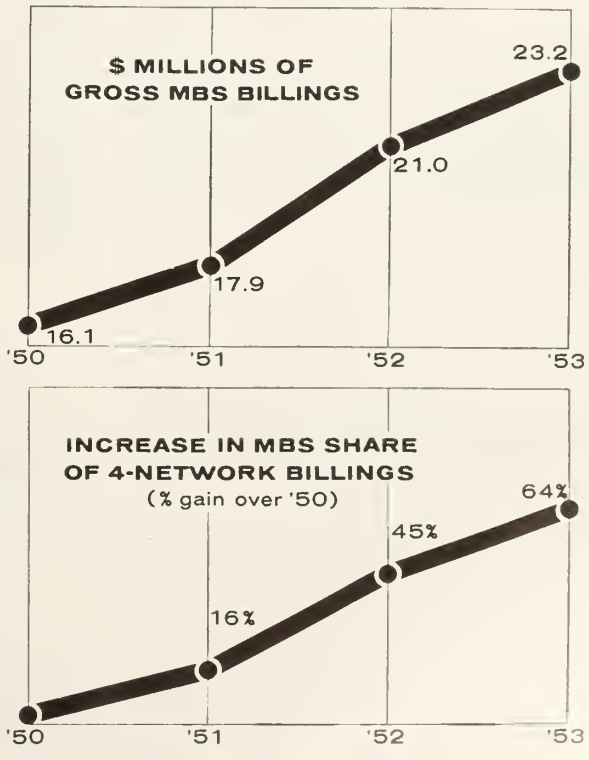
MUTUAL

ROADCASTING SYSTEM

THE SCORE IN HOMES & STATIONS (1934-1954)



THE SCORE IN DOLLARS SINCE TV (1950-1953)



4 ways you can use this valuable SPONSOR feature

In every issue of SPONSOR *you will find the handy, up-to-date listing of new tv station grants which appears below. Here's how this compilation can help you.*

1. *You can plan campaigns far in advance by checking on-air target dates given in chart.*

2. *Names of permitee, manager and rep for ea new c.p. and station make it easy to get additional*

3. *List of all stations newly on air with comm programing during two weeks preceding issue is ha reference list to update timebuyers.*

4. *Box score at bottom of page is succinct sum of tv's status. Includes total number of U.S. statio*

NEW AND UPCOMING TV STATIONS

*I. New stations on air**

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	
JOPLIN, Mo.	KSWM-TV	12	26 Sept.	59	510	CBS	1	NFA	Air Time Inc. Austin A. Harrison, pres., gen. mgr. & film buyer D. T. Knight, sls. mgr. Jack Langford, chief eng. Noel Ball, prod. mgr. Ronald Robson, opns. mgr.	Va
LAKE CHARLES, La.	KPLC-TV	7	29 Sept.	53	440	ABC	2	NFA	Calcasieu Broadcasting Co. T. B. Lanford, pres. David Wilson, gen. mgr. Pelham Mills, com. mgr. Bob Thompson, pgm. dir. & film buyer William Shock, chief eng. Enid Norred, continuity dir.	Wa

*II. New construction permits**

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	
DETROIT, Mich.	WJLB-TV	50	8 Sept.	1 Feb. '55	171	466	3	1,468 vhf	Booth Radio & Television Stations Inc. John L. Booth, pres.-treas. E. E. Nyy, sls. mgr. Eric V. Hay, sls. v.p.	Fa
FORT WORTH, Tex.	KFJZ-TV	11	17 Sept.	1 Feb. '55	316	1,020	1	401 vhf	Texas State Network Gene L. Cagle, pres. Sid W. Richardson, v.p.	Bla
GRAND RAPIDS, Mich	WOOD-TV	23	2 Sept.	1 Feb. '55	216	485	1	447 vhf	Peninsular Bestg. Co. John D. Locks, pres. Edward A. McCready Jr., v.p. Howard A. Freck, v.p.-sec. E. A. McCready, treas.	—
HUNTINGTON, W. Va.	WHTN-TV	13	2 Sept.	1 Feb. '55	238	740	1	432 vhf	Greater Huntington Radio Corp. A. B. Hyman, pres. S. J. Hyman, v.p. Fred Webe, v.p.	Ind
TAMPA, Fla.	WTVT	13	2 Sept.	1 Feb. '55	316	793	0	NFA	Tampa Television Co. Doyle E. Carlton, pres. W. Walter Tison, v.p.-gen. mgr. David E. Ward, sec.-treas. Michael E. Emmanuel, asst. sec.	—

BOX SCORE

U. S. stations on air, incl. Honolulu and Alaska (30 Sept. '54	**402**	*Post-freeze c.p.'s granted (excluding 32 educational grants:*	
Markets covered	**245**	*24 Sept. '54)*	**566**‡
		Grantees on air	**293**
		Tv homes in U. S. (1 Aug. '54)	**31,036,000**§
		U.S. homes with tv sets (1 Aug. '54)	**65%**§

*Both new c.p.'s and stations going on the air listed here are those which occurred between 10 Sept. and 21 Sept. or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Effective radiated power. Aural power usually is one-half the visual power. ***Antenna height above average terrain (not above ground). †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. §Data from NBC Research and Planning. Percentages based on homes with sets and homes in tv coverage areas are considered approximately. ‡In most cases, the repres a radio station which is granted a c.p. also represents the new tv operation. Since at it is generally too early to confirm tv representatives of most grantees, SPONSOR reps of the radio stations in this column (when a radio station has been given the NFA). No figures available at presstime on sets in market. ‡This number includes grants to permitees who have since surrendered their c.p.'s or had them voided by FCC.

New Business Getter

the RCA TV Switcher TS-5A

dds fades, lap-dissolves, uper-positions to spice up our commercials



The RCA TS-5A Video Switcher is a flexible two-unit equipment designed to mount in a single standard console housing. The push-button and fader panel may be located as illustrated or in the upper face of the console. The TS-5A is designed for color use as well as for monochrome.

You are invited to ask your RCA Broadcast Sales Representative concerning the application of the TS-5A to your specific requirements, or write Dept. J-264, RCA Engineering Products Division, Camden, N. J.

A MUST FOR YOUR TC-4A!

RCA's new TS-5A Video Switcher will give increased flexibility to your programming. If yours is a "Basic Buy" switching layout, where video control functions are centered around the TC-4A Audio/Video Switching Console, the TS-5A will supplement your present equipment, greatly enhance the versatility of your station, give new spontaneity to your commercials.

5 EXTRA INPUTS PLUS "REHEARSAL" FOR YOUR TS-10A!

If your station already includes the TS-10A Studio Switcher and you need to provide for more inputs and rehearsal facilities—the TS-5A Switcher is the ideal answer. A typical arrangement of these two equipments will provide for independent studio rehearsal plus 5 extra inputs.

HANDY AS AN INDEPENDENT SWITCHER!

The TS-5A also may be used for independent switching systems where maximum program flexibility and economy are desired. The TS-5A can be conveniently mounted in a standard console housing adjacent to other console control units.

RCA Pioneered and Developed Compatible Color Television

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DIVISION — CAMDEN, N. J.

SPONSOR-TELEPULSE ratings of topsy

Chart covers half-hour syndicated film pro

Rank now	Past* rank	Top 10 shows in 10 or more markets Period 1-7 August 1954 TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average rating	7-STATION MARKETS		4-STATION MARKETS							3-STATION	
				N.Y.	L.A.	Boston	Chi.	Mpls.	S. Fran.	Seattle	St. L.	Wash.	Atlanta	Balt.
1	1	***I Led Three Lives,*** Ziv (D)	22.3	8.8 wnbt 10:30pm	14.2 kttv 8:30pm	14.3 wnac-tv 6:00pm	16.2 wgn-tv 9:30pm	21.3 kstp-tv 8:30pm	20.3 kron tv 10:30pm	10.5 ktnt-tv 9:30pm	22.0 ksd-tv 10:00pm	8.9 wnbw 10:30pm	12.3 wlw-a 9:00pm	16.8 wbal-tv 10:30pm
2	2	***Mr. District Attorney,*** Ziv (A)	19.8	7.6 wcbs-tv 7:00pm	7.7 knxt 10:00pm	19.3 wnac-tv 10:30pm	21.0 wbkb 9:30pm	27.0 kstp-tv 9:30pm	17.3 kron-tv 10:30pm	22.3 klng-tv 9:00pm	20.5 ksd-tv 10:00pm	10.9 wmal-tv 10:30pm	16.8 wsb-tv 7:00pm	21.3 wbal-tv 10:30pm
3	3	***Badge 714,*** NBC Film (D)	18.1		17.3 kttv 7:30pm	14.8 wnac-tv 6:00pm	17.5 wgn-tv 8:00pm	19.8 kstp-tv 8:30pm	24.8 kplx 9:00pm	23.0 klnc-tv 9:30pm		15.7 wnbw 7:00pm	14.3 wlw-a 8:30pm	12.0 wbal-tv 10:00pm
4	10	***Racket Squad,*** ABC Film, Showcase (D)	17.2	5.3 wabc-tv 10:30pm	7.2 kabc-tv 10:00pm			23.5 wcco-tv 10:00pm	17.3 kgo tv 9:30pm	24.0 klng-tv 9:00pm	23.8 kwk-tv 9:30pm	10.0 wmal-tv 10:30pm	16.8 wsb-tv 10:00pm	
5	4	***Favorite Story,*** Ziv (D)	16.4	8.8 wnbt 10:30pm	9.3 kttv 8:00pm	13.8 wnac-tv 6:30pm	13.0 wnbq 9:30pm	23.5 wcco-tv 9:00pm	11.3 kron-tv 7:00pm	17.5 klng tv 8:00pm		9.9 wtop-tv 10:30pm	12.3 waga-tv 10:00pm	
6	5	***Liberace,*** Guild Films (Mu.)	15.7	4.1 wpix 7:30pm	8.6 kcop 7:30pm		15.5 wgn-tv 9:30pm	21.0 wcco-tv 8:30pm	21.8 kplx 9:30pm		23.3 ksd-tv 9:30pm	8.5 wtop-tv 7:00pm	6.3 waga-tv 7:00pm	11.5 wbal-tv 10:00pm
7	7	***Foreign Intrigue,*** JWT, Shel. Reynolds (A)	15.6	11.5 wnbt 10:30pm	8.4 knbh 10:00pm	15.8 wbz-tv 10:30pm	6.5 wgn-tv 7:30pm	16.3 kstp-tv 8:30pm	11.8 kgo-tv 8:00pm	20.8 klng tv 8:30pm		12.5 wnbw 10:30pm		
8		***Waterfront,*** UTP, Roland Reed (A)	15.2		14.7 kttv 7:30pm	11.3 wbz-tv 11:00pm		17.3 kstp-tv 9:00pm	13.3 kgo-tv 9:00pm	13.3 komo-tv 7:30pm	21.3 ksd-tv 9:30pm	5.5 wtop-tv 7:00pm	8.8 waga-tv 8:00pm	
9	9	***Cisco Kid,*** Ziv (W)	14.6	7.7 wnbt 6:00pm	8.7 kabc-tv 7:00pm	12.0 wnac-tv 6:30pm	6.4 wbkb 5:00pm		18.0 kron-tv 7:00pm	18.0 komo-tv 7:00pm		10.0 wnbw 8:00pm	16.5 waga-tv 7:00pm	10.3 wbal-tv 7:00pm
9	8	***Kit Carson,*** MCA, Revue Prod. (W)	14.6		9.7 kabc-tv 7:30pm	12.3 wnac-tv 6:00pm			15.8 kron-tv 4:00pm	19.3 king-tv 6:00pm	20.3 ksd-tv 5:00pm		8.5 waga-tv 5:00pm	11.3 wmar-tv 6:00pm
Rank now	Past* rank	Top 10 shows in 4 to 9 markets												
1	8	***Amos 'n' Andy,*** CBS Film (C)	17.9	4.2 wcbs-tv 2:30pm	12.2 knxt 8:00pm				18.3 kplx 7:30pm	22.3 komo-tv 7:30pm		6.9 wtop-tv 7:00pm		
2		***City Detective,*** MCA, Revue Prod. (D)	17.6		8.0 knxt 10:30pm	18.0 wbz-tv 10:30pm		23.0 wcco-tv 9:00pm		21.3 king-tv 8:30pm				10.5 wmar-tv 11:00pm
2	1	***Inner Sanctum,*** NBC Film (D)	17.6		8.3 kttv 9:00pm		12.2 wnbq 10:00pm	9.3 wtcn-tv 10:00pm	16.3 kron-tv 10:30pm					
4	2	***Lone Wolf,*** UTP, Gross-Krasne (D)	16.9				8.9 wgn-tv 9:00pm		16.8 kron-tv 8:30pm	16.8 king-tv 8:30pm	22.5 ksd-tv 10:00pm		10.5 wsb-tv 10:30pm	
5	4	***Famous Playhouse,*** MCA, Revue Prod. (D)	15.1										8.8 waga-tv 10:00pm	4.5 wmar-tv 11:00pm
6	7	***Colonel March,*** Official Films, Panda Prod. (D)	14.8	2.7 wabc-tv 10:00pm			6.7 wbkb 9:30pm		14.3 kron-tv 10:00pm	17.0 king-tv 9:30pm	1.0 kstm-tv 7:00pm			
7	3	***Heart of the City,*** UTP, Gross-Krasne (D)	14.6	1.6 wabd 8:00pm	8.4 kttv 10:00pm			11.0 wcco-tv 6:30pm	18.3 kron-tv 10:30pm				9.8 wsb-tv 10:30pm	
8		***Royal Playhouse,*** United Tv, Bing Crosby (D)	14.4			16.8 wbz-tv 10:30pm			7.8 kplx 11:00pm					
9	6	***Counterpoint,*** United Tv, Bing Crosby (D)	14.1				6.0 wbkb 9:00pm		22.8 kron-tv 10:00pm		1.3 kstm-tv 8:00pm	4.2 wttg 10:30pm		
10		***Cowboy G-Men,*** Flamingo, H. B. Donovan (W)	12.6				5.5 wbkb 6:00pm	12.0 wcco-tv 2:00pm			22.0 ksd-tv 12:30pm			11.8 waam 6:00pm

Show type symbols (A) adventure, (C) comedy, (D) drama, (M) mystery, (Mu) musical (W) Western. Films listed are syndicated, half-hour length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this market 1-7 August. While network shows are fairly stable from one month to another in the markets in which they are shown, much lesser extent with syndicated shows. This should be borne in mind when trends from one month to another in this chart. *Refers to last month's chart. was not rated at all in last chart or was in other than top 10. Classificatio

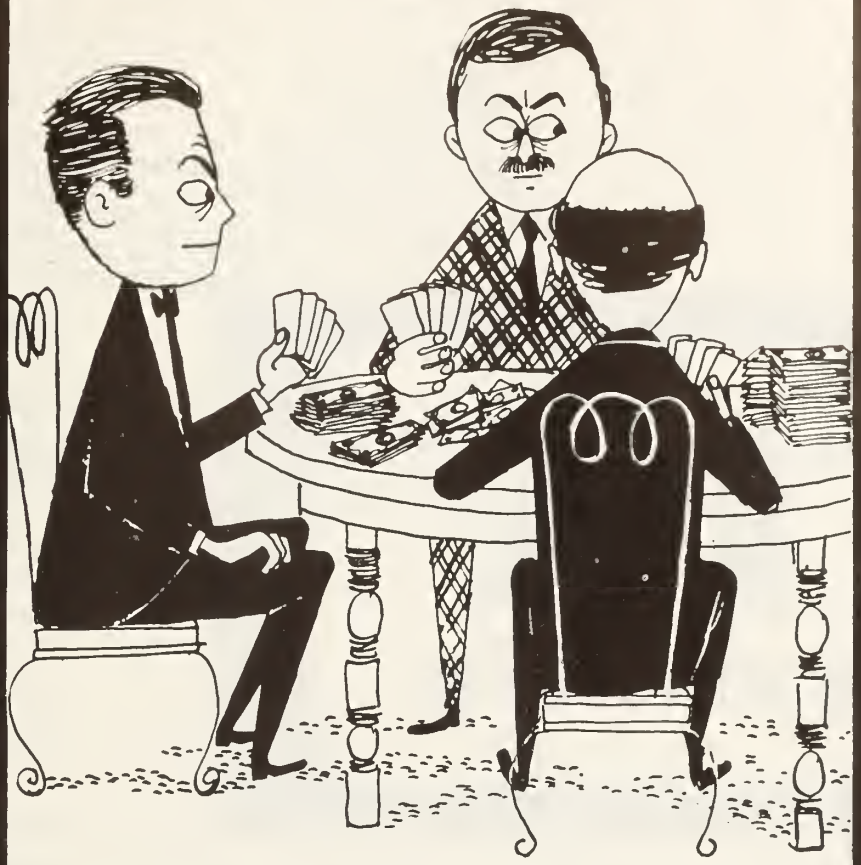
mshows

lly made for tv

TION MARKETS			2-STATION MARKETS				
roit	Milw'kee	Phila.	Birm.	Buffalo	Charlotte	Dayton	New O.
9.3	36.5		25.8	45.3	48.8	18.3	39.8
	tmj-tv 30pm		wabt 8:30pm	wben-tv 9:30pm	wbtv 9:00pm	whio-tv 8:00pm	wdsu-tv 9:30pm
7.8	32.0	9.7	22.8		35.3	21.3	37.8
	tmj-tv 30pm	wptz 10:30pm	wbrc-tv 8:30pm		wbtv 7:00pm	wlw-d 9:30pm	wdsu-tv 7:00pm
0	13.8	10.0	23.3		48.5	15.0	
	wcau-tv 7:30pm	wcau-tv 7:00pm	wbrc-tv 9:00pm		wbtv 9:00pm	wlw-d 6:00pm	
9.0	28.3	7.9					
	wtmj-tv 7:30pm	wfil-tv 10:00pm					
5.5					39.3	8.0	44.3
					wbtv 9:30pm	wlw-d 6:00pm	wdsu-tv 9:30pm
8.0			19.3	7.3			41.8
			wabt 8:00pm	wbuf-tv 10:30pm			wdsu-tv 9:30pm
3.0		8.9	23.5	7.3			40.3
		wcau-tv 7:00pm	wbrc-tv 8:30pm	wbuf-tv 8:00pm			wdsu-tv 9:30pm
	33.5					17.8	
	wtmj-tv 7:00pm					whio-tv 9:30pm	
6.5	24.3	10.7	11.3	32.8	16.8		
	wtmj-tv 7:30pm	wcau-tv 7:00pm	wbrc-tv 6:00pm	wben-tv 7:00pm	wbtv 10:00am		
0.8		13.5	16.5		26.5	15.3	
		wptz 6:30pm	wabt 6:00pm		wbtv 5:30pm	wlw-d 5:00pm	
6.8							44.8
							wdsu-tv 8:30pm
2.0						14.8	
						wlw-d 8:30pm	
	13.0						46.5
	wcau-tv 7:30pm						wdsu-tv 9:30pm
			13.8				34.5
			wabt 6:30pm				wdsu-tv 10:00pm
4.8			11.3		8.8		42.3
			wabt 6:30pm		wbtv 1:00pm		wdsu-tv 8:30pm
5.5	30.5						30.3
	wtmj-tv 8:30pm						wdsu-tv 5:30pm
							37.3
							wdsu-tv 10:00pm
9.8							
							33.5
							wdsu-tv 10:00pm
7.3	11.3	11.9			24.0		
	wtmj-tv 9:30am	wptz 6:00pm			wbtv 5:00pm		

...rket is Pulse's own. Pulse determines number by measur-...ons are actually received by homes in the metropolitan ...market even though station itself may be outside metro-

The Big Battle Of The Bucks



In case you hadn't noticed, the halcyon days of television are fading fast. It ain't the penny-ante game it started out to be! As proof, examine the recently released figures on last year's TV expenditures. Network billings alone checked in at $227,500,000 . . . and production costs exceeded 150 million. Man, that's big league cabbage no matter how you count it . . . and it calls for big league thinking whenever you compete with it. That kind of thinking is characteristic of Walt Framer Productions . . . more than twenty-five years of top level experience . . . with TV mainstays like "Strike It Rich" and "The Big Payoff" bearing the Framer banner. Whether you're working with box-car figures or a limited budget, let Framer's know-how work for you. For TV formats with a future, put your confidence in "America's leading independent TV producer" . . . always at your service.

There are a dozen new Framer shows past the idea stage . . . perhaps one is tailor-made for you. Call us!

walt framer productions

1150 AVENUE OF THE AMERICAS
NEW YORK 36, N. Y. • OXFORD 7-3322

TV results

DEPARTMENT STORE

SPONSOR: The Council Oak Stores AGENCY: Direct

CAPSULE CASE HISTORY: *After a recent promotion advertised over KTIV (at a cost of $270), the sponsor wrote to the station that "Our sales on promotional items which have been so well presented on your station have been exceptional. As an example we moved 9,600 of the tv tables, a complete sell-out in less than four weeks. We feel that the success of such promotions is in no small measure due to our use of 'spots' over KTIV. We will want to continue the use of 'spots' in addition to our regular advertising over your station."*

KTIV, Sioux City PROGRAM: Announcements

WINE

SPONSOR: Wine Corp. of America AGENCY: Weiss & Geller

CAPSULE CASE HISTORY: *Mogen David wine was introduced in the Hawaiian market about 18 months ago. Initial sales progress was unexciting—an average of 200 cases a month and fifth place in the market's brand standing. In October 1953 Mogen David's* Dollar a Second *network show went on KONA Sunday evenings (local Class "A" time, 13-week basis, $108 weekly). Within three months 1,000 cases monthly were being sold; in February, 1,200 cases. Today, according to Honolulu Consumer Analysis, Mogen David is first, with 14.6% of families preferring it.*

KONA, Honolulu PROGRAM: Dollar a Second

TROUSERS

SPONSOR: Bargain Barn AGENCY: Bridges, Sharp & Associates

CAPSULE CASE HISTORY: *Russ Helton, leader of The Trailhands (Western quartet), wears the pants in his outfit. In fact, on the 11 July program (show is aired Sundays at 11 a.m.) he wore some of the sponsor's pants and mentioned that they could be bought for $2 each. Only one of the program's four commercials was about the trousers, but 142 pairs of them were sold as a direct result. And the sponsor (which promises customers bargains ranging from rattlers to tombstones) is located on U.S. 25, north of the Dayton city limits. Cost of the hour show is $343.06 every week.*

WLW-D, Dayton PROGRAM: Russ Helton's Trailhounds

MEAT

SPONSOR: R&S Packing Co. AGENCY: ect

CAPSULE CASE HISTORY: *"We know that uhf can do the job," writes Earl Welde, commercial manager of WNAO-TV. "Our station competes with two vhf stations in the area," he continues, "yet R&S Packing Co. jumped retail sales from 8,000 pounds of meat production a day to 26,000 pounds using WNAO-TV as its sole meat promotion. The sponsor buys the hour-long Country Style live program each Saturday night. There's no success story like this in the history of the Raleigh-Durham market. . . ." Time cost (52-time rate) is $180 an hour.*

WNAO-TV, Raleigh PROGRAM: Country

GYM SETS

SPONSOR: Pearlman's AGENCY:

CAPSULE CASE HISTORY: *This Asheville furniture store used one live commercial over WISE-TV to advertise gym sets. Art Pernitiz, Pearlman's sales manager, said, "The response to the announcement was so great we sold out the item before our shipment arrived. We had to reorder this twice, with a larger quantity involved in each order. All in all, I'd say our sales were more than 300% above our expectations." The cost of the single announcement was $40. (WISE-TV, incidentally, is a uhf station.)*

WISE-TV, Asheville, N. C. PROGRAM: Announcements

HAIR CURLERS

SPONSOR: Weaver Products AGENCY: Gregory &

CAPSULE CASE HISTORY: *Tv was the only medium used to promote Spoolie Hair Curlers after their introduction in the Portland area. At first the sponsor signed for daily participations on* Friend of the Family *for three weeks, but at the end of that period he signed for two announcements weekly for another two months. After about 35 commercials, Spoolies advanced from a product with almost no distribution to a product sold in every department, drug and variety store in the area with total business exceeding $82,000. Total KPTV expenditure by Weaver Products: $2,000.*

KPTV, Portland, Ore. PROGRAM: Friend of the Family

AIR COOLERS

SPONSOR: Hollis Furniture Co. AGENCY: D

CAPSULE CASE HISTORY: *In mid-May, Doug Hollis opened his furniture store. Eight weeks later he bought sponsorship of the Friday* Owl Movie *on KCEB-TV (time cost is $92.50 an hour, 52-time rate). "On the opening night as sponsors," Hollis says, "we featured the Essex Air Cooling unit. Neither this item, nor our place of business, nor our location had been publicized in any other advertising media. The day following the initial telecast we sold out our complete stock of Essex Air Coolers, more than 30 units. Further, we took additional orders for later delivery."*

KCEB-TV, Tulsa PROGRAM: Owl Movie



The maze —*of details involved in expert film processing presents no problem at Precision. Skilled technicians, exclusive equipment, and expert research groups team up constantly to keep performance at the highest possible level. Precision-processed film is recognized by industry leaders—producers, directors, cameramen—as the finest in the field.*

Just one example of advanced film printing methods is the individual Printing Control Strip technique--available only at Precision. This Strip permits complete printing control without notching or altering the original film in any way—and may be filed for later precise duplication.

In everything there is one best...in film processing, it's **Precision.**

PRECISION

FILM LABORATORIES, INC

21 WEST 46TH STREET, NEW YORK 36, N. Y

A division of J. A. Maurer, Inc.

HOOPER Tells the KC Story!



Look at these figures of June '54 HOOPER 8:00 AM-12 N

The picture has changed!

Net A	—	25.8
Ind A (Negro)	—	16.0
KUDL	—	13.4
Net B	—	10.8
Net C	—	9.8
Ind B	—	8.8
Net D	—	7.2

KC Loves

Let your nearest FORJOE office show you the new June, '54, C. E. HOOPER

SOON . . . . DENVER, TOO!!

COVERS THE GREATER KANSAS CITY MARKET

KUDL

STUDIOS 1012 BALTIMORE BUILDING

KUDL ● —Kansas City

KUDL—Kansas City
KDKD—Clinton

NOW FOR THE FIRST TIME HOME TOWN COVERAGE FOR GREATER KANSAS CITY.

for extra coverage Include ● KDKD CLINTON

—IN THE GREAT KANSAS CITY MARKET



That's the important thing. Ratings, adjacencies, programming, network, don't mean a thing if you can't increase SALES.

CAN WJPS GET RESULTS?

Here are just a few:

Sterling Beer — Mid-Continent Petroleum — Coca-Cola — Purina Mills — Puffin Biscuits — Hesmer's Foods — Economy Super Markets — P. W. Burns Insurance — International Harvester — Red Bird Gasoline — International Salt — and many others that we will send upon request.

We would like to "Ring the Cash Register" for you because we have the KNOW HOW.

Let us prove our worth to you.

Robert J. McIntosh, General Manager
REPRESENTED BY
The George P. Hollingbery Company

WJPS

"A RADIO IN EVERY ROOM"
Evansville, Indiana

49TH & MADISON

(*Continued from page 13*)

Will you please send us 50 copies of your 1954 Radio Basics.

MARTIN GIAIMO
Station Manager
WJEF, Grand Rapids

● Copies of the 1954 Radio Basics and Tv Basics are available free to subscribers. Extra copies, 30c each; 25 or more copies, 20c each; 100 or more, 15c each.

SHOW PRIZES

One of our clients, a manufacturer of occasional tables, is interested in giving away tables on radio and television programs in either metropolitan areas or on network shows.

We would appreciate it if you could give us names and addresses of two or three firms in the business of placing prizes with such programs.

C. B. DAVIS
Lavidge & Davis Adv.
Knoxville

● The following firms will help place prizes on giveaways: Spotlight Promotions, Inc., 123 W. 44 St., N. Y.; VIP Service Inc., 35 W. 53 St., N. Y.; Bander-Globus & Assoc., 6277 Selma-Cal. Bank Bldg., Hollywood 28, Cal.

MERCURY CALYPSO

As subscribers and inveterate readers of SPONSOR, we read with interest "Spot radio's creative salesmen" in the September 6 issue [page 56]. Our interest received added stimulus when you singled out the Mercury spots as an example of a salient success in the spot field.

Although the above article did not indicate that the Mercury spot was a musical commercial, the following issue 20 September carried a reprint picture of the Mercury Calypso lyrics with the caption that the musical commercial was written at Kenyon & Eckhardt.

All credit is due Kenyon & Eckhardt for initiating the Mercury spot campaign and carrying it through with phenomenal success. But neither the lyrics nor the music were written by Kenyon & Eckhardt as you state, but by Goldswan Productions, Inc. In fact, the Mercury copy points were given out competitively to a number of musical commercial writers. Our Mercury Calypso was among several we submitted. No doubt other writers did the same. But our Mercury Calypso was the one selected.

In fairness to ourselves and to our other agency clients, we would appreciate a correction of this credit. Knowing how many agencies are among your subscribers, your September 20 article would lead our other agency clients to believe that we are taking credit for work we did not do, which in any man's language is indicative of lack of ethics.

The musical commercial business has had—and still has—a rather uphill climb in gaining recognition as a respected medium of the advertising world. For that reason we cannot urge too strongly the need to credit the Mercury Calypso musical commercial to where credit is due: Goldswan Productions, Inc. Thank you.

FRANCES O'BRIEN
Account Executive & Pub. Rel. Dir.
Goldswan Productions
New York

TV DICTIONARY/HANDBOOK

We would be very interested in obtaining a copy of your Tv Dictionary Handbook for Sponsors which you say is available free to subscribers.

Your May issue indicated that the 1954 version is under preparation now—and no doubt it is not ready yet. But we'll be looking forward to receiving it.

TREVOR EVANS
Pacific Natl. Advertising
Seattle

● The Tv Dictionary Handbook is now being run in installments. It will be available free to subscribers in book form later on. Extra copies, $2.

Kindly reserve in my name, at the address given above, one copy of the Tv Dictionary Handbook for Sponsors.

FRANK C. LEPORE
NBC Film Director
New York

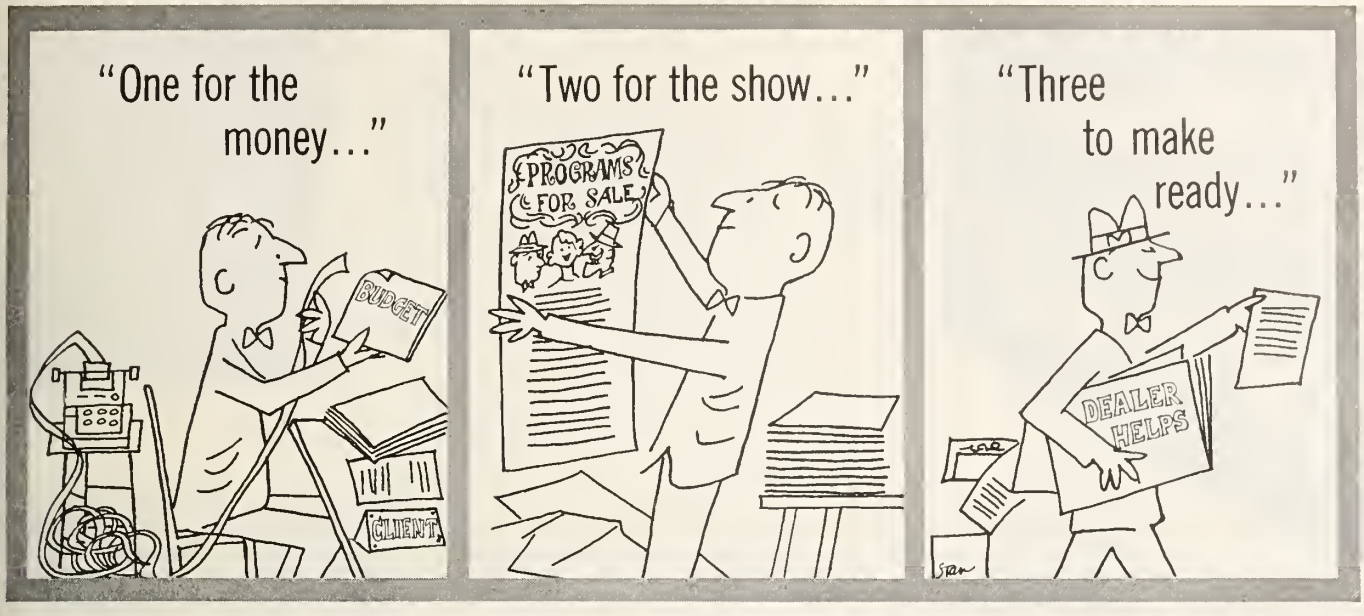
RESULT SECTIONS

We would like to have, for use in the Kenyon & Eckhardt library, copies of the following publications: Radio Results, 1954, tv results, 1954.

If this material is for free distribution, we shall be greatly obliged if you will send it to us.

HELEN GREEN
Librarian
Kenyon & Eckhardt
New York

● Copies of the 1954 Radio Results and Tv Results booklets are available free to subscribers. Extra copies, $1 each; 10 or more copies, 75c; 25 or more, 50c; 100 or more, 35c.



"And Channel Four to Grow!"

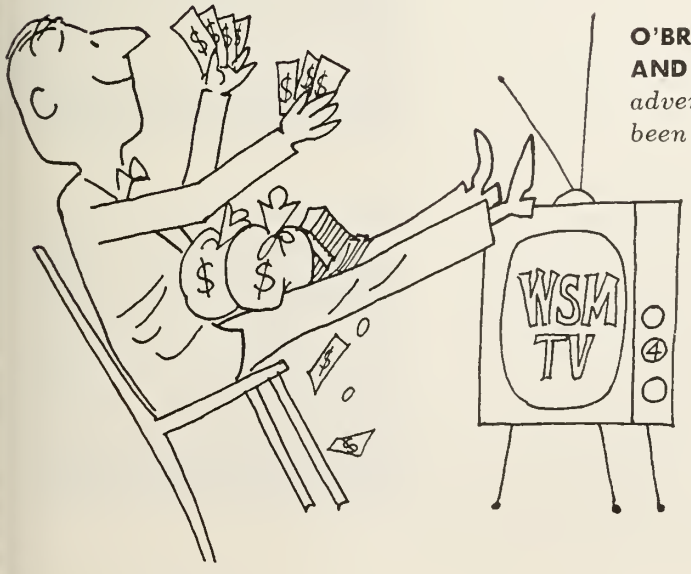
This drama in four acts has had a continuous run ever since WSM-TV took to the airwaves as the pioneer station in this market almost four years ago—

DR. PEPPER BOTTLING CO.: *"After just six months on WSM-TV, sales of the six-bottle carton are double."*

FIDELITY FEDERAL SAVINGS AND LOAN ASSN.: *"In the 1½ years we've used WSM-TV our total assets have grown from $13 million to over $20 million."*

SO-TEN (MEAT TENDERIZER): *"Just three one-minute spots on WSM-TV supplied enough sales leads to last for weeks to come . . . our salesmen can't keep up!"*

M AND M CANDIES: *"Six months after buying a half-hour WSM-TV show our business is up 250% in this area, with jobber orders up as much as 600% in some cases."*



O'BRYAN BROTHERS, INC. (DUCKHEAD OVERALLS AND WORK CLOTHES): *"Without doubt the best advertising dollar we've spent in the past 23 years has been on WSM-TV."*

You, too, can get into the act by contacting WSM-TV's Irving Waugh or any Petry Man.

WSM-TV *Channel 4*

Clearly Nashville's # 1 TV Station

BATON ROUGE:
WATCH YOUR SALES
SOAR
in the
SOUTH'S
fastest growing
market!

POPULATION
1940 88,415
1953 197,000

RETAIL SALES
1940 .. $ 20,251,000
1953 ... $184,356,000*

the FIGURES

and FACTS

RANKS 92nd IN EFFECTIVE BUYING INCOME
HIGHEST PER CAPITA INCOME IN LOUISIANA
WORLD'S MOST COMPLETE OIL CENTER
CHEMICAL CENTER OF THE SOUTH
DEEP WATER PORT

To see your sales reach their greatest heights in this rich petro-chemical market, select WAFB-TV, the *only* TV station in Baton Rouge, with programs from all 4 networks, and our own highly-rated local shows.

Tom E. Gibbens
Vice Pres. & Gen. Mgr.

Adam J. Young, Jr., Inc.
National Representative

*East Baton Rouge Parish, Survey of Buying Power, 1954

WAFB-TV
Channel 28
BATON ROUGE, LA.

AGENCY AD LIBS



(*Continued from page* 15)

erally has so little ring that one wonders what has become of the lingo that colorful news men of old were able to summon up—Heywood Broun, Damon Runyon, Hugh Johnson, to name a few. If you close your eyes and listen to today's wordage, you'll find the only ring it has is that of boilerplate.

As for our on-camera purveyors of news, they've developed a school of reporting and commentary that might be called Grim Omniscience. It should have been gratifying, therefore, for the televiewing public to discover there is another school as evidenced in the summer—and, I hope, winter—series on NBC known as *Background*. (Editor's note: Beginning 10 October 1954, *Background* will be telecast Sundays 5:30-6:00 p.m. over NBC TV.)

In place of Thin Lips, Sad Monotone and Firm Jaw, Mr. Joseph C. Harsch managed a smile at appropriate times. He also allowed himself a smidgeon of warmth and a dash of personality. Mr. Harsch's words were delivered casually as well as colloquially—quite in contrast to wire-service English, that dreary style of parenthetical inversions and adjectival splendor which has been lifted bodily out of print to become a tv technique.

As a result, *Background* has added to the immediacy, the candor and the impact that tv can provide, a new warmth and personality. Not bad ingredients, either.

What was most fascinating to me about the show, which had its early rough spots, to be sure, was its lack of veneer. Even the staff reporters who appeared in the on-location footage and the live pickups seem to have been selected because they looked like Average Joes. Quite refreshing! Whether attired in fatiques in Hanoi or in an open-collared shirt during a Mississippi electioneering opus or semi-formal (with shoes) at a draftees' going-away party, NBC or Mr. Harsch or someone managed to pick guys who look like they just happened to be there rather than Madison Avenue Fourth Estaters just dispatched from Electronics Headquarters.

The result? For one thing the demeanor achieved in the people filmed and live on-camera was unstudied and authentic. This is what made the show. Something worth noting for tv, the reporter—and perhaps a good hint for tv, the advertising medium. The giggling shyness of ordinary people as they face tv cameras, the reality of honest conversation and authentic dialogue have never been so fascinatingly revealed. ★ ★ ★

T. V. story board

A column sponsored by one of the leading film producers in television

SARRA

NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET



An entertaining jingle tells the viewers to "Have A Storz" in these highly imaginative commercials by Sarra. Animation and stop-motion techniques are used to emphasize calorie control and the satisfying bitter-free taste of Storz Beer. The reminder to buy Storz in bottles, cans or a convenient 6-Pack ends the sell. Produced by Sarra for Storz Brewing Company through Bozell & Jacobs, Inc.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



A beauty rinse for your clothes is the enticement set forth to housewives in this animated commercial by Sarra for "NuSoft." Ease of use and gentle action are stressed as the NuSoft fairy is shown fluffing up and softening linens, towels and other laundry with a touch of her magic wand. A highly effective spot created and produced by Sarra for Laurel Products, Inc. through McCann-Erickson, Inc.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



A brand new series by Sarra for a brand new product, Club Crackers! Shifting spot-lights focus attention on the new package, and the crackers themselves are highlighted by stop-motion sequences. "An Exciting New Taste In Crackers" is the theme emphasized throughout, and high style photography illustrates that they can make any meal a festive occasion. Produced by Sarra for Heckman Biscuit Co., Division of United Biscuit Company of America, through George H. Hartman Company.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



This 5 year winner is outstanding proof that TV commercials needn't be expensive. For when they're expertly done, they can be used again and again with effectiveness. Created by Sarra for Lucky Strike five years ago, this exciting commercial is now in its fifth season as the opening for the "Hit Parade." Produced by Sarra for The American Tobacco Company in collaboration with Batten, Barton, Durstine & Osborn, Inc.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

Is the use of "opticals" a problem in today's film commercials?

THE PICKED PANEL ANSWERS

GOOD OPTICAL TAKES TIME

By Jay Bonafield

RKO-Pathe, Inc., New York



The filmed commercial is not a new device of the advertiser for it has been used many years in certain small theatres and in the motion - picture trailer which announces coming attractions.

For purposes of television, film commercials have undergone many changes and much experimentation. Opticals and optical printing have had much to do with the modern tv commercial. Used intelligently, the optical can enhance the value of the commercial. Dissolves, wipes, fades and split-screen opticals often help the continuity of action in getting the sales message across clearly and quickly. The overuse of optical effects can confuse the subject matter and clutter up the overall purpose of the film.

Whenever an optical is used it must be realized that you are transferring the picture image from original negative to dupe, thereby losing some quality when the final print is produced for televising. Proper time must be allotted for the various steps necessary to make the optical. First, a fine-grain print must be made from which the optical is produced. Second, the fine grains must be checked for proper density before being put through the optical printer where the effect is created. Finally, the dupe negative onto which optical has been superimposed must be sent through the laboratory for development and a print.

The above operations may require from three days to two weeks. Therefore the time required as well as the expense must be taken into account when deciding if the optical is necessary and if it will increase the value of the tv spot.

Optical effects, like all other film elements making up a good tv commercial, must be chosen with care and artistic appreciation of the medium.

HAVE THREE ADVANTAGES

By Peter Keane

Technical Director, Screen Gems, Inc. New York



Opticals in television film commercials today are very necessary because they achieve three important effects for the client.

1. Opticals make it possible to "say" a great deal in a short time. For example, if you want to show a woman awaking in the morning and thinking about all the work she faces during the day it would take a long time to get her into the kitchen, the laundry, the yard and upstairs making the bed and do this *smoothly*. However, by the use of a wipe or a dissolve each scene can be shown quickly in a believable fashion. Viewers understand and accept this kind of transition because they have been watching it in motion pictures for years. It is a perfectly acceptable method of getting from one scene to another. Actually, wipes are punctuation marks in telling your story.

2. Opticals are attention getters. Explosion wipes or clock wipes are used to attract and hold the attention of the viewer. They can't be used constantly but in their place they serve to capture the viewer's eye.

3. Opticals give variety to film commercials. If six or seven commercials of one product are produced at one time it becomes increasingly difficult to turn out interesting commercials in such a series without wipes or dissolves. Variety is needed to enhance the value of the commercials.

Naturally, such special effects as opticals do cost money and it does consume time to produce them. If there is any problem connected with opticals it is the age-old one of money. Masters, which are special fine-grain, long-scale prints on film with negative perforations, must be made. Experts then combine the various masters onto a dupe negative, creating the optical effects in that operation. The high degree of skill required in this work takes time and the time of these skilled specialists costs money.

And there is something else to remember about opticals. By the very nature of advertising there is a constant effort to improve and as a result changes frequently are made toward that end.

Advertising films go through cycles. One client may want many gimmicks and opticals in their commercials which may last for several years. Then the commercials are replaced by a series in which the spots are simple and the straight, homey, conversational type sales message is handled by one convincing actor in one simple setting. Meanwhile, other advertisers, having used a series of simple commercials, may switch to opticals. Thus, opticals provide the variety needed in film commercials.

ANSWERS STARCH CRITICISM

By Robert H. Klaeger
Vice President in charge of production, Transfilm Inc., New York



I notice that in its August issue, the *Starch Newsletter on tv commercials* reprinted part of an article which had appeared in SPONSOR. The SPONSOR article said that, "A few years ago, four or five opticals in a 60-second commercial would have been considered a pretty elaborate job. Today it's not unusual to have as many as 10 to 12 opticals (wipes, dissolves, titles) in a 20-second film." Said *Starch Newsletter*: "Starch experience shows such production-happy commercials rank at or near the bottom of effectiveness level. Reasons —such rapid change of scenes and situations confuse viewer who fails to grasp what is going on and attention strays. Further, most opticals are attention-getting devices and all mass communication research shows that attention-getting devices tend to call attention only to themselves—therefore away from sales message."

In the first sentence, Starch assumes that 10 or 12 opticals will automatically create a "production-happy" commercial, but does it? Does he know, for example, that each title appearing on the screen constitutes one optical, and that when it disappears it constitutes another optical? With this in mind, it's easy to arrive at "10 or 12" opticals, if you also consider the actual scene changes.

But let's assume for the moment that the most horrible example of this would be 10 different scenes in a 20-second commercial and that each scene is in a different part of the world. Would you be able to identify all of these places as they flashed on the screen for two seconds each? Probably not, but if we superimposed (dissolve in, dissolve out—two more opticals) over all of these scenes a TWA plane and the copy said that TWA covers the world and can take you to places of your dreams in a matter of hours, we would make a good commercial. The plane would be the connecting link that would tie together all the

(*Please turn to page* 124)

It's results you're after...



Ask your H-R Television man. He has the answer . . . and it concerns the success a top advertising agency had with a national product using WFBG-TV as a test station. Results were frankly surprising in this Pennsylvania test area between Pittsburgh and Harrisburg.

and get with WFBG-TV

Channel 10
316,000 Watts

OTHER PLUS FEATURES:

Television Homes	447,128
Families	651,267
Population	2,280,525
Effective Buying Income	$2.9 Billion
Retail Sales	$2.1 Billion

The Gable Broadcasting Co.

Altoona, Pa.

WFBG TV... AM

ABC • NBC CBS DUMONT
(Basic) (Interconnected)

National Representative, H-R Television, Inc.



7:30-7:45 P.M.—NEWS OF THE WORLD—FOR MILES LABORATORIES, INC.



7:45-8:00 P.M.—ONE MAN'S FAMILY—FOR RADIO CORPORATION OF A

You can have a gre



8:15-8:30 P.M.—FRANK SINATRA SHOW—FOR THE TONI CO., DIVISION OF THE GILLETTE CO.



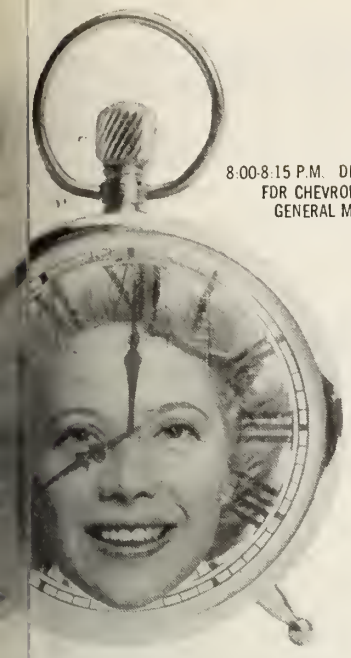
8:30-9:00 P.M.—WALK A MILE—FOR R. J. REYNOLDS CO. (CAM



9:00-9:30 P.M.—YOU BET YOUR LIFE—FOR DESOTO MOTOR CORP., DIV. OF CHRYSLER CORP.



9:30-10:00 P.M.—BIG STORY—
FOR THE AMERICAN TOBACCO CO. (PALL MALL)



8:00-8:15 P.M. DINAH SHORE SHOW FOR CHEVROLET MOTOR DIV., GENERAL MOTORS CORP.

...e, too, ...Wednesday ...ight...

This Fall, every Wednesday night program on NBC Radio is a long-time favorite. Each one in this line-up has stood the test of time . . . against all competition . . . for an average of 13 years on network radio!

Year after year, these programs have paid off like clockwork for a wide variety of advertisers. At this moment every show is sold except one.

You can have this wonderful time because the Great Gildersleeve is back this year in a brand new sales format. You can buy as many or as few one-minute participations as you need. You can also buy "Gildy" as part of the Three Plan when you want morning, afternoon and evening round-the-clock coverage. And you also get the audience carry-over from the high-rated Fibber McGee & Molly Show. Wish you were here? Call your NBC representative now for full details.

And on Wednesday night you'll find yourself in the distinguished company of such advertisers as Miles Laboratories, Inc.; Radio Corporation of America; Chevrolet Motor Div., General Motors Corp.; The Toni Co., Division of the Gillette Co.; R. J. Reynolds Co. (Camels); De Soto Motor Corp., Div. of Chrysler Corp.; The American Tobacco Co. (Pall Mall); Prudential Insurance Co. of America; and Armour & Company (Dial Soap). All on

NBC RADIO
A SERVICE OF RCA





...5 P.M.—FIBBER McGEE & MOLLY—FOR PRUDENTIAL INSURANCE CO. ...ERICA, RADIO CORPORATION OF AMERICA, ARMOUR & COMPANY (DIAL SOAP)

10:15-10:30 P.M.—THE GREAT GILDERSLEEVE—FOR YOU

round-up

'Sisters of the Suds' convention draws 1,300 women



Inside the convention hall "Sisters of the Suds" meet, while outside their husbands "protest"

More than 1,300 housewives showed up at a convention of KSEO radio listeners held in Durant, Okla., recently.

The housewives are listeners to KSEO's *Dishwashers Serenade*, a midday hillbilly musical program. A few months ago Bob Shaw, who conducts the program, and Leroy Moses, station manager, decided to organize a club of listeners to be called the "Sisters of the Suds." Within a few weeks over 2,000 membership cards were issued.

When Shaw asked his listeners if they'd like a convention, hundreds of letters poured into the station. A date was set and the mayor of Durant, Charles F. Fuller, declared it "Sisters of the Suds Day" in an official proclamation. The convention was held in the auditorium of SE State College.

National sponsors participating in the convention included Wilson & Co. (meat packers), Hi-C Party Punch, Big Top Peanut Butter and Frito's.

"The only hitch in the proceedings," said Moses, "was when a group of Durant men picketed the convention claiming that they should be allowed to join 'Sisters of the Suds' because they, too, washed dishes" (see picture). ★ ★ ★

'Time Buyers Register' now in sixth edition

The sixth edition of the semi-annual *Time Buyers Register*, listing more than 2,000 timebuyers and 6,000 accounts for which they buy time, has been issued by Executives Radio-TV Service, Larchmont, N. Y.

More than 1,000 agencies cooperated in compiling the new edition, James M. Boerst, publisher, said. He said the publication lists the specific timebuyer for each account, advertising agency information and an index. ★ ★ ★

Crosley uses radio to sell its television sets

Crosley is using radio to sell its television sets this fall.

Fred Gregg, director of advertising and sales promotion for Crosley radio and television, said his company is sponsoring the football *Game of the Week* over NBC Radio. Tied into the broadcast sponsorship is a consumer contest handled through Crosley dealers. Supplementing the firm's radio advertising is national magazine advertising. ★ ★ ★

CBS affiliates show up at Chicago with promotion pieces

When the 150 CBS affiliates met in Chicago last month they each brought with them their collections of advertising and promotion pieces. Don Davis, vice president of KMBC, Kansas City, collected the displays.

Looking at some of the Storer Broadcasting Co. promotion pieces are (l to r.) Howard Meagle, promotion manager of WWVA, Wheeling; Arthur Schofield, advertising and promotion manager of Storer Broadcasting Co., and Dave Mayo, promotion manager of WAGA, Atlanta. ★ ★ ★

Storer Broadcasting Co.'s Howard Meagle, Arthur Schofield and Dave Mayo with promotion



onoco to sponsor Houston football for third year

Continental Oil Co. is sponsoring radio broadcasts of all 1954 University of Houston football games on LBS, Houston, for the third consecutive year.

In the picture, Dr. M. S. Hattwick

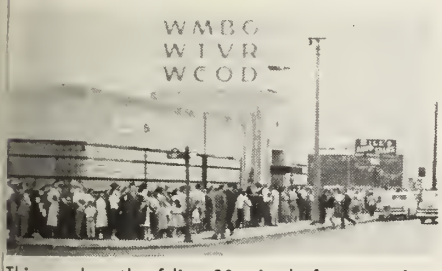


center), director of advertising for onoco, signs the contract for the ouston games while Bob Byron (l.), LBS sportscaster, and Harry Fouke, H director of athletics, look on. ★★★

olor tv set sales given timulus by tv stations

To stimulate interest in color television sets, two tv stations in different ections of the country recently staged pecial color tv showings in conjunction with NBC TV's Sunday evening "Spectacular."

WTVR, Richmond, held an open ouse Sunday evening and invited all ts viewers to attend. The event was ublicized through mailings to more

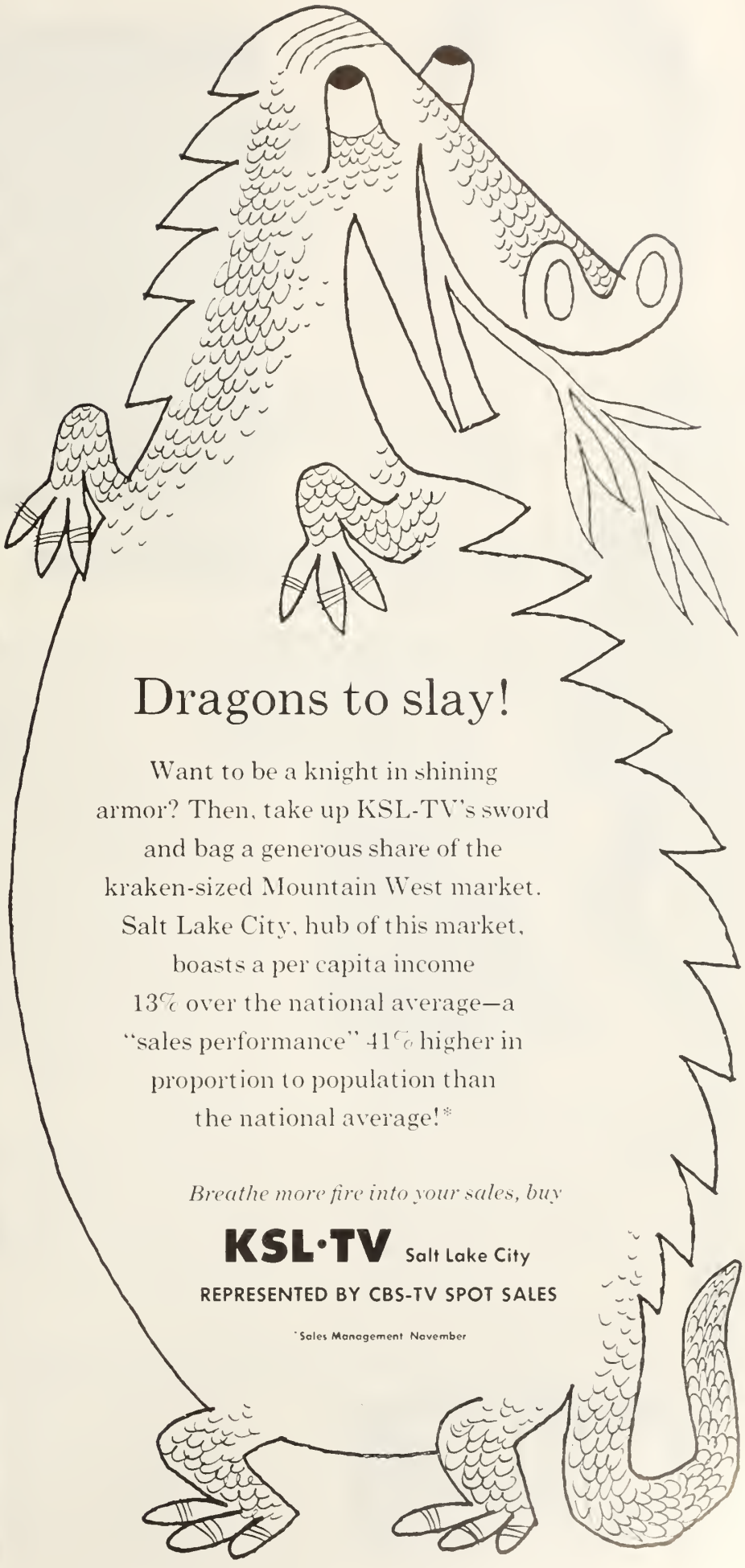


This was length of line 90 min. before opening

than 1,000 dealers in the WTVR area, on-the-air announcements and newspaper ads. An hour and a half before the studio doors were opened a line two blocks long and several persons wide had formed (see picture). WTVR officials estimated that between 3,- and 4,000 people toured the station.

Meanwhile, WKY-TV, Oklahoma City, held an invitation showing of

(*Please turn to page* 124)



Dragons to slay!

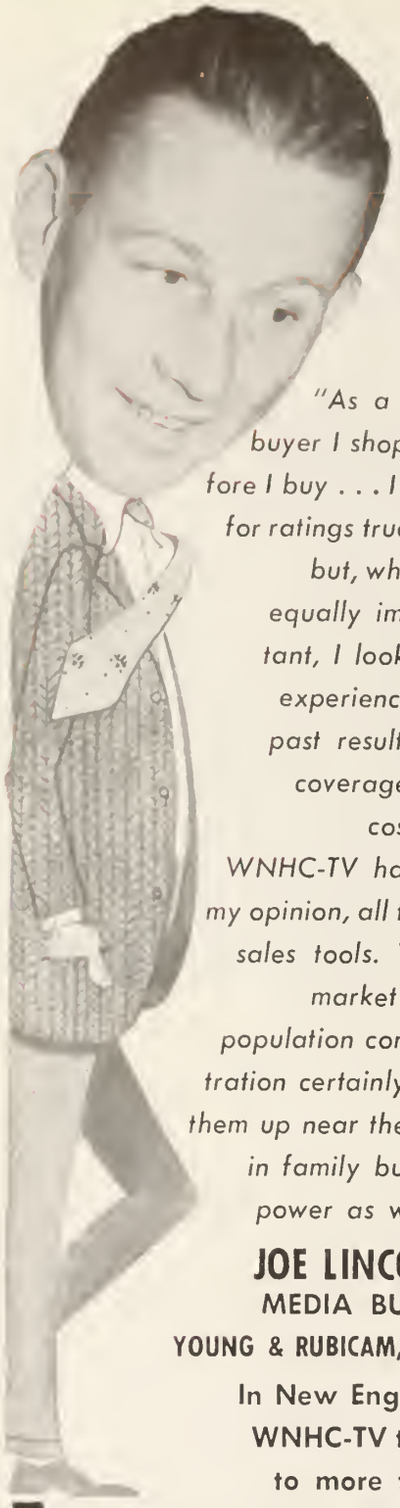
Want to be a knight in shining armor? Then, take up KSL-TV's sword and bag a generous share of the kraken-sized Mountain West market. Salt Lake City, hub of this market, boasts a per capita income 13% over the national average—a "sales performance" 41% higher in proportion to population than the national average!*

Breathe more fire into your sales, buy

KSL·TV Salt Lake City

REPRESENTED BY CBS-TV SPOT SALES

*Sales Management November



"As a time buyer I shop before I buy . . . I look for ratings true . . . but, what is equally important, I look for experience . . . past results . . . coverage . . . cost . . . WNHC-TV has, in my opinion, all these sales tools. Their market and population concentration certainly put them up near the top in family buying power as well."

JOE LINCOLN
MEDIA BUYER
YOUNG & RUBICAM, INC.

In New England WNHC-TV talks to more than 3½ million people. People located in the Nation's production and business center . . . close to their thinking, their cultural interests and . . . their pocketbooks. Ask your KATZ man

WNHC channel 8
new haven connecticut



agency profile

Nan Marquand

Tv Producer and Director
William H. Weintraub, New York

Can a woman put over a cigar commercial?

She sure can. Just ask Nan Marquand, one of William Weintraub agency's radio-tv producer-directors. Of course, she works in the control room and on the set, not before the camera.

"Producing a tv commercial is just another form of selling," Nan told SPONSOR. "And it doesn't matter whether you're selling El Producto Cigars or Kaiser automobiles, or Revlon lipstick, so long as you understand the product, its appeal and your medium."

In the agency business for the past four years, Nan has been knee-deep in client problems both as assistant to the radio-tv v.p. at Hirshon and Garfield and as a producer and director at Weintraub agency since 1952. Among shows that she's worked on during the past two years are the *Garroway Show* for Knox Gelatin and Kaiser: *I'll Buy That* for Seeman Bros.: *Your Show of Shows*, for Kaiser: *Garry Moore* for Seeman Bros.; *Jane Froman Show* for Revlon.

"People keep talking about how much color tv will do for food, fashion and cosmetics products," says Nan. "But actually, it will probably make the selling of any consumer product a great deal easier. Color tv implies a whole new concept of visual selling—a technique in which color patterns or art forms may take the place of audio hardsell."

Nan, who was a Broadway actress before she became agency producer, looks at the air media from a cold, calculating business standpoint.

"When I object to high-pressure sales talk in a tv commercial, I'm not doing it because I'm getting arty," says she. "It's just that some clients occasionally forget the strong impact of visual demonstration. And there comes a point when excessive audio can detract from the video and make an irritating rather than an effective commercial. It's up to the agency copy and radio-tv production people to find the right balance between audio and video."

As producer at an agency billing at the rate of $20 million in 1954, Nan has had ample opportunity to test her theories. Another pet theory of hers is the need for more "actor's directing" rather than mere camera directing in television.

"Have you run into any difficulties in your job because you're a woman?" SPONSOR asked naively.

"No. I've never thought it a difficulty."

See picture above for reasons. ★ ★ ★



Is This "COVERAGE"?

AM-TV-FM

The Fetzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

Lincoln-Land is Nebraska's other *big market. It has about half the state's population and half the wealth, and most of its 186,000 families are available via KOLN-TV* only. *The map tells the story.*

KOLN-TV COVERS LINCOLN-LAND—NEBRASKA'S OTHER BIG MARKET

CHANNEL 10 • 316,000 WATTS • LINCOLN, NEBRASKA

ABC CBS DUMONT

Avery-Knodel, Inc., Exclusive National Representatives

CBS Radio sponsored shows

(Continued from page 43)

PROGRAM	WEEKLY COST	TYPE	LENGTH	SPONSOR	AGENCY
Allan Jackson	$550#	News	5 min. 3 wk	Chevrolet	Campbell Ewald
Allan Jackson	$2,250	News	15 min. 5 wk	Metropolitan Life	Y&R
Amos 'n' Andy	$10,500	Situation comedy	30 min. 1 wk	CBS-Columbia (alt wks)	Ted Bates
Art Linkletter's House Party	$6,000	Daytime variety	30 min. 5 wk	Lever; Pillsbury; Kellogg; Dole Pineapple	BBDO; Leo Burnett; Ayer
Aunt Jenny	$3,000	Soap opera	15 min. 5 wk	Lever Bros.	FC&B
Brighter Day	$2,350	Soap opera	15 min. 5 wk	P&G	Y&R
Choraliers	$1,800	Musical	15 min. 2 wk	Longines-Wittnauer	Victor A. Bennett
City Hospital	$2,500	Drama	30 min. 1 wk	Carter Prods.	Ted Bates
Corliss Archer	$3,200	Situation comedy	30 min. 1 wk	Carter Prods - Toni Co.	Ted Bates; Leo Burnett
Curt Massey Time	$10,000	Musical	15 min. 5 wk	Miles Labs	Geoffrey Wade
Douglas Edwards	$550#	News	5 min. 3 wk	American Tobacco	SSCB
Ed. Bergen-Chas. McCarthy	$11,000	Comedy variety	1 hr. 1 wk	Kraft Foods	JWT
Edward R. Murrow	$6,250	News-commentary	15 min. 5 wk	American Oil Co.; Ford Motor; Hamm Brewing	Joseph Katz; JWT; Campbell Mithun
FBI in Peace & War	$3,300	Detective drama	25 min. 1 wk	Wrigley Co.	Arthur Meyerhoff
Galen Drake	$1,375†	Musical variety	50 min. 1 wk	Calgon	Ketchum, MacLeod & Grove
Galen Drake	$350	Commentary	5 min. 1 wk	Tastl-Diet	Sidney Garfield
Gene Autry	$5,000	Western variety	30 min. 1 wk	Wrigley Co.	R&R
Godfrey Digest	$3,750†	Variety	1 hr. 1 wk	Bristol-Myers	DCSS
Godfrey Time	$1,800† $3,705†‡	Morning variety	90 min. 5 wk	(See Radio Cmparagraph this issue for list of Godfrey advertise	
Godfrey's Talent Scouts	$20,000‡	Musical-variety	30 min. 1 wk	Thomas J. Lipton	Y&R
Guiding Light	$3,000	Soap opera	15 min. 5 wk	P&G	Compton
Gunsmoke	$3,250	Western drama	30 min. 1 wk	Liggett & Myers	C&W
Hallmark Hall of Fame	$4,000	Drama	30 min. 1 wk	Hall Bros.	FC&B
Hilltop House	$2,800	Soap opera	15 min. 5 wk	Miles Labs	Geoffrey Wade
Jack Benny	$11,000	Comedy	30 min. 1 wk	American Tobacco	BBDO
Larry LeSueur	$550#	News	5 min. 6 wk	Longines-Wittnauer	Victor A. Bennett
Ma Perkins	$3,250	Soap opera	15 min. 5 wk	P&G	D-F-S
Make Up Your Mind	$2,875	Panel quiz	15 min. 5 wk	Continental Baking	Ted Bates
Lowell Thomas	$7,250	News-commentary	15 min. 5 wk	Kaiser-Willys	Ewell & Thurber; Weintraub
My Little Margie	$3,750	Situation comedy	30 min. 1 wk	Philip Morris	Biow
Our Gal Sunday	$2,300	Soap opera	15 min. 5 wk	Whitehall Pharmacal	John F. Murray
Our Miss Brooks	$6,500	Situation comedy	30 min. 1 wk	Toni Co.; Whitehall Pharmacal	Weiss & Geller; John F. Murray
Perry Mason	$3,500	Soap opera	15 min. 5 wk	P&G	B&B
Rhythm on the Road	$1,000†	Music-news-variety	1 hr. 1 wk	American Oil Co.	Joseph Katz
Road of Life	$3,250	Soap opera	15 min. 5 wk	P&G	Compton
Renfro Valley Folks	$2,000	Rural variety	25 min. 1 wk	General Foods	FC&B
Robert Q. Lewis	$2,000†	Musical variety	1 hr. 1 wk	Nehi Corp.; Helene Curtis; Van Camp	BBDO; Gordon Best; Brisacher Wheeler & Staff
Robert Trout	$550#	News	5 min. 8 wk	Chevrolet	Campbell-Ewald
Romance of Helen Trent	$2,800	Soap opera	15 min. 5 wk	American Home Prods.; Toni Co.	John F. Murray; Leo Burnett

(Listing continues on page 70)

1,000,000 WATTS

WILK-TV—The World's most POWERFUL TV Station

as of January 1, 1955

WILK-TV has done it again . . . We have begun work on the world's most powerful TV station . . . 1,000,000 watts, the maximum allowed by the F. C. C. It will blanket the market from Binghamton to Reading.

This is our story, pure and simple. Now, you can tell your story louder and farther than ever before possible. Take advantage of the station with production and promotion know-how that matches its strength!

1st in POWER
1st in COVERAGE

WILK-TV

WILKES-BARRE
SCRANTON

It's a MUST for coverage of the Two Million Population Wilkes-Barre—Scranton—Hazleton—Williamsport Market!

AVERY KNODEL, INC.
ABC and DUMONT NETWORKS

CBS Radio sponsored shows *(continued)*

PROGRAM	WEEKLY COST	TYPE	LENGTH	SPONSOR	AGENCY
Rosemary	$2,700	Soap opera	15 min. 5/wk	P&G	B&B
Sanka Salutes	$850	News	5 min. 1/wk	General Foods	Y&R
Second Mrs. Burton	$3,000	Soap opera	15 min. 5/wk	Armour	Henri, Hurst & McDonald
Stars Over Hollywood	$3,450	Drama	30 min. 1/wk	Carnation Co.	Erwin, Wasey
Stop the Music	$2,100†	Musical quiz	1 hr. 1/wk	Quality Goods Mfrs.; Exquisite Form; Whitehall Pharmacal	Grey; J. F. Murray
Symphonette	$7,200	Musical	15 min. 3/wk	Longines-Wittnauer	Victor A. Bennett
This is Nora Drake	$3,000	Soap opera	15 min. 5/wk	Bristol-Myers; Toni	DCSS; Weiss & Geller
Two for the Money	$12,000‡	Quiz	30 min. 1/wk	P. Lorillard	Lennen & Newell
Wendy Warren	$3,250	Serial & news	5 min. 5/wk	P&G; Armour	Compton; Henri, Hurst & McDonald
Young Dr. Malone	$2,850	Soap opera	15 min. 5/wk	P&G	Compton

MBS sponsored shows

PROGRAM	WEEKLY COST	TYPE	LENGTH	SPONSOR	AGENCY
Back to God Hour	$1,850	Religious	30 min. 1/wk	Christian Ref. Church	Glenn-Jordan-Stoetzel
Bill Henry	$2,000	News	5 min. 5/wk	Johns-Manville	JWT
Break the Bank	$4,200	Quiz	15 min. 5/wk	Miles Labs	Geoffrey Wade
Capitol Commentary	See note §	News	5 min. 5/wk	S. C. Johnson	Needham, Louis & Brorby
Cecil Brown	See note §	News	5 min. 5/wk	S. C. Johnson	Needham, Louis & Brorby
Cecil Brown	$550	News	10 min. 1/wk	State Farm Mutual	Needham, Louis & Brorby
Coke Time with Eddie Fisher	$1,000	Musical	15 min. 2/wk	Coca-Cola	D'Arcy
Counterspy	Multi-Message Plan*	Mystery drama	30 min. 1/wk	R. J. Reynolds; Lemon Prods; Bridgeport Brass	Esty; Mc-E
Everett Holles	See note §	News	5 min. 2/wk	S. C. Johnson	Needham, Louis & Brorby
Frank & Ernest	$750	Religious	15 min. 1/wk	Dawn Bible Students Association	William Gleeson
Frank Singiser	See note §	News	5 min. 5/wk	S. C. Johnson	Needham, Louis & Brorby
Florida Calling	$2,600	Aud.-partic.-variety	25 min. 5/wk	Florida Citrus Comm.	JWT
Gabriel Heatter	$1,500†	Commentary	15 min. 5/wk	Beltone Hearing	Olian & Bronner
General Sports Time	$2,500	Sports commentary	15 min. 1/wk	General Tire Co.	D'Arcy
Global Frontiers	$1,200	Religious	15 min. 1/wk	Wings of Healing	Century Adv.
Harry Flannery	$1,500	News-commentary	15 min. 5/wk	AF of L	Furman, Feiner
Holland Engle	See note §	News	5 min. 5/wk	S. C. Johnson	Needham, Louis & Brorby
It Happens Every Day	$2,000	Humorous commentary	5 min. 5/wk	Block Drug	Emil Mogul
Jack Brickhouse	$500	Sports news	10 min. 1/wk	State Farm Mutual	Needham, Louis & Brorby
Lorne Green	$1,250	Commentary	5 min. 2/wk	Credit Union	JWT
Lutheran Hour	$700	Religious	30 min. 1/wk	Lutheran Laymen's League	Gotham Adv.
Official Detective	Multi-Message Plan*	Detective drama	30 min. 1/wk	R. J. Reynolds; Pan American Coffee; Lemon Prods.	Esty; C&W; Mc-E
On the Line with Considine	$1,000	Commentary	15 min. 1/wk	Mutual of Omaha	Bozell & Jacobs
Queen for a Day	$5,500	Audience partic.	30 min. 5/wk	P. Lorillard; Lettuce, Inc.	Lennen & Newell; John Cohan

(Listing continues on page 72)

15th Consecutive Year of NIGHT News Sponsorship



Mr. W. G. Skelly, right, owner of KVOO, congratulates Mr. Louis W. Grant, President, Home Federal Savings and Loan Association, on his firm's tremendous growth during past 14 years.

For the 15th consecutive year, Home Federal Savings and Loan Association of Tulsa, signs up for full sponsorship of KVOO's 10:00 p.m. newscast. As Mr. Louis W. Grant, President of Tulsa's largest Savings and Loan Association says, "We believe in nighttime radio, especially in KVOO's tremendous coverage and dependable service. We credit our sponsorship of the 10:00 p.m. news on KVOO for a great deal of our remarkable growth these last 14 years. With depositors in 45 of the 48 States, we've gone, during this time, from a three and a half million dollar institution to one with deposits of over forty-three millions of dollars!"

If *you* have a service or product which the investment and buying minded people of Oklahoma's No. 1 Market would be interested in taking advantage of, you, too, will find profit and growth from a consistent KVOO schedule. There's no substitute for quality, especially in radio broadcasting, and KVOO's more than 29 years of outstanding service to an ever-increasing listenership, is your best guarantee of quality in the important Southwestern area of which Tulsa is the dynamic center.

RADIO STATION KVOO

NBC AFFILIATE

EDWARD PETRY AND CO., INC. NATIONAL REPRESENTATIVES

50,000 WATTS — OKLAHOMA'S GREATEST STATION — TULSA, OKLA.

MBS sponsored shows (*continued*)

PROGRAM	WEEKLY COST	TYPE	LENGTH	SPONSOR	AGENCY
Sam Hayes	See note §	News	5 min. 6/wk	S. C. Johnson	Needham, Louis & Brorby
Sgt. Preston of the Yukon	$4,250	Adventure drama	30 min. 2/wk	Quaker Oats	Wherry Baker & Tilden
Squad Room	Multi-Message Plan*	Detective drama	30 min. 1/wk	Lemon Prods.; R. J. Reynolds; Florida Citrus	Mc-E; Esty; JWT
The Falcon	Multi-Message Plan*	Mystery drama	30 min. 1/wk	R. J. Reynolds; Florida Citrus; Lemon Prods.	Esty; JWT; Mc-E
Treasury Agent	Multi-Message Plan*	Detective drama	30 min. 1 wk	Pan American Coffee; R. J. Reynolds; Lemon Prods.	C&W; Esty; Mc-E
Voice of Prophecy	$1,500◊	Religious	30 min. 1/wk	Voice of Prophecy	Western Adv.
Wild Bill Hickok	$5,500	Western	30 min. 3/wk	Kellogg Co.	Leo Burnett

NBC Radio sponsored shows

PROGRAM	WEEKLY COST	TYPE	LENGTH	SPONSOR	AGENCY
Alex Dreier	$1,500	News-commentary	15 min. 5/wk	Int'l Harvester	Y&R
Backstage Wife	$2,500	Soap opera	15 min. 5/wk	P&G	Y&R
Band of America	$6,500	Musical	30 min. 1/wk	Cities Service	Ellington
Big Story	$5,000	Drama	30 min. 1/wk	American Tobacco	SSCB
Bob Hope	$11,000	Comedy-variety	30 min. 1 wk	American Dairy	Campbell-Mithun
Break the Bank	$4,200	Quiz	15 min. 5/wk	Miles Labs.	Geoffrey Wade
Dinah Shore	$5,000	Musical	15 min. 2/wk	Chevrolet	Campbell-Ewald
Dragnet	$5,500	Mystery-detection	30 min. 1/wk	Liggett & Myers	C&W
Fibber McGee & Molly	Three Plan**	Situation comedy	15 min. 5/wk	Carter; Lewis-Howe; Liggett & Myers; RCA	Ted Bates; R&R; C&W; K&
Frank Sinatra	$3,500	Musical-d.j.	15 min. 2/wk	Toni Co.	Tatham-Laird
Front Page Farrell	$2,750	Soap opera	15 min. 5/wk	Pharmaco; American Home Prods.	DCSS; John F. Murray
Gillette Cavalcade of Sports	$10,000§	Boxing	45 min. 1/wk	Gillette Safety Razor	Maxon
Grand Ole Opry	$5,000	Folk music, variety	30 min. 1/wk	R. J. Reynolds	Esty
It Pays to be Married	Three Plan**	Audience partic.	15 min. 5/wk	Carter; Lewis-Howe; Liggett & Myers; RCA	Ted Bates; R&R; C&W; K&I
Just Plain Bill	$2,300	Soap opera	15 min. 5/wk	Whitehall Pharm.; Carter Prods.	John F. Murray; Ted Bates
Lorenzo Jones	$2,750	Soap opera	15 min. 5/wk	Colgate-Palmolive	Esty
Lux Radio Theatre	$12,000	Drama	1 hr. 1/wk	Lever Bros.	JWT
Mary Lee Taylor	$2,800	Drama & women's service	30 min. 1/wk	Pet Milk	Gardner
National Farm & Home Hour	$2,000	Agricultural news, features	30 min. 1/wk	Allis-Chalmers	Bert S. Gittins
News of the World (Morgan Beatty)	$2,500	News	15 min. 5/wk	Miles Labs	Geoffrey Wade
Nutrilite Show (Dennis Day)	$5,000	Musical variety	30 min. 1/wk	Mytinger & Casselberry	Dan B. Miner
One Man's Family	$5,000	Serial	15 min. 5/wk	Toni Co.; Miles Labs	Leo Burnett; Geoffrey Wade
People Are Funny	$5,200	Quiz	30 min. 1/wk	Mars, Inc.; Toni	Leo Burnett
Pepper Young's Family	$2,700	Soap opera	15 min. 5/wk	P&G	B&B

(*Listing continues on page 74*)

*Multi-Message Plan, MBS. Includes the five mystery-detection-adventure shows which are heard M F 8:30 p.m. Cost $1,500 per participation per sponsor based on a minimum purchase of three a week.
§S. C. Johnson buys five 5 minute news strips plus an extra two periods a week as a package, time and talent, $23,000 per week.
◊Cost includes both ABC and MBS programs.

There's only one...



. . . STATUE OF LIBERTY, *presented to the United States by the people of France in 1884. Its torch, a symbol of hope to millions all over the world, shines over 350 feet above New York Harbor. The statue is visited by more than half a million people annually.*

And there's only one...

. . . advertising medium that single-handed covers the Industrial Heart of America. Only WWVA Radio in Wheeling, W. Va., reaches *all* the 100-odd counties of Eastern Ohio, Western Pennsylvania and West Virginia that comprise this Five Billion Dollar market . . . an area of unlimited sales opportunity for alert advertisers. WWVA, and only WWVA, blankets this entire area 24 hours a day with its dominating 50,000 watt signal, delivering the sales impact of high-rated CBS Network shows, coupled with the homespun appeal of WWVA's own local personalities. In this fabulous market live almost 5½ million people, who last year spent over $5 billion in retail stores alone. With WWVA Radio, you not only *reach* this market of more than a million and a half radio homes, but you *sell* it completely with

- One Medium
- One Cost
- One Billing



For additional market information and time availabilities, write, wire or phone

WWVA

Wheeling, W. Va.
50,000 watts—CBS Radio

STOKER BROADCASTING COMPANY

JOHN BLAIR & COMPANY

National Sales Director—Tom Harker
118 E. 57th St., N.Y.C., EL 5-7690

NBC Radio sponsored shows *(continued)*

PROGRAM	WEEKLY COST	TYPE	LENGTH	SPONSOR	AGENCY
Phrase That Pays	$2,500	Quiz	15 min. 5/wk	Colgate-Palmolive	Esty
Right to Happiness	$3,000	Soap opera	15 min. 5/wk	P&G	D-F-S
Ray Rogers	$7,500	Western variety	30 min. 1/wk	Dodge Div., Chrysler	Grant Adv.
Second Chance	Three Plan**	Audience partic.	15 min. 5/wk	Carter; Lewis-Howe; Liggett & Myers; RCA	Ted Bates; R&R; C&W;
Stella Dallas	$2,800	Soap opera	15 min. 5/wk	Sterling Drug	D-F-S
Strike It Rich	$3,500	Quiz	30 min. 5/wk	Colgate-Palmolive	Esty
Sunoco Three-Star Extra	$1,800	News	15 min. 5/wk	Sun Oil Co.	Ogilvy, Benson & Mather
Telephone Hour	$8,000	Musical	30 min. 1/wk	Bell Telephone Co.	Ayer
Walk A Mile	$3,500	Quiz	30 min. 1/wk	R. J. Reynolds	Esty
Welcome Travelers	$4,000	Audience partic.	30 min. 5/wk	P&G	Biow
Woman in My House	$2,500	Soap opera	15 min. 5/wk	Manhattan Soap Co.	Scheideler, Beck & Werner
You Bet Your Life	$24,000†	Comedy quiz	30 min. 1/wk	DeSoto-Plymouth	BBDO
Young Widder Brown	$2,800	Soap opera	15 min. 5/wk	Sterling Drug	D-F-S

**Three Plan; NBC. Includes the three 15-minute strips indicated above. Each strip has 15 one-minute availabilities a week (3 per show). An advertiser must buy a minimum of participations a week, choosing any or all of the programs on any day. Cost per participation: Fibber McGee, $2,917; Second Chance, $2,250; It Pays to be Married, $2,025

†Cost of both radio and tv shows. The radio show is taped from the tv production.

NETWORK RADIO COSTS

(Continued from page 42)

mystery-detection (five of MBS' in Multi-Message Plan), six Western and adventure shows, five half-hour dramas, four situation comedies. The only hour-long drama show is the *Lux Radio Theatre;* the only hour-long comedy-variety program is *Edgar Bergen-Charlie McCarthy*—both on CBS.

With their ever-increasing flexibility and readiness to adapt to advertisers' needs, net radio also offers sponsors plentiful opportunities to come and go as they please. Shows and plans which allow sponsors to purchase participations and segments of varying lengths and prices are nothing new on net radio, but their ranks are growing fast. A sponsor with a limited budget or limited campaign needs can buy anything from a one-minute participation to a quarter-hour segment or more on a wide variety of shows day or night.

NBC, for instance, continues the participation plan it launched last fall with a few additions to accommodate interested advertisers. The network reports that about 25% of its total radio billing represents business from advertisers on a participation basis. The plan as started last fall includes the Three Plan (three 15-minute strips, one morning, one afternoon, one nighttime): *The Big Preview*, Saturday night, 7:30-9:30 p.m. which sells one-minute participations for $3,000 each; and *Weekend*, Sunday afternoons from 3 to 5 p.m. which has eight availabilities at $2,250 each. Early this year, a four-hour Saturday afternoon stanza called *Road Show* bowed on NBC with participations also going for $2,250 (all costs cited in connection with NBC include time and talent).

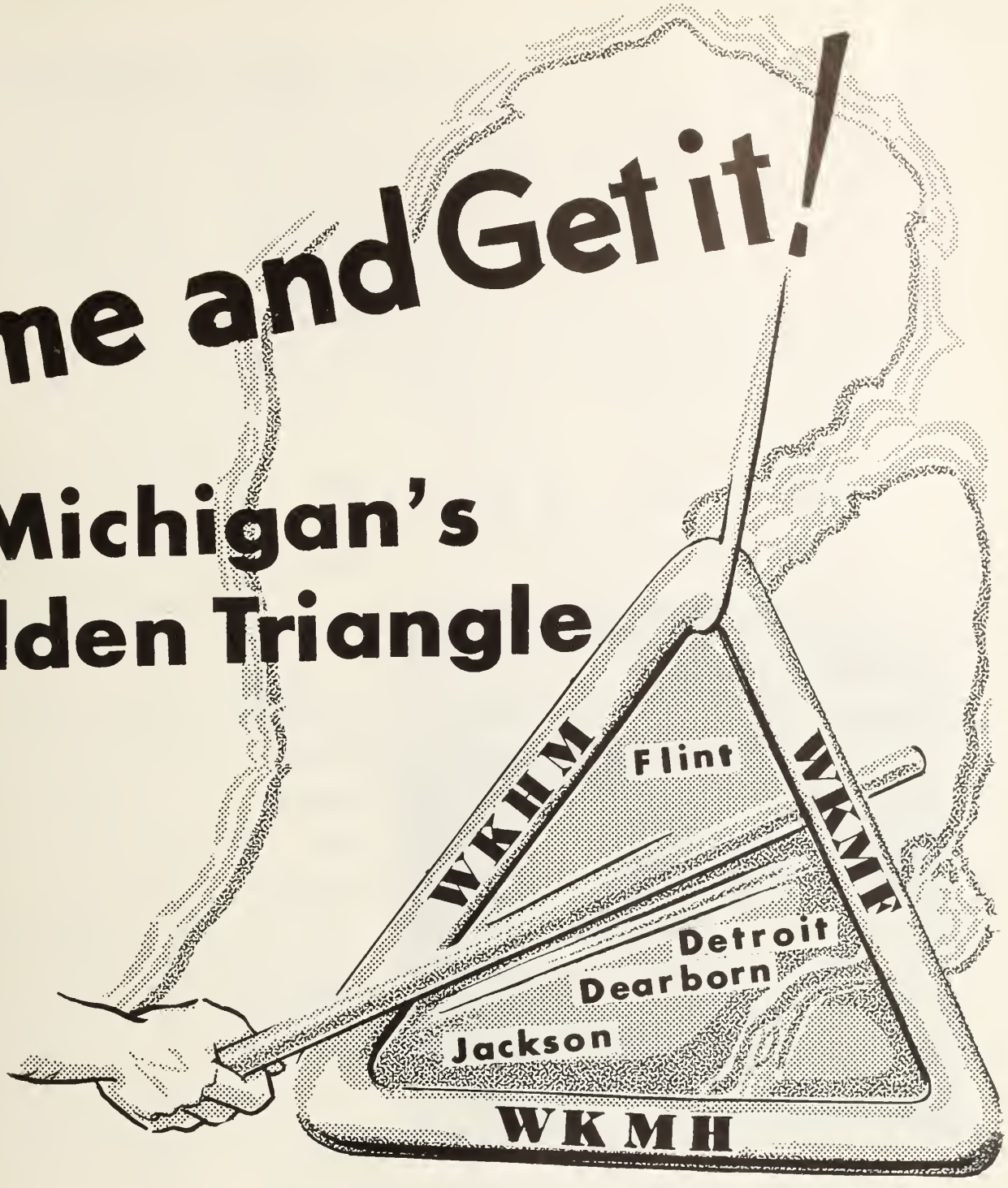
Most notably successful has been the Three Plan which embraces *Fibber McGee & Molly* (Sunday through Thursday, 10-10:15 p.m.); *Second Chance*, Monday through Friday, 11:45-12 noon) and *It Pays to be Married* (Monday through Friday, 5:45-6 p.m.). There are three availabilities per show and a sponsor is free to buy just one or as many as he likes in any or all of the shows (for costs, see footnote in listing). *Fibber & Molly* has proven so popular with sponsors that NBC has just added another 15-minute strip to be heard immediately following that show Sunday through Thursday (on Friday nights Gillette has its boxing broadcasts starting at 10 p.m.). New show was (as was Fibber) originally a successful half-hour situation comedy—*The Great Gildersleeve*. Participations sell for $2,750 each for one or two a week, $2,500 each for three a week or more. Rexall Drug Co. has already bought into this show; among other advertisers taking part in these NBC shows are RCA, Murine, General Foods, Sunbeam Corp., Armour and Carter.

CBS boasts a flock of across-the-board and hour-long shows which offer quarter-hour segments for sponsorship. Godfrey, of course, holds the fort each morning for 90 minutes as well as on Friday nights from 8:30 to 9:30 with his *Digest* (which goes for $3,750 a quarter hour). Art Linkletter makes whoopee each afternoon at 3:15 p.m. (on *House Party*); Galen Drake and Robert Q. Lewis do their turns on Saturday mornings (an hour each); *Stop the Music* has been expanded to an hour and a quarter (Tuesdays, 8 to 9:15 p.m.) with three of its quarter-hour segments already bankrolled at $2,100 a segment.

In addition, CBS has just launched

Come and Get it!

Michigan's Golden Triangle



77% of the buying power of Michigan, almost 6 billion dollars yearly, lies within reach of the "Golden Triangle" formed by Detroit, Jackson and Flint. Cut yourself a big slice of this market. It's ready to serve! Come and get it! Look at these figures — radios in nearly 100% of the homes — over 85% of the automobiles.

A package buy of these three strategically located Michigan stations offers you maximum coverage at minimum cost.

REPRESENTED BY

HEADLEY REED

WKMH
DEARBORN
5000 Watts
(1000 WATTS — NIGHTS)

WKHM
JACKSON
1000 Watts

WKMF
FLINT
1000 Watts

the *Amos 'n' Andy Music Hall* across-the-board from 9:30-55 p.m. A sponsor can buy a six-minute segment of this show for $1,000, a quarter hour for $2,000 (gross talent cost only). A price of $1,000 will also buy a quarter-hour segment on *On A Sunday Afternoon*, a music-news-weather stanza which runs from 4 p.m. to 5:55 p.m. on Sundays.

ABC, aside from its multiple-sponsored *Breakfast Club*, offers the *Martin Block Show* each weekday afternoon from 2:35 to 4 p.m. which sells at the modest talent price of $863 for two quarter hours a week, and $1,893 for five such segments weekly. ABC's *Weekend News* package of 22 five-minute newscasts each Saturday and Sunday is available for $34,000, is carrying Rybutol messages for the Vitamin Corp. on 348 stations till the end of October.

Mutual's Multi-Message Plan which covers five half-hour mysteries nightly from 8-8:30 p.m. currently has a "sold out" sign, sells participations for $1,500 each. ★ ★ ★

WCSC-RADIO

Covers Coastal South Carolina like a Cloak



". . . and we were warmed with hot sales"

Say: Belk-Robinson Department Store executives, General Manager Lloyd Fitzgerald and Advertising Manager, Suzanne Lewis, Charleston, S. C.

"It was August and temperatures were soaring near the hundred mark when we advertised a winter coat sale on our "Fascinatin' Rhythm" Radio Show, Sunday 6-6:30 p.m. During the two-day promotion every coat in stock was sold. We reordered and repeated the sale two weeks later, advertising it on our WCSC-Radio show on Sunday. As before, our Monday sales were excellent! RESULTS are what Belk's wants, and RESULTS are what we GET from our WCSC-RADIO advertising!"

(signed) L. W. Fitzgerald

IN THE 15 COUNTIES SERVED BY WCSC-RADIO THERE ARE 147,230 RADIO HOMES PLUS 89,000 CARS EQUIPPED WITH RADIOS

We'll get SALES RESULTS for YOU, too, if you'll give us an opportunity.

John M. Rivers, General Manager — **WCSC-RADIO** — John B. Hearne, Commercial Mgr.

Charleston, S. C.

SPOT EXPENDITURES

(*Continued from page 29*)

bureau right away."

Early efforts to gather spot figure concentrated on the stations. In 193 Anne Edgerly, who then owned Pul lishers Information Bureau, set up spot radio information service base on station reports. There were fewe stations then than there are now bu at the peak of Miss Edgerly's effort only one out of four cooperated. In 1950, Miss Edgerly, who had previously sold PIB, tried again. This time she had the idea of getting the stations to include an extra copy of their monthly business report to reps and abstracting figures from these. But out of 300 top stations surveyed, only 40 said they would go along.

Around 1940, N. C. "Duke" Rorabaugh started his spot report in Philadelphia by going to the stations for information. Neither in Philadelphia nor in New York, where Rorabaugh made later attempts, did the stations show much interest. He then decided to go to the agencies, but had only partial success.

In 1951 Rorabaugh aroused a flurry of interest with a plan to work through the reps with a questionnaire. (See "They're lifting the spot radio veil," SPONSOR, 4 June 1951.) He lined up 22 important reps but three others balked. Since the reluctant trio were key firms and since Rorabaugh had decided he wouldn't be satisfied with half a loaf, he withdrew his plan. The next year Rorabaugh sold his spot radio report (based on agency information) to James M. Boerst's Executives' Radio-Tv Service and concentrated on his successful spot tv report.

Boerst's *Spot Radio Report* gives monthly spot radio information (but not dollar figures) on about 250 accounts. The data is provided by over 50 agencies, including many of the top commission houses in the business. There is a good representation of food, oil and beer accounts but few drug firms are represented and none of the Big Three soap firms, without whose figures even a *fairly* complete spot radio information service would be impossible. The *Spot Radio Report* is considered good as far as it goes but no one believes it goes far enough. Too many agencies tell Boerst their clients don't want any information on spot released—even after the fact.

(*Please turn to page 86*)

DUDES AND DON'TS

or, grammar takes a vacation



A grandmotherly librarian, new to farm life, was out to learn everything in two vacation weeks.

"Which is correct," she asked an old hand, "the hen is sitting or the hen is setting?"

"Lady," said the oldtimer, "I don't know and I don't care. All I wonder about is when she cackles, is she laying or is she lying!"

* * * *

An Advertising Man came to a dude ranch for a well-earned rest. Very first morning they shook him awake at 4 a.m., told him it was time to saddle up.

"We goin' to ride wild horses?" he yawned.

"Nope."

"Then why we have to sneak up on 'em in the dark?"

* * * *

Wild horses couldn't drag us from the commercial:

Re. tv: NBC now ranks KGNC-TV first among affiliates for total primary area coverage.

Re. a.m.: KGNC reaches 78 counties with 1 million people in Texas, New Mexico, Kansas, Oklahoma and Colorado.

Re. $: Amarillo is *1st in the nation—again—in per family* retail sales.



NBC and DuMONT AFFILIATE

AM: 10,000 watts, 710 kc. TV: Channel 4. Represented Nationally by the Katz Agency



SELL SUNDAY'S SINNERS

. . there are more of them!

THE preacher laments not so much the black sheep of his flock as the grey come-in-a-whilers who burst his church at the seams come Easter, Thanksgiving and Christmas.

To round them up he takes to the air. Since most advertisers shy from Sunday mornings like poison ivy, station managers write off the time to public service, and offer their own prayers of thanks for something to fill their logs.

Around Dallas, any way you turn the dial, you're in church . . . unless you tune WFAA.

No sinner likes to be reminded of his sins, so we give 'em news and music on Sunday mornings. Being the only station that bothers no one's conscience, we've gathered a sizeable, appreciative audience.

If you've a product for Sunday sinners, you'll find them in our pen. Any Petry man can point out choice availabilities . . . at buttons-in-the-collection-plate rates.

ALEX KEESE, Station Monager
GEORGE UTLEY, Commercial Manager
EDWARD PETRY & CO., Notional Representative
Radio Service of The Dallas Morning News

WFAA
820 · 570
50,000 WATTS 5000 WATTS
DALLAS
NBC • ABC • TQN

RADIO COMPARAGRAPH OF NETWORK PROGRAMS

SUNDAY

Time	ABC	CBS	MBS	NBC
6 pm	[illegible] Lorillard; Paul Harvey [illegible]	Gene Autry, Wrigley Co (doublemint gum) 69N L&T, Y&R $5000; Hallmark Radio Hall of Fame, Hallmark cards, 14000	Nick Carter, Multi-Message T $1850; On the Line with Considine, Mutual of Omaha 6:30-45 L, B&J $1000; General Sports Time, General Tire 105N L, D'Arcy	TBA
7	[illegible]	Jack Benny, Amer Tob (lucky strike) T, BBDO $11,000; Amos 'n' Andy, Columbia, T $10,500	Rod & Gun Club of the Air co-op T; Wonderful City N T	TBA
8	[illegible]	Our Miss Brooks, Murray T $6500; My Little Margie, Philip Morris, Biow $3750	Heartbeat of the Industry N L; Enchanted hour music C L	Operation Adventure (mystery drama) N 8-10 T
9	[illegible]	Edgar Bergen, Charlie McCarthy 9-10, $11,000	The Army Hour N T; London Studio Melodies T	Operation Adventure (mystery drama) (cont'd)
10	[illegible]	Daniel Schorr 10-10:05; Willie Jackson; UN Report 10:30-45; John Derr Sports	Oran Maxton co-op; Hazel Markel N co-op L; Little Symphonies CHC	Fibber McGee & Molly H sun-th; Great Gildersleeve H sun-th 5/wk $6000; Meet the press Discussion Wash $1500
11	[illegible]	News N; Dance orch Var	[illegible] Sunday Concerts CHC	News from NBC H; No network service

MONDAY

Time	ABC	CBS	MBS	NBC
6 pm	No network service m-f 6-6:30; Bill Stern, Anheuser-Busch budweiser beer 201N m-f L, D'Arcy $2000; George Hicks co-op m-f L	Jackson news, Metropolitan Life 60N m-f L, Y&R $2250; Dwight Cook's Guest Book m-f L; No network service m-f; Lowell Thomas m-f L $7250	No network service	No network service; Mel Allen-Russ Hodges, sports co-op m-f L; No network service m-f; Three star extra, Sun Oil Co 31Var m-f L, HOBM $1800
7	John Vandercook, CIO: Int'l 168N m-f, Kaufman $1000; Quincy Howe co-op m-f L; Lone Ranger, Gen Mills 170D m,w,f 7:30-55 L, D-F-S $5500; L Griffith news m-f 7:55-8 L	Tennessee Ernie m-f T ¼ hr $1900; Choraliers, Longines-Wittnauer 118N m-f T, Bennett; Edw R Murrow, Amer Oil: amoco, Katz 83N m-f, Ford 121N m,w,f JWT share $6250	Fulton Lewis Jr co-op 298Wash m-f; Dinner Date N m-f; Gabriel Heatter, [illegible] hearing aids Var alt, OAB ¼ hr $1500; In the Mood N m,w,f T	Alex Dreier, Int'l Harvester 53E m-f L, Y&R $1500; No network service m-f; News of World, Miles Labs 191Var m-f L, Wade $2500; One man's family, Toni Co 198H m-th, Burnett shr $5000
8	Henry J Taylor, General Motors 351N T, Kudner $750; American Music Hall N L; Voice of Firestone, Firestone Tire & Rubber Co 261N simul, S&J $18,000	Corliss Archer, Carter Prods 15 min, Bates; Toni Co 207H, Tatham-Laird $1200; Arthur Godfrey's Talent Scouts, Thos J Lipton tea, soup mixes 171N 10:30-11 pm simulcast, Y&R $20,000	Top Secret Files [illegible]; Florida State, J W Thompson [illegible]; McCann-Erickson 507N Multi-message plan; B'way Cop co-op T	Best of All N L
9	Camarata Music Show N; News 9:25-30; Sammy Kaye's Serenade Room N	Perry Como, Liggett & Myers 200N m,w,f C&W; Mr & Mrs North N m-f T; Amos 'n' Andy Music Hall m-f ¼ hr, Murine eyes [illegible], BBDO 200N 5 min $1000 ¼ hr $2000; R Trout Chevrolet N m-f	Bill Henry news, Johns-Manville 158N 9-9:05, JWT m-f $750; Edward Arnold H m-f 9:05-15 T; Newsreel N co-op 9:15-30; Reporter's Roundup Var co-op 9:30-10	Telephone hour, Bell Tel System 195N r11 12:00-12:30m, Ayer $8000; Band of America, Cities Service petroleum prods 115N, Ellington $6500
10	Headline Edition N co-op L&T; Turner Calling C m-th; Edwin C Hill, Philco 10:30-35 215N m,w,f, Hutchins alt $2500; Martha Lou Harp 10:35-11 N	Mr. Keen N m-f 10-10:15; Dance Orch Var m-f; Dance Orch N m-sat	Harry Flannery, AF of L 150W m-f, F,F $1500; Manhattan Crossroads N m-f; Distinguished Artists CHC	Fibber McGee & Molly H sun-th; Great Gildersleeve H sun-th 5/wk $6000; Two in the Balcony H
11	Songs by Dini N; Late sports roundup Indstr m-f; Orchestra Var 11:30-55; News 11:55-12 N m-f	News & analysis N co-op m-f; Dance bands Var m-f	Virgil Pinkley H m-f co-op; UN Highlights N m-f; Dance orchestra Var m-f	News of World (Morgan Beatty) Wash; No network service

TUESDAY

Time	ABC	CBS	MBS	NBC
6 pm	No network service m-f 6-6:30; Bill Stern, Anheuser-Busch: budweiser m-f (see mon), D'Arcy; George Hicks co-op N m-f L	Jackson news, Metropolitan Life m-f (see mon), Y&R; Dwight Cook's Guest Book N m-f L; No network service m-f; Lowell Thomas m-f	No network service	No network service; Mel Allen-Russ Hodges, sports co-op m-f L; No network service m-f; Three star extra, Sun Oil Co m-f (see mon), HOBM
7	John Vandercook, CIO m-f 7-7:15, H J Kaufman; Quincy Howe C co-op m-f L; Silver Eagle, General Mills 188N tu,th 7:30-55 L, D-F-S; L Griffith news N m-f 7:55-8	Tennessee Ernie H m-f T ¼ hr $1900; Choraliers, Longines-Wittnauer 118N m-f T, Bennett; Edw R Murrow, Amer Oil: amoco, Katz m-f; Hamm Brewing, D M tu,th	Fulton Lewis Jr co-op 299Wash m-f L; Dinner Date N m-f L; Gabriel Heatter Var m-f ¼ hr $1500; Coke Time with Eddie Fisher, Coca-Cola 212N tu,th T, D'Arcy $1000	Alex Dreier, Int'l Harvester m-f (see mon), Y&R; No network service m-f; News of world, Miles Labs m-f (see mon), Wade; One man's family, Miles Labs tu,w,f, Wade shr $5000
8	Jack Gregson Show tu-f 8-9 N; News tu-f 8:25-30; 8:55-9	Sing the Music, [illegible], Grey; Exquisite Form, Grey all wks 208N ¼ hr $2100	Treasury Agent, Pan Amer Coffee, C&W tu,th; R J Reynolds, Esty camels; Florida State, McCann-Erickson 507N T; Multi-message plan; John Steele Adventurer N L	People Are Funny, Mars Inc, Burnett; Toni Co 200H, Burnett $5200; Dragnet, Liggett & Myers chesterfield 200H T, C&W $5500
9	America's town meeting of the air co-op 259N 9-9:45; [illegible] & news, [illegible] Publ [illegible]	Stop the Music, Whitehall Pharm, J F Murray 200N ¼ hr $2100; Mr & Mrs North N m-f; Amos 'n' Andy Music Hall m-f 9-10:55, Murine var segments, BBDO 200N 5 min $1000 ¼ hr $2000; R Trout Chevrolet C-E m-f	Bill Henry news, Johns-Manville, JWT m-f 9-9:05; Edward Arnold H m-f 9:05-15 T; Newsreel 9:15-30 N co-op L; Search that never ends N L	Lux Radio Theatre, Lever Bros 200H, JWT $12,000
10	Headline Edition N co-op L&T; Turner Calling C m-th; Edwin C Hill N m-f 10:30-35; Martha Lou Harp N 10:35-11	Mr Kean N m-f; Dance Orch Var m-f; Dance Orch N m-sat 10:35-11	Harry Flannery, AF of L 150Wash m-f L, Furman, Feiner; Manhattan Crossroads N m-f co-op; State of the Nation Var co-op L	Fibber McGee & Molly H sun-th; Great Gildersleeve H run-th 5/wk $6000; Listen to Washington Wash
11	Chautauqua Story N; Late sports roundup C.Detr m-f; Orchestra Var 11:30-55; News 11:55-12m N m-f	News & analysis N co-op m-f; Dance bands Var m-f	Virgil Pinkley H m-f co-op; UN Highlights N m-f L; Dance music Var m-f L	News of World (Morgan Beatty) Wash; No network service

WEDNESDAY

Time	ABC	CBS	MBS	NBC
6 pm	No network service m-f 6-6:30; Bill Stern, Anheuser-Busch: budweiser m-f (see mon), D'Arcy; George Hicks co-op N m-f L	Jackson news, Metropolitan Life m-f (see mon), Y&R; Dwight Cook's Guest Book N m-f L; No network service m-f; Lowell Thomas N m-f L	No network service	No network service; Mel Allen-Russ Hodges, sports co-op N m-f L; No network service m-f; Three star extra, Sun Oil Co m-f (see mon), HOBM
7	John Vandercook, CIO m-f 7-7:15, H J Kaufman; Quincy Howe C co-op m-f L; Lone Ranger, Gen Mills m,w,f 7:30-55 (see mon), D-F-S; L Griffith news N m-f 7:55-8 L	Tennessee Ernie H m-f T ¼ hr $1900; Choraliers, Longines-Wittnauer 118N m-f T, Bennett; Edw R Murrow, Amer Oil—Katz; Ford Motor, JWT m,w,f	Fulton Lewis Jr co-op 299Wash m-f L; Dinner Date N m-f L; Gabriel Heatter Var m-f ¼ hr $1500; In the Mood N m,w,f T	Alex Dreier, Int'l Harvester m-f (see mon), Y&R; No network service m-f; News of world, Miles Labs m-f (see mon), Wade; One man's family, Miles Labs tu,w,f, Wade
8	Jack Gregson Show tu-f 8-9 N L; News tu-f 8:25-30; 8:55-9 N	FBI in peace & war, Wm Wrigley Jr 188N T, Meyerhoff $3900; Doug Edwards, AmTob Pall Mall m-f 8:25-30, SSCB $550; 21st Precinct N	Squad Room, Lemon Prods Advisory Bd, McCann-Erickson; R J Reynolds, Esty camels; Florida State, J W Thompson 507N T; Multi-message plan; Sentenced co-op N T	Dinah Shore, Chevrolet 101H m,f L, C-E $5000; Frank Sinatra, Toni Co H w,f T, T-L $3500; Walk a Mile, R J Reynolds 191Var L, Esty $3500
9	Sammy Kaye's Serenade Room N L; News 9:25-30 N; Paul Whiteman Varieties N	Perry Como, Liggett & Myers 200N m,w,f, C&W 9-9:15; Mr & Mrs North N m-f T; Amos 'n' Andy Music Hall m-f 9-10:55, Murine var segments, BBDO 200N 5 min $1000 ¼ hr $2000; R Trout Chevrolet C-E m-f 9:55-10	Bill Henry news, Johns-Manville, JWT m-f 9-9:05; Edward Arnold H m-f 9:05-15 T; Newsreel N co-op L; Family theatre B L	You Bet Yr Life, DeSoto Motor, div Chrysler 208H T r12-12:30m, BBDO $7500; Big Story, Amer Tobacco pall mall H T, SSCB $5000
10	Headline Edition N co-op L&T; Turner Calling C m-th L; Edwin C Hill, Philco Corp m,w,f 10:30-35, Hutchins; Chautauqua Student Symphony N 10:35-11 T	Mr. Kean m-f N 10-10:15 T; Dance Orch Var m-f; Dance Orch N m-sat 10:35-11	Harry Flannery, AF of L 27Wash m-f L, Furman, Feiner; Manhattan Crossroads N m-f T; Sounding Board Forum Var co-op T	Fibber McGee & Molly H sun-th T; Great Gildersleeve H sun-th 5/wk $6000; Keys to the Capitol Wash L&T
11	Songs by Dini N T; Late sports roundup C.Detr m-f L; Orchestra Var 11:30-55 L; News 11:55-12m N m-f L	News & analysis N co-op m-f L; Dance bands Var m-f L	Virgil Pinkley H m-f co-op L; UN Highlights N m-f L; Dance music Var m-f L	News of World (Morgan Beatty) Wash L; No network service

THURSDAY

Time	ABC	CBS	MBS	NBC
6 pm	No network service m-f 6-6:30; Bill Stern, Anheuser-Busch m-f (see mon), D'Arcy; George Hicks co-op N m-f L	Jackson news, Metropolitan Life m-f (see mon), Y&R; Dwight Cook's Guest Book N m-f L; No network service m-f; Lowell Thomas N m-f L	No network service	No network service; Mel Allen-Russ Hodges, sports co-op N m-f L; No network service m-f; Three star extra, Sun Oil Co m-f (see mon), HOBM
7	John Vandercook, CIO m-f 7-7:15, H J Kaufman; Quincy Howe C co-op m-f L; Silver Eagle, General Mills 188N tu,th 7:30-55 L, D-F-S; L Griffith news N m-f 7:55-8 L	Tennessee Ernie H m-f T ¼ hr $1900; Choraliers, Longines-Wittnauer 118N m-f, Bennett; Edw R Murrow, Amer Oil: amoco, Katz m-f; Hamm Brewing, C-M tu,th	Fulton Lewis Jr co-op 299Wash m-f L; Dinner Date N m-f L; Gabriel Heatter Var m-f 7:30-45 ¼ hr $1500; Coke Time with Eddie Fisher, Coca-Cola 212N tu,th T, D'Arcy	Alex Dreier, Int'l Harvester m-f (see mon), Y&R; No network service m-f; News of world, Miles Labs m-f (see mon), Wade; One man's family, Toni Co 198H m-th, Burnett
8	Jack Gregson Show tu-f 8-9 N L; News tu-f 8:25-30; 8:55-9 N	Suspense N; Doug Edwards, AmTob pall mall m-f 8:25-30, SSCB $550; Night Watch N	Official Detective, R J Reynolds camels, Esty; Florida State, McCann-Erickson; MacFadden Publ, R&R Multi-message plan 506N; Crime Fighters co-op N	Roy Rogers, Dodge Div, Chrysler 201H L, Grant $7500; Bob Hope, American Dairy, Campbell-Mithun $11,000
9	Sammy Kaye's Serenade Room N; News 9:25-30 N; Ralph Flanagan Show N	Rosemary Clooney H; Mr & Mrs North H m-f; Amos 'n' Andy Music Hall, Murine var segments, BBDO 200N 5 min $1000 ¼ hr $2000; Robert Trout Chevrolet C-E m-f 9:55-10	Bill Henry news, Johns-Manville, JWT m-f 9-9:05; Edward Arnold H m-f 9:05-15 T; Newsreel N co-op; Author Meets the Critics N $100	Scarlet Pimpernel N; News from NBC World; Senor Ben N
10	Headline Edition N co-op L&T; Turner Calling C m-th; Edwin C Hill N m-f 10:30-35 L; Front & Center 10:35-11 Wash	Mr Kean N m-f; Dance Orch Var m-f; Dance Orch N m-sat 10:35-11	Harry Flannery, AF of L 150Wash m-f L, Furman, Feiner; Manhattan Crossroads N m-f co-op; Musical Caravan N	Fibber McGee & Molly H sun-th; Great Gildersleeve H run-th 5/wk $6000; Jane Pickens N co-op
11	Indoors Unlimited N; Late sports roundup C.Detr m-f; Orchestra Var 11:30-55; News 11:55-12m N m-f	News & analysis N co-op m-f; Dance bands Var m-f	Virgil Pinkley H m-f co-op; UN Highlights N m-f; Dance music Var m-f	News of World (Morgan Beatty) Wash; No network service

FRIDAY

Time	ABC	CBS	MBS	NBC
6 pm	No network service m-f 6-6:30; Bill Stern, Anheuser-Busch: budweiser m-f (see mon), D'Arcy; George Hicks co-op N m-f L	Jackson news, Metropolitan Life m-f (see mon), Y&R; Dwight Cook's Guest Book N m-f L; No network service m-f; Lowell Thomas N m-f	No network service	No network service; Mel Allen-Russ Hodges, sports co-op; No network service m-f; Three star extra, Sun Oil Co m-f (see mon), HOBM
7	John Vandercook, CIO m-f 7-7:15, H J Kaufman; Quincy Howe C co-op m-f L; Lone Ranger, Gen Mills m,w,f 7:30-55 (see mon), D-F-S; L Griffith news N m-f 7:55-8 L	Tennessee Ernie H m-f ¼ hr $1900; Choraliers, Longines-Wittnauer 118N m-f, Bennett; Edw R Murrow, Amer Oil—Katz; Ford Motor, JWT m,w,f	Fulton Lewis Jr co-op 299Wash m-f; Dinner Date N m-f L; Gabriel Heatter Var m-f 7:30-45 ¼ hr $1500; In the Mood N m,w,f T	Alex Dreier, Int'l Harvester m-f (see mon), Y&R; No network service m-f; News of world, Miles Labs m-f (see mon), Wade; One man's family, Miles Labs tu,w,f, Wade
8	Jack Gregson Show tu-f 8-9 N L; News tu-f 8:25-30, 8:55-9 N	Crime Photographer N; Doug Edwards, AmTob pall mall m-f 8:25-30, SSCB $550; Arthur Godfrey Digest 8:30-9 pm, Bristol-Myers 203N 8:30-45, DCSS ¼ hr $3750	Counterspy, R J Reynolds, Esty winston; Lemon Prods Advisory Bd, McCann-Erickson; MacFadden Publ, R&R 502N Multi-message plan; Take a Number co-op N	Dinah Shore, Chevrolet 101H m,f, Campbell-Ewald; Frank Sinatra, Toni Co H w,f, Tatham-Laird; Dave Garroway Show 8:30-9:30 NY L&A
9	Sammy Kaye's Serenade Room N; News 9:25-30 N; The World We Live In N $3500	Perry Como, Liggett & Myers 200N m,w,f, C&W; Mr & Mrs North H m-f; Amos 'n' Andy Music Hall, Murine var segments, BBDO 5 min $1000 ¼ hr $2000; Robert Trout Chevrolet C-E m-f 9:55-10	Bill Henry news, Johns-Manville, JWT m-f 9-9:05; Edward Arnold H m-f 9:05-15; Newsreel N co-op L; TBA	Dave Garroway (cont'd)
10	Football Forecast N; Edwin C Hill, Philco 10:30-35, Hutchins; Capitol Concerts Wash	Mr. Kean N m-f 10-10:15 T; Dance Orch Var m-f; Dance Orch N	Harry Flannery, AF of L 27Wash m-f L, Furman, Feiner; Manhattan Crossroads N m-f co-op; Fall Out N	Gillette Cavalcade of Sports (boxing), Gillette Safety Razor Co Var 10pm to concl, Maxon $40,000; Sports Highlights NY
11	Frank & Jackson Wash; Late Sports Roundup C.Detr m-f; Orchestra Var 11:30-55; News 11:55-12m N m-f L	News & analysis N co-op m-f; Dance bands Var m-f	Virgil Pinkley H m-f co-op; UN highlights N m-f; Dance music Var m-f	News of World (Morgan Beatty) Wash; No network service

SATURDAY

Time	ABC	CBS	MBS	NBC
6 pm	Pan American Union Wash; Bob Finnegan sports co-op 115N L; Sports Afield with Bob Edge N	Lou Cioffi N; Memo from UN N T; Saturday Sports Roundup Var; Daniel Schorr N	Fred Grunfeld's Musical Almanac Var L&T; Men's Corner N	News from NBC N L; H V Kaltenborn N co-op T; Showcase N T
7	Show Time Review N; At Ease N; Dinner at the Green Room N	Allan Jackson, Chevrolet 192N 7-7:05, C-E $550; Juke Box Jury H 7:05-8	Sammy Lerine, The Kegler N; Report from Washington Wash co-op; Keep Healthy 7:30-45; Globe Trotter 7:45-8	Stars from Paris N T; TBA
8	ABC Late News 8-8:05; Dancing party 8:05-10 N	Gunsmoke, Liggett & Myers 213H, C&W $3250; Gangbusters H	True or False (Tom Moore) Fla; Maple Valley Jamboree, Charleston, W.Va.	Conversation N; Boston Symphony Orchestra Boston
9	Dancing party (cont'd) N	Two for the Money, P. Lorillard: old golds 200N, L&N $4000; Saturday Night Country Style Var; Allan Jackson, Chevrolet 192N 9:55-10, C-E $550	Hawaii Calls H; Lombardoland USA N	Boston Symphony Orchestra (cont'd); Grand Ole Opry, R J Reynolds prince albert tob, carolier cigs 65Nashville r10:30-11, 108 stns co-op, Esty $5000
10	Ozark Jubilee (Red Foley & Crossroads Gang) Springfield Mo; Orchestra Var	Saturday night country style (cont'd); Dance Orch Var	Chicago theatre of the air C	Dude Ranch Jamboree Nashvl; Pee Wee King co-op C
11	Moonlight Serenade N; At Ease N; Orchestra Var 11:15-55; News 11:55-12m N m-sat	News N; Dance band Var	[illegible] N; Dance music Var	News N; No network service

Notes and explanations to help you use this chart

COSTS ... and production only; do not include commercials or time charges. They are gross (include the 15% agency commission) to the client. All costs weekly unless otherwise ... costs for across-the-board programs are listed on Monday ... time ... repeat ... Eastern Standard.

CITY ABBREVIATIONS: C, Chicago; Cinc, Cincinnati; D, Detroit; H, Hollywood; ... M, Minneapolis; N, New York; Rich, Richmond; St L, St Louis; ... Var, various.

OTHER ABBREVIATIONS: alt, alternate; m, midnight; n, noon; pr, products; r, repeat; ... sl, southeast; MW, midwest; L, live; T, transcribed; TBA, to be ... carried on 100 stations, originates in NYC; S, simulcast.

ABC ... cost ($2000) for 9 programs weekly, M, W, F; 8:55-9 am; 7:30-55 pm; ... Club, M-F 9-10 am, sponsors Quaker Oats, JWT; ... Philco, Hutchins; ... JWT, Hockaday & Co, Pettie & Peart ...

CBS ... M-F 10-11:30 am simulcast M-Th 10:30-11:30 am, entire Friday broad... for simulcast, $3,785 per quarter hour for radio only ... (60-205 radio stations, originates NYC) ...

MBS Capitol Commentary originates Washington, 184 stations live. Multi-Message Plan: ... $1500 per participation per sponsor based on minimum purchase of 3 ... Johnson, 5 news strips sold as package, time and talent $23,009 a week.

NBC The Three Plan: Second Chance, M-F 11:45-12n; It Pays to be Married, M-F 5:45 ...; Fibber McGee, M-F 10-10:15 pm. Each strip has 15 one-minute availabilities ... participate ... one or more participations a week of the total ... in any or all of the programs on any day. Cost per participation Fibber ... Second Chance $2,350, Pays to be Married, $2,025. Among sponsors ... in this plan are Lewis Howe, R&R, Hudnut Sales, K&E, Carter Prods, Helene ... products in addition to those mentioned are plugged on this program

Sponsors listed alphabetically with agency and time on air

Adolph's, Kevin, Wasey: CBS, alt F 10:15-11 am
AFofL, Furman, Feiner: MBS, M-F 10-10:15 pm
Allis-Chalmers, H. S. Gillins: NBC, Sat 1-1:30 pm
Amana Refrig., Maury, Lee & Marshall: CBS, Tu 8-8:30 pm
Amer Dairy, Campbell-Mithun: NBC, Th 8-9 pm
Amer Home Prods, John F Murray: CBS, M-F 12:30-1 pm; NBC, alt days 5-5:15 pm; 5:30-45 pm
Amer Oil Co., Joe Katz: CBS, M-F 7:15-7:30 pm
Amer Safety Razor, McCann-Erickson: ABC, alt Sun 9-9:15 pm
Amer Tobacco, BBDO: CBS, Sun 7-7:30 pm; CBS, W 9:30-10 pm
Anheuser-Busch, D'Arcy: ABC, M-F 6:30-45 pm
Armour, Foote, Cone & Belding: CBS, M-F 12:15-12:45 pm
Assemblies of God, W. F. Bennett: ABC, Sun 10:30-11 pm
Bell Telephone, Ayer: NBC, M 9-9:30 pm
Beltone Hearing, Olian & Bronner: ABC, Sun 8:15-30 pm; MBS, alt T 1:30-45 pm
Billy Graham, W. F. Bennett: ABC, Sun 3:30-4 pm
Bridgeport Brass, Hazard: MBS, F 8:30-30 pm
Bristol-Myers, DCSS: CBS, F 8:30-45 pm
Calgon, Ketchum, MacLeod & Grove: CBS, Sat 10:15-55 am
Campana Sales Co., Wallace-Ferry-Hanly: CBS, M-F 10:15-30 am (alt days)
Carnation, Erwin, Wasey: ABC, M-F 10-11:15 am
Carter Prods, Bates: NBC, M, Th, F 5-5:15 pm alt wks: CBS, Sat 1-1:30 pm; M 8-8:30 pm
CBS Columbia, Hater: CBS, alt Sun 7:30-8 pm
Chevrolet Motors, Campbell-Ewald: CBS, Sat 1:35-55 pm, 3-3:05 pm, 7:55 pm, Sun 9:55-10 pm, 7:05 pm, 7:30-35 pm, 5:55-6 pm; M-F 9:55-10 pm
Christian Sc Monitor, Walton Butterfield: ABC, Tu 9:15-10 pm
Church of Christ, Martin & Co: ABC, Sun 1-1:30 pm
CIO, Henry J Kaufman: ABC, M-F 7-7:15 pm
Cities Service, Ellington: NBC, M 9:30-10 pm
Coca-Cola, D'Arcy: MBS, T, Th 7:45-8 pm
Colgate-Palm-Peet, Esty: NBC, M-F 11-11:15 am; 3:15-30 pm
Continental Bkg., Bates: CBS, M-F 11:30-45 am
Crawford, Camp: MBS, Sun 3:30 pm
Credit Union, JWT: MBS, Tu 9:55-10 pm; Sun 1:55 pm
Helene Curtis, G. Best: CBS, 11:30-45 am
Dawn Bible Students, Wm. Gleeson: MBS, Sun 11-11:15 am
DeSoto Motor, BBDO: NBC, W 9-9:30 pm
Dodge, Grant: NBC, Th 8-8:30 pm
Exquisite Form, Grey: CBS, alt T 8:45-9 pm
Firestone, Sweeney & James: ABC, M 8:30-9 pm
Florida Citrus Commission, JWT: MBS, M-F 11:25 am; M, W 8:30 pm (Multi-Message plan)
Ford Motor, JWT: CBS, M, W, F 7:45-8 pm
General Foods, B&B: CBS, M-F 12-12:15 pm; 2-2:15 pm; FC&B: CBS, M-F 4-4:15 pm; Sun 5:55 pm; Y&R: CBS, Sat 1:55-2 pm; B&H: NBC, Fr 8:30 pm; Y&R: NBC, M-F 10:30-45 am; CBS, W 9:25-30 pm
General Mills, D-F-S: ABC, M, W, F 2:30-35 pm; 4:25-30 pm; 7:30-55 pm; Knox-Reeves: ABC, M, W, F 10:25-45 am
General Motors, Kudner: ABC, M 8-8:15 pm; Frigidaire, FC&B: CBS, Tu, Th, alt F 10:30-45 am
Gillette, Maxon: NBC, F 10 pm to concl
Glamourene, Hicks & Greist: CBS, alt F 11:15-30 am
Goodyear, Kudner: ABC, Sun 5:30-6 pm
Gospel Broadcasting, R. H. Alber: ABC, Sun 4-5 pm
Gruen, McCann-Erickson: ABC, alt Sun 9-9:15 pm
Hall Bros., FC&B: CBS, Sun 6:30-7 pm
Theo. Hamm Brewing, Campbell-Mithun: CBS, Tu, Th 7:45-8 pm
Hawaiian Pineapple, N. W. Ayer: CBS, F 8:30-45 pm
Healing Waters, Inc., White Adv: ABC, Sun 2-2:30 pm
Int'l Harvester, Y&R: NBC, M-F 7-7:15 pm
Johns-Manville, JWT: MBS, M-F 9-9:05 pm
S. C. Johnson & Son, Needham, Louis & Brorby: MBS, M-F 10:30-35 am, 11:25-30 am, 2:25-30 pm; M-F, 12:15-25 pm; 5:55-6 pm; Sat 2:25-30 pm
Junket Fds., McCann-Erickson: ABC, Tu-F 11-11:15 am
Kellogg Co., Leo Burnett: CBS, Tu, Th 3:15-30 pm; CBS, M, W, alt F 10:15-11 am; MBS, M, W, F 8:30 pm
Kraft Foods Co., J. Walter Thompson: CBS, Sun 9-10 pm
Lemon Prods Advisory Board, McCann-Erickson: MBS, M-F 8-8:30 pm
Lettuce, Inc., John Cohan: MBS, T, Th 11:30-45 am
Lever Bros., McCann-Erickson: CBS, M, W, alt F 11-11:15 am; CBS, M, W, Th 3:15-30 pm
Liggett & Myers (Chesterfield), Cunningham & Walsh: NBC, Tu 9:30 pm; CBS, Sat 8:30 pm
Thos. J. Lipton, Y&R: CBS, Mon 8:30-9 pm
Longines-Wittnauer, V. A. Bennett: CBS, Sun (2 12:05 pm); 1-1:05 pm; 5-5:05 pm; Sat 10-10:05 am, 10:55-11 am; 12n-12:05 pm; M-F 7:30 pm; Sun 2 pm
P. Lorillard, L&N: ABC, Sun 6-6:15 pm; Sun 9:15-30 pm, MBS, M-F 11:45-12 n; CBS, Sat 9-9:30 pm
Lutheran Laymen's League, Gotham: MBS, Sun 1:30-2 pm
MacFadden Publs, R&R: MBS, Th, F 8-8:30 pm
Manhattan Soap (Sweetheart), Scheideler, Beck & Werner: NBC, M-F 4:45-5 pm
Mars, Inc., Burnett: NBC, Tu 8-8:30 pm
Metropolitan Life, Y&R: CBS, M-F 6-6:15 pm
Miles Laboratories, Geoffrey Wade: NBC, Tu, W, F 7:45 pm, M-F 7:30-45 pm, M-F 10-11 am
Miller Brewing, Mathisson: MBS, M, W, F 9:55-10 pm
Minnesota Mining & Mfg., BDDO: CBS, M, W alt F 10:30-45 am
Mutual of Omaha, Bozell & Jacobs: MBS, Sun 6:30-45 pm
Mylinger & Casselberry (Nutrilite), Dan B Miner: NBC, Sun 5:30-6 pm
Nat'l Biscuit, Burnett: CBS, Tu, Th alt F 11-11:15 am
Nehi Corp., BBDO: CBS, Sat 11-11:15 am
Nestle, C&P: ABC, Sat 10:30-11 am
O'Cedar, Turner: ABC, M, W, F 9-10 am
Pet Milk Co., Gardner: CBS, M-F 10-10:15 am (alt days)
Pharmaco, DCSS: NBC, M-F 5:30-45 pm (alt days); CBS, T, Th 3:45 pm
Philco Corp., Hutchins: ABC, M-F 9-10 am; M-Th 10:30-35 pm
Philip Morris & Co., Biow: CBS, Sun 8:30-9 pm
Pillsbury Mills, Leo Burnett: CBS, M-Th 3:30-45 pm; M-Th 11:15-30 am
Procter & Gamble, B&B: Compton, D-F-S, Y&R: CBS, M-F 11:15-12 n; 1-2 pm; 2:15-30 pm; 2:45-3 pm (alt days); NBC, M-F 3:30-45 pm, Biow: NBC, M-F 3-3:30 pm
Quality Goods, Grey: CBS, alt T 8:45-9 pm
Radio Bible Class, Stanley G. Boynton: MBS, Sun 10-10:30 am
Radio Church of God, Huntington Parmelee: ABC, Sun 12:30-1 pm
Ralston-Purina Co., Brown: ABC, Sat 10:30-11 am
R. J. Reynolds Tob., Esty: MBS, M-F 8-8:30 pm (Multi-Message plan); NBC, Sat 9:30-10 pm
Seeman Bros., Wainstraub: ABC, T, Th 10:25-45 am
Skelly Oil, Henri, Hurst & McDonald: NBC, M-Sat 9-9:15 am
A. E. Staley Mfg., Ruthrauff & Ryan: CBS, M-F 10-10:15 am (alt days)
Star-Kist Tuna, Rhoades & Davis: CBS, M-F 10:15-30 am (alt days)
State Farm Mutual, Needham, Louis & Brorby: MBS, Sat 5:15-55 pm, Sun 5:50-6 pm
Sterling Drug, D-F-S: ABC, M-F 10-10:25 am; NBC, M, W, F 4:15-45 pm
Sun Oil Co., Hewitt, Ogilvy, Benson & Mather: NBC, M-F 6:45-7 pm
Swift & Co., JWT: ABC, M-F 9-10 am
Table Prods., Hixson, Dieterle & Brown: ABC, Sat 10-10:30 am
Tasti-Diet, Garfield: CBS, Sat 1:25-30 pm
Toni Co., Weiss & Geller; Leo Burnett: ABC, Tu, Th 9-10 am; CBS, M, W, F 2:30-45 pm; Tu, Th, 10:15-11 am, Sun 7:30-45 pm; W, F 8:15-30 pm; M 8-8:30 pm, NBC, M, Th 7:45-8 pm
Van Camp Sea Food, Brisacher, Wheeler & Staff: CBS, Sat 11:45-12 n
Voice of Prophecy, Western: ABC, Sun 9:30-10 am; MBS, Sun 10:30-11 am
Whitehall Pharm. (see also Amer Home Prods): CBS, T 9:15-30 pm
Wm. Wrigley Jr. Co., R&R: CBS, Sun 6-6:30 pm; A. Meyerhoff: CBS, W 8-8:30 pm

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WMCF 300 KW Simultaneously Duplicating AM Schedule

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RADIO COMPARAGRAPH OF NETWORK PROGRAMS

SUNDAY

Time	ABC	CBS	MBS	NBC
10 am	Message of Israel N other L / Negro college choir N T	Church of the air Var L&T	Radio Bible class Radio Bible Class 295GrRsp T / Boynton $350 / Voice of prophecy Voice of Prophecy 311H T (cost includes ABC sun 9:30-10 am) Western $1500	National Radio Pulpit N L / Collector's Item 10:30-12 N L (Weekly magazine covering "what's what" and "who's who" in the arts and sciences)
11	Marines in Review N T / The Christian in action N L&T	Salt Lake City Tabernacle Salt L City L / Lou Cioffi news 11:30-05 N L / Invitation to learning N 11:35-12 L&T	Frank & Ernest Dawn Bible Students 312N T Glarson $750 / John T. Flynn N co-op L / Northwestern U reviewing stand C L	Collector's Item (cont'd)
12	Pan American Union Wash L / The World Tomorrow Radio Church of God 70N,H T HP $750	Larry LeSueur Longines-Wittn'r 14N 12-12:05 L Bennett $550 / Campaign 1954 12:05-30 N L / George Herman news Wash L	Studio Concerts N T / Bill Cunningham co-op Bost L / Merry Mailman N T	Music for Thought Wash T / The eternal light N L
1	Herald of truth Church of Christ 250N T 12-2:30 cont net Martin $1500 / Pilgrimage N L	Man's Right to Knowledge N L / Robert Trout Chevrolet 182N 1:30-35 L C-E $550 / Syncopation Piece N 1:35-2 L	Global Frontiers Wings of Healing N T Century Adv / World Traveler (Joe King) N L / Lutheran hour Lutheran Laymen's League 778IL L Gotham $700	Youth Wants to Know Wash L / University of Chicago roundtable C L
2	Dr. Oral Roberts Healing Waters 140H T White $1000 / Wings of Healing Dr Thomas Wyatt 157B L Century $1000	Symphonette Longines-Wittn'r 126N 2-2:30 L Bennett / New York Philharmonic N 2:30-4 L	Bandstand USA N T	The Catholic hour Var L / American Forum Wash L
3	Sammy Kaye's Sunday Serenade N L / Hour of decision Billy Graham 200Var L W Bennett $2000	New York Philharmonic (cont'd) N 2:30-4 L	U S Marine Band Wash L / CBC Symphony Orchestra CBC 3:30-4:30 T	Weekend (Sunday "newspaper of the air") Var L&T Selling on shared sponsorship basis. Each hour [illegible] 1 min partic'n $2,250
4	Old-fashioned revival hour Gospel Bdcstg 280H L R H Alber $1500	Larry LeSueur Longines-Wittn'r 41N 4-4:05 L Bennett $550 / On a Sunday Afternoon Wash L&T 4-5:55	CBC Symphony Orchestra (cont'd) / TBA	Weekend (cont'd) Var L&T 1 min partic'n $2250
5	Youth on the March Percy Crawford Phila L M Camp / Greatest Story Ever Told Goodyear Tire N L Kudner $4500	Larry LeSueur Longines-Wittn'r 41N 5-5:05 L Bennett $550 / On a Sunday Afternoon (cont'd) / Robert Trout Chevrolet C-E N 5:55-6 L	The Shadow 564N T Por partic: $2100 / True detective mysteries N L $2000 / Cecil Brown State Farm Mut 480N 5:50-6 L NL&B $355	Inheritance NY L&T / Nutrilite Show (Dennis Day) Mytinger & Casselberry H L Dan B. Miner $5000

MONDAY

Time	ABC	CBS	MBS	NBC
10 am	My true story Sterling Drug: bayer, molle, energine, dr lyons 260N m,w,f L 10-10:25 O-F-S $4200 / Whisper'g streets Gen Mls 10:25-45 wheaties, bisq'k 327N m,w,f L K-R shr $4500 / When girl marries Carnation Co 291H m-f T EW $2050	Godfrey* 90 min. Staley Mfg R&R Pet Milk Gar'ner all dnr 10-10:15 Campana Sales W-F-H all dnr Star Kist Tuna Rhoades & Davis 10:15-30 all dns Minn Mining BBDO m,w,all f 10:30-45 Kellogg, Burnett m,w, all f 10:45-11	Cecil Brown news co-op N m-f L / Kenny Baker H m-f L co-op / F Singiser news S C Johnson wxs 470N 10:30-35 L NL&B m-sat** / Story Time N m-f T Multi-Message	Bob Smith Show N m-f L 10-10:45 / Break the Bank Miles Labs 182H m-f T Wade $4200
11	Modern Romances Junket Fds, MrE Vick Chem m,w,f Morse ¼ hr $575 / Ever Since Eve N m-f L $2875 / Your Neighbor's Voice Ch m-f L / 3-City By-Line Morning Edition Var m-f L	Godfrey (cont'd) Lever pepsodent m,w, all f McCann-Erickson Pillsbury Mills m-th 11:15-30 Leo Burnett / Make up yr Mnd Continental Bkg 85N m-f L Bates $2075 / Rosemary P&G Ivory snow 119N m-f L B&B $2700	Florida Calling Fla Citrus Comm 560Fla m-f L JWT / H Engle news S C Johnson wxs 495C 11:25-30 L NL&B m-sat** / Queen for a day P Lorillard: old gold, old gold sigs 549H m-f T sp 11:45-12 L&N share $5500	Strike it rich Colgate halo, colgate dental crm, palmolive lab 184N m-f T / Esty $3500 / Phrase that pays CPP: ajax, [illegible] 101N r1:15-30 L Esty m-f $2500 / Second Chance N m-f L The Three Plans
12	Valentino N m-f L / Luncheon With Frank Farrell N m-f L 12:15-30 / No network service m-f	Wendy Warren Armour, HH&Mc P&G, Compton 200N L $3250 / Aunt Jenny Lever: spry 182N m-f L FC&B $3000 / Helen Trent Am Home: JFM Toni m,w all f Burnett $2800 / Our gal Sunday Whitehall: anacin 188N m-f L Murray $2300	Break the Bank Miles Labs H m-f T Wade st 9/27 / Capitol comment S C Johnson 196Wash L NL&B m-f** / TBA / No network service m-f 12:30-1	No network service m-f
1	Paul Harvey news co-op C m-f L / Ted Malone co-op 153N m-f L / No network service m-f	Road of Life P&G: Ivory snap 154N m-f L Compton $3250 / Ma Perkins P&G: oxydol 163N m-f L D-F-S $3250 / Young Dr Malone P&G: crisco, joy 153N m-f L Compton $2850 / Guiding light P&G: duz, ivory 128N m-f L Compton $3000	Cedric Foster news co-op Bost m-f L / Luncheon at Sardi's N m-f L co-op / Ted Steele N m-f L co-op	No network service / Pauline Frederick Reporting N m-f L
2	No network service m-f / Betty Crocker Gen Mls 210N 2:30-35 m OFS m w f $2900 / Martin Block Show N m-f 2:35-4 L&T	2nd Mrs Burton Armour 200N m-f L HH&Mc $3000 / Perry Mason P&G: tide 163N m-f L B&B $3500 / Nora Drake; Bristol-Myers, DCSS; Toni W&G $3000 / Brighter day P&G: cheer 104N m-f L Y&R $2850	Luncheon with Lopez N m-f L / Sam Hayes news S C Johnson wxs 505N 2:25-30 L NL&B m-sat** / Wonderful City N m-f L $3000 wk	No network service m-f
3	Martin Block (cont'd) N m-f L&T 2 ¼ hrs per wk $863 5 ¼ hrs per wk $1898	Hilltop house N L sus m,w,f $2800 / House party Lever: surf 183H 3:15-30 T BBDO m,w,f Pillsbury: flour 198 3:30-45 T LB $6000 Five ½-hrs m-th / Mike & Buff's Mail Bag N m-f L	Ruby Mercer Show N co-op L	Woman in Love NY L / Pepper Young P&G: camay 175N m-f L B&B $2700 / Rt to happiness P&G: dreft, tide 166N m-f L D-F-S $3000
4	Reed Browning Show H 4-4:25 L m-f / Betty Crocker Gen Mills m,w,f 4:25-30 (tu,th 2:30 am) / Treasury Bandstand H L&T	No network service m-f	No network service m-f / Sing a Song of Sixpence N m-f T / Bruce & Dan m-f L / News 4:55-5 N m-f L	Backstage wife P&G: cheer, zest 188N m-f L Y&R $2500 / Stella Dallas Sterling Drug 157N m,w,f L D-F-S $2800 / Widder Brown Sterling Drug 174N m,w,f L D-F-S $2800 / Woman in house Manhattan soap 195H m-f L SB&W $2500
5	Musical Express N m-f T / Musical Express H m-f L / Gloria Parker N m-f L / Vincent Lopez N m-f L	No network service m-f	Bobby Benson N m-f L / Wild Bill Hickok Kellogg Co H 5:30-55 T m,w,f all f 9/13 Burnett $5500 / Cecil Brown news S C Johnson wxs 529N 5:55-6 L NL&B m-f**	Just Plain Bill Whitehall: anacin Murray; Carter: Bates $2600 / Lorenzo Jones CPP: fab, [illegible] 186N m-f L Esty $2750 / Mr Jolly's Hotel for Pets NY L / Pays be Married H m-f L The Three Plans

TUESDAY

Time	ABC	CBS	MBS	NBC
10 am	My true story Sterman Bros tu,th 10-10:25 Weintraub / Whisp'g streets Sterman Bros air-wick, [illegible] 325N tu,th L Weintraub $4500 / When girl marries Carnation Co m-f (see mon) Erwin, Wasey	Godfrey* 10-11:30 A E Staley Mfg R&R all dns 10-10:15 Campana Sales W-F-H all dns Star Kist Tuna Rhoades & Davis 10:15-30 all dns Gen Motors Frigidaire Div tu,th,all f FC&B Toni Co tu, th 10:15-11 Weiss & Geller	Cecil Brown news co-op N m-f L / Kenny Baker H m-f L co-op / F Singiser news S C Johnson m-sat 10:30-35 NL&B / Story Time N m-f T Multi-Message	Bob Smith Show N m-f L 10-10:45 / Break the Bank Miles Labs m-f (see mon) Wade
11	Modern Romances Junket Brand Fds 198N m-f L MrE ¼ hr $575 / Ever Since Eve N m-f L / Your Neighbor's Voice Ch m-f L / 3-City By-Line Morning Edition Var m-f L	Godfrey (cont'd) Nat'l Biscuit tu,th all f McCann-Erickson Pillsbury Mills m-th 11:15-30 Leo Burnett / Make up yr Mnd Continental Bkg m-f (see mon) Bates / Rosemary P&G Ivory snow m-f (see mon) B&B	Florida Calling Fla Citrus Comm 560Fla m-f L JWT / H Engle news S C Johnson m-sat 11:25-30 NL&B / Queen for a day Lettuce Inc 550H tu,th T Cohen shr $5500 / P Lorillard old gold m-f (see mon) L&N	Strike it rich Colgate m-f (see mon) / Esty / Phrase that pays Colgate m-f (see mon) Esty / Second Chance N m-f L The Three Plans
12	Valentino N m-f L / Luncheon with Frank Farrell N m-f L 12:15-30 / No network service	Wendy Warren Armour, HH&Mc P&G, Compton $3250 / Aunt Jenny Lever: spry m-f (see mon) FC&B / Helen Trent Am Home Prods m-f (see mon) Murray / Our gal Sunday Whitehall Phar m-f (see mon) Murray	Break the Bank Miles Labs H m-f T Wade st 9/27 / Capitol comment S C Johnson m-f NL&B 12:15-20 / TBA / No network service m-f	No network service m-f
1	Paul Harvey news co-op C m-f L / Ted Malone co-op 153N m-f L / No network service m-f	Road of life P&G Ivory snap m-f (see mon) Compton / Ma Perkins P&G oxydol m-f (see mon) D-F-S / Young Dr Malone P&G crisco, joy m-f (see mon) Compton, Blow / Guiding light P&G: duz, Iv'y fl m-f (see mon) Compton	C Foster news co-op Bost m-f L / Luncheon at Sardi's N m-f L co-op / Ted Steele N m-f L co-op	No network service m-f / Pauline Frederick Reporting N m-f L
2	No network service m-f / Sheilah Graham Sterman Bros N tu,th 2:30-35 L Weintraub $500 / Martin Block Show N m-f 2:35-4 L&T	2nd Mrs Burton Armour m-f (see mon) HH&Mc / Perry Mason P&G: tide m-f (see mon) B&B / Nora Drake Bristol-Myers, DCSS all ds Toni Co, W&G / Brighter day P&G: cheer m-f (see mon) Y&R	Luncheon with Lopez N m-f L / Sam Hayes news S C Johnson m-sat 2:25-30 NL&B / Wonderful City N m-f L	No network service m-f
3	Martin Block (cont'd) N m-f L&T	Hilltop house Pharmaco N tu,th L DCSS sh $2800 / House party Kellogg Co 194H tu,th L LB share $6000 / Pillsbury Mills m-th 3:30-45 sea LB (see mon) / Mike & Buff's Mail Bag N m-f L	Ruby Mercer Show N m-f L co-op	Woman in Love NY L / Pepper Young P&G camay, duz m-f (see mon) B&B / Rt to happiness P&G: dreft, tide m-f (see mon) D-F-S
4	Reed Browning H m-f L 4-4:25 / Dorese Bell N 4:25-30 T tu,th / Treasury Bandstand H L&T	No network service	No network service m-f / Sing a Song of Sixpence N m-f T / Bruce & Dan N m-f L / News 4:55-5 N m-f L	Backstage wife P&G: cheer, zest m-f (see mon) Y&R / Stella Dallas Sterling Drug m,w,f (see mon) D-F-S / Widder Brown Toni Co 174N tu,th L Burnett $2000 / Women in house Manhattan Soap m-f (see mon) SB&W
5	Musical Express N m-f T / Musical Express H m-f L / Gloria Parker N m-f L / Vincent Lopez N m-f L	No network service m-f	Sgt. Preston of the Yukon Quaker Oats [illegible] tu,th T Wherry, Baker & Tilden $4250 / Bobby Benson Show N tu,th L 5:30-55 / Cecil Brown news S C Johnson m-f 5:55-6 NL&B	Just Plain Bill Whitehall Phar all tu th Murray / Lorenzo Jones Colgate m-f (see mon) Esty / Mr. Jolly's Hotel for Pets NY L / It Pays to be Married H m-f L The Three Plans

WEDNESDAY

Time	ABC	CBS	MBS	NBC
10 am	My true story Sterling Drug m,w,f 10-10:25 (see mon) O-F-S / Whisper'g streets Gen Mills m,w,f 10:25-45 Knox-Reeves / When girl marries Carnation Co m-f (see mon) Erwin, Wasey	Godfrey* 10-11:30 A E Staley Mfg R&R all dns 10-10:15 Campana Sales W-F-H all dns Star-Kist Tuna Rhoades & Davis 10-15-30 all dns Minn Mining BBDO m,w,all f 10:30-45 Kellogg, Burnett m,w all f 10:45-11	Cecil Brown news co-op N m-f L / Kenny Baker H m-f L co-op / F Singiser news S C Johnson m-sat 10:30-35 NL&B / Story Time N m-f T Multi-Message	Bob Smith Show N m-f L 10-10:15 / Break the Bank Miles Labs m-f (see mon) Wade
11	Modern Romances Junket Fds, MrE Vick Chem, m,w,f Morse ¼ hr $575 / Ever Since Eve N m-f L / Your Neighbor's Voice Ch m-f L / 3-City By-Line Morning Edition Var m-f L	Godfrey (cont'd) Lever: pepsodent m,w, all f McCann-Erickson Pillsbury Mills m-th 11:15-30 Leo Burnett / Make up yr Mnd Continental Bkg m-f (see mon) Bates / Rosemary P&G: Ivory snow m-f (see mon) B&B	Florida Calling Fla Citrus Comm 560Fla m-f L JWT / H Engle news S C Johnson m-sat 11:25-30 NL&B / Queen for a day P Lorillard old golds m-f (see mon) sp 11:45-12 L&N	Strike it rich Colgate m-f (see mon) / Esty / Phrase that pays Colgate m-f (see mon) Esty / Second Chance N m-f L The Three Plans
12	Valentino N m-f L / Luncheon with Frank Farrell N m-f L 12:15-30 / No network service m-f	Wendy Warren Armour, HH&Mc P&G, Compton m-f (see mon) / Aunt Jenny Lever: spry m-f (see mon) FC&B / Helen Trent Am Home: JFM Toni: Burnett 391N-L m,w,alt f / Our gal Sunday Whitehall Phar m-f (see mon) Murray	Break the Bank Miles Labs H m-f T Wade st 9/27 / Capitol comment S C Johnson; m-f NL&B 12:15-20 / TBA / No network service m-f	No network service m-f
1	Paul Harvey news co-op C m-f L / Ted Malone co-op 153N m-f L / No network service m-f	Road of life P&G: Ivory snap m-f (see mon) Compton / Ma Perkins P&G: oxydol m-f (see mon) D-F-S / Young Dr Malone P&G crisco, joy m-f (see mon) Compton, Blow / Guiding light P&G: duz, Iv'y fl m-f (see mon) Compton	C Foster news co-op Bost m-f L / Luncheon at Sardi's N m-f L co-op / Ted Steele N m-f L co-op	No network service m-f / Pauline Frederick Reporting N m-f L
2	No network service m-f / Betty Crocker Gen Mills m,w,f 2:30-35 D-F-S / Martin Block Show N m-f 2:05-4 L&T	2nd Mrs Burton Armour m-f (see mon) HH&Mc / Perry Mason P&G: tide m-f (see mon) B&B / Nora Drake Toni Co m-f (see mon) Weiss & Geller / Brighter day P&G: cheer m-f (see mon) Y&R	Luncheon with Lopez N m-f L / Sam Hayes news S C Johnson m-sat 2:25-30 NL&B / Wonderful City N m-f L	No network service m-f
3	Martin Block (cont'd) N m-f L&T	Hilltop house N L sus m,w,f / House Party Lever: surf m,w,th (see mon) BBDO / Pillsbury Mills m-th 3:30-45 seg (see mon) L Burnett / Mike & Buff's Mail Bag N m-f L	Ruby Mercer Show N m-f L co-op	Woman in Love NY L / Pepper Young P&G: camay, duz m-f (see mon) B&B / Rt to happiness P&G: dreft, tide m-f (see mon) D-F-S
4	Reed Browning H m-f L 4-4:25 / Betty Crocker Gen Mls 4:25-30 m,w,f (see mon) D-F-S / Treasury Bandstand H L&T	No network service m-f	No network service m-f / Sing a Song of Sixpence N m-f T / Bruce & Dan N m-f L / News 4:55-5 N m-f L	Backstage wife P&G: cheer, zest m-f (see mon) Y&R / Stella Dallas Sterling Drug m,w,f (see mon) D-F-S / Widder Brown Sterling Drug m,w,f D-F-S / Women in house Manhattan Soap m-f (see mon) SB&W
5	Musical Express N m-f T / Musical Express H m-f L / Gloria Parker N m-f L / Vincent Lopez N m-f L	No network service m-f	Bobby Benson N m,w,f L / Wild Bill Hickok Kellogg Co m,w,f 5:30-55 Burnett / Cecil Brown news S C Johnson m-f 5:55-6 NL&B	Just Plain Bill Whitehall all m w,f Murray / Lorenzo Jones Colgate m-f (see mon) Esty / Mr Jolly's Hotel for Pets NY L / If Pays to be Married H m-f L The Three Plans

THURSDAY

Time	ABC	CBS	MBS	NBC
10 am	My true story Sterman Bros tu, th 10-10:25 Weintraub / Whisp'g streets Sterman Bros 325N tu,th L Weintraub 10:25-45 / When girl marries Carnation Co m-f (see mon) Erwin, Wasey	Godfrey* 10-11:30 A E Staley Mfg R&R all dns 10-10:15 Campana Sales W-F-H 10:15-30 Star-Kist Tuna Rhoades & Davis 10:15-30 all dns Gen Motors Frigidaire tu,th,all f FC&B Toni Co tu,th 10:45-11 Weiss & Geller	Cecil Brown news co-op N m-f L / Kenny Baker H m-f L co-op / F. Singiser news S C Johnson m-sat 10:30-35 NL&B / Story Time N m-f T Multi-Message	Bob Smith Show N m-f L 10-10:45 / Break the Bank Miles Labs m-f (see mon) Wade
11	Modern Romances Junket Fds 198N m-f L McCann-Erickson / Ever Since Eve N m-f L / Your Neighbor's Voice Ch m-f L / 3-City By-Line Morning Edition Var m-f L	Godfrey (cont'd) Nat'l Biscuit tu,th, all f McCann-Erickson Pillsbury Mills m-th 11:15-30 Leo Burnett / Make up yr Mnd Continental Bkg m-f (see mon) Bates / Rosemary P&G: Ivory snow m-f (see mon) B&B	Florida Calling Fla Citrus Comm 560Fla m-f L JWT / H Engle news S C Johnson m-sat 11:25-30 NL&B / Queen for a day Lettuce Inc tu th (see tue) John Cohan / P. Lorillard old golds m-f (see mon) L&N	Strike it rich Colgate m-f (see mon) / Esty / Phrase that pays Colgate m-f (see mon) Esty / Second Chance N m-f L The Three Plans
12	Valentino N m-f L / Luncheon with Frank Farrell N m-f L 12:15-30 / No network service	Wendy Warren Armour, HH&Mc P&G, Compton m-f (see mon) / Aunt Jenny Lever: spry m-f (see mon) FC&B / Helen Trent Am Home Prods m-f (see mon) Murray / Our gal Sunday Whitehall Phar m-f (see mon) Murray	Break the Bank Miles Labs H m-f T Wade st 9/27 / Capitol comment S C Johnson, m-f NL&B 12:15-20 / TBA / No network service m-f	No network service m-f
1	Paul Harvey news co-op C m-f L / Ted Malone co-op 153N m-f L / No network service m-f	Road of life P&G: Ivory soap m-f (see mon) Compton / Ma Perkins P&G oxydol m-f (see mon) D-F-S / Young Dr Malone P&G crisco, joy m-f (see mon) Compton, Blow / Guiding light P&G duz, Iv'y fl m-f (see mon) Compton	C Foster news co-op Bost m-f L / Luncheon at Sardi's N m-f L co-op / Ted Steele N m-f L co-op	No network service m-f / Pauline Frederick Reporting N m-f L
2	No network service m-f / Sheilah Graham Sterman Bros N tu,th 2:30-35 L Weintraub / Martin Block Show N m-f 2:35-4 L&T	2nd Mrs Burton Armour m-f (see mon) HH&Mc / Perry Mason P&G: tide m-f (see mon) B&B / Nora Drake Toni Co m-f (see mon) Weiss & Geller / Brighter day P&G: cheer m-f (see mon) Y&R	Luncheon with Lopez N m-f L / Sam Hayes news S C Johnson m-sat 2:25-30 NL&B / Wonderful City N m-f L	No network service m-f
3	Martin Block (cont'd) N m-f L&T	Hilltop house Pharmaco N tu,th L DCSS sh $2800 / House party Kellogg Co: 173H 3:15-30 T L Burnett tu,th / Pillsbury Mills m-th 3:30-45 sea (see mon) L Burnett / Mike & Buff's Mail Bag N m-f L	Ruby Mercer Show N m-f L co-op	Woman in Love NY L / Pepper Young P&G: camay, duz m-f (see mon) B&B / Rt to happiness P&G dreft, tide m-f (see mon) D-F-S
4	Reed Browning H m-f L 4-4:25 / Dorese Bell N 4:25-30 T tu,th / Treasury Bandstand H L&T	No network service m-f	No network service m-f / Sing a Song of Sixpence N m-f T / Bruce & Dan N m-f L / News 4:55-5 N m-f L	Backstage wife P&G: cheer, zest m-f (see mon) Y&R / Stella Dallas Sterling Drug m,w,f (see mon) D-F-S / Widder Brown Toni Co tu th Burnett / Woman in house Manhattan Soap m-f (see mon) SB&W
5	Musical Express N m-f T / Musical Express H m-f L / Gloria Parker N m-f L / Vincent Lopez N m-f L	No network service m-f	Sgt Preston of the Yukon Quaker Oats tu,th T Wherry Baker & Tilden / Bobby Benson Show N tu,th L 5:30-55 / Cecil Brown news S C Johnson m-f 5:55-6 NL&B	Just Plain Bill Whitehall Murray; Carter Pr. Bates all th / Lorenzo Jones Colgate m-f (see mon) Esty / Mr Jolly's Hotel for Pets NY L / It Pays to be Married H m-f L The Three Plans

FRIDAY

Time	ABC	CBS	MBS	NBC
10 am	My true story Sterling Drug m,w,f 10-10:25 (see mon) O-F-S / Whisp'g streets Gen Mills m,w,f 10:25-45 Knox-Reeves / When girl marries Carnation Co m-f (see mon) Erwin, Wasey	Godfrey* 10-11:30 A E Staley Mfg R&R all 10-10:15 Campana Sales W-F-H 10:15-30 Star Kist Tuna Rhoades & Davis 10:15-30 all das Minn Mining BBDO all f 10:30-45 [illegible] E.W. all f Kellogg Burnett 10:45-11 alt f	Cecil Brown news co-op N m-f L / Kenny Baker H m-f L co-op / F Singiser news S C Johnson m-sat 10:30-35 NL&B / Story Time N m-f T Multi-Message	Bob Smith Show N m-f L 10-10:45 / Break the Bank Miles Labs m-f (see mon) Wade
11	Modern Romances Junket Fds, MrE Vick Chem, m,w,f Morse ¼ hr $575 / Ever Since Eve N m-f L / Your Neighbor's Voice Ch m-f L / 3-City By-Line Morning Edition Var m-f L	Godfrey (cont'd) Lever MrE Nat'l Biscuit MrE alt f [illegible] W&G 11:15-30 alt f / Make up yr Mnd Continental Bkg m-f (see mon) Bates / Rosemary P&G Ivory snow m-f (see mon) B&B	Florida Calling Fla Citrus Comm 560Fla m-f L JWT / H Engle news S C Johnson m-sat 11:25-30 NL&B / Queen for a day P. Lorillard old golds m-f (see mon) sp 11:45-12 L&N	Strike it rich Colgate m-f (see mon) / Esty / Phrase that pays Colgate m-f (see mon) Esty / Second Chance N m-f L The Three Plans
12	Valentino N m-f L / Luncheon with Frank Farrell N m-f L 12:15-30 / No network service	Wendy Warren Armour, HH&Mc P&G, Compton m-f (see mon) / Aunt Jenny Lever: spry m-f (see mon) FC&B / Helen Trent Am Home: JFM Toni, Burnett 191N-L m,w,alt f / Our gal Sunday Whitehall Phar m-f (see mon) Murray	Break the Bank Miles Labs H m-f T Wade st 9/27 / Capitol comment S C Johnson, m-f NL&B 12:15-20 / TBA / No network service m-f	No network service m-f
1	Paul Harvey news co-op m-f (see mon) / Ted Malone co-op 153N m-f L / No network service m-f	Road of life P&G: Ivory soap m-f (see mon) Compton / Ma Perkins P&G: oxydol m-f (see mon) D-F-S / Young Dr Malone P&G crisco, joy m-f (see mon) Compton, Blow / Guiding light P&G: duz, Iv'y fl m-f (see mon) Compton	C Foster news co-op Bost m-f L / Luncheon at Sardi's N m-f L co-op / Ted Steele N m-f L co-op	No network service m-f / Pauline Frederick Reporting N m-f L
2	No network service m-f / Betty Crocker Gen Mills m,w,f 2:00-35 D-F-S / Martin Block Show N m-f 2:35-4 L&T	2nd Mrs. Burton Armour m-f (see mon) HH&Mc / Perry Mason P&G: tide m-f (see mon) B&B / Nora Drake Toni Co m-f (see mon) Weiss & Geller / Brighter day P&G cheer m-f (see mon) Y&R	Luncheon with Lopez N m-f L / Sam Hayes news S C Johnson m-sat 2:25-30 NL&B / Wonderful City N m-f L	No network service m-f
3	Martin Block (cont'd) N m-f L&T	Hilltop house N L sus m,w,f / House party Lever: surf m,w,f (see mon) BBDO / Hawaiian Pineapple [illegible] T Ayer f only / Mike & Buff's Mail Bag N m-f L	Ruby Mercer Show N m-f L co-op	Woman in Love NY L / Pepper Young P&G: camay, duz m-f (see mon) B&B / Rt to happiness P&G dreft, tide m-f (see mon) D-F-S
4	Reed Browning H m-f L 4-4:25 / Betty Crocker Gen Mls 4:25-30 m,w,f (see mon) O-F-S / Treasury Bandstand H L&T	No network service m-f	No network service m-f / Sing a Song of Sixpence N m-f T / Bruce & Dan N m-f L / News 4:55-5 N m-f L	Backstage wife P&G cheer, zest m-f (see mon) Y&R / Stella Dallas Sterling Drug m,w,f (see mon) D-F-S / Widder Brown Sterling Drug m,w,f D-F-S / Women in house Sterling Drug m-f (see mon) SB&W
5	Musical Express N m-f T / Musical Express H m-f L / Gloria Parker N m-f L / Vincent Lopez N m-f L	No network service m-f	Bobby Benson N m,w,f L / Wild Bill Hickok Kellogg Co m,w,f 5:30-55 Burnett / Cecil Brown news S C Johnson m-f 5:55-6 NL&B	Just Plain Bill Whitehall, Murray; Carter Pr., Bates all f / Lorenzo Jones Colgate m-f (see mon) Esty / Mr Jolly's Hotel for Pets NY L / It Pays to be Married H m-f L The Three Plans

SATURDAY

Time	ABC	CBS	MBS	NBC
10 am	No school today [illegible] Prods Co [illegible] L Hoefer, Dieterich & Brown / Space patrol Ralston Purina cereals 161H alt wk L Gardner (see bel) / Nestle Co 161H alt wk L C&P $3500	Larry LeSueur Longines-Wittn'r 126N 10-10:05 L Bennett $550 / Galen Drake 65N L Colgate 10:15-55 Ketchum, MacLeod & Grove ¼ hr $1375 / Larry LeSueur Longines-Wittn'r 126N 10:55-11 L Bennett $550	No network service / American Travel Guide N 10:30-45 L / Kile Flight H 10:45-11:15 T	Serenade in [illegible] / TBA
11	Platterbrains N L&T / All-league clubhouse N T	Robt Q Lewis 11-12 Nehi Corp 111N L BBDO 11-11:15 / Milner Prods Best 11:15-30 / Helene Curtis 205N 11:30-45 L Gordon Best / Van Camp sea fd 201N 11:45-12 L BW&S ¼ hr $2000	Kile Flight (cont'd) / Conterrors Call / John Bosman News NY 11:30-45 L / US Military Academy Band N L	Road Show 12-4 pm Var L&T (Music, news, contests designed [illegible] 1 min partic [illegible])
12	Ol Ranch Boys Lancaster, Pa L / American farmer Wash L	Larry LeSueur Longines-Wittn'r 90N 12-12:05 L Bennett $550 / Romance N L / TBA	Farm Quiz N L / New England Barn Dance Var, Me L	National farm & home hour Allis Chalmers farm equipment [illegible] Wash [illegible] $1700 / Road Show (cont'd)
1	Navy hour Wash L / Vincent Lopez N L	City Hospital Carter Prods 105N T Bates $2500 / Galen Drake Pearl Drer 110N 1:25-30 L Sidney Garfield / Allan Jackson Chevrolet 1:30-35 C-E $550 / Peter Lind Hayes Show N T ¼ hr $990	Fifth Army Band / Ruby Mercer Show	Road Show (cont'd)
2	Football Var co-op L	Let's Pretend N L / Football Roundup 2:30-5:30 Var L	Ruby Mercer (cont'd) / Sam Hayes news S C Johnson m-sat 2:25-30 NL&B / Game of the Week (football) Var	Football [illegible]
3	Football Var co-op L	Football Roundup 2:30-5:30 (cont'd)	Game of the Week (cont'd)	Football (cont'd)
4	Chautauqua Symphony Jamestown, NY L	Football Roundup 2:30-5:30 (cont'd)	Game of the Week (cont'd) / Mon MiGuire Show Phila L	Football (cont'd) [illegible]
5	Horse Racing Var L / Management and Labor Wash L	Football Roundup 2:30-5:30 (cont'd) / Allan Jackson Chevrolet 192N 5:30-35 L C-E $550 / Saturday at the Chase StL L	Teen Age Unlimited N L / Jack [illegible] State Farm Mut 170N 5:15-55 L NL&B $250 / E Hallie news S C Johnson Wash 5:55-6 L	Road Show L&T

This SOIL grows bigger crops— makes better markets!



Here are some basic *facts* about the fabulous Red River Valley that you ought to know. First, read what the Encyclopedia Americana says:

"The surface of the land in North Dakota is made up of three broad steps of prairies, rising half a mile in altitude as they cross the state from east to west. The eastern and lowest step is the fertile and level Red River Valley. *The soil in the Red River Valley is among the most fertile in the world.*"

The Americana hit it on the head. Our hayseeds obviously don't need magic to make farming pay big dividends. The Valley's rich black top-soil averages 16" in depth, and believe us, "no other region in America can make that statement". The result — average gross farm income in the Red River Valley is $9518, as compared with the national average of $6687.

Also, annual per-family retail sales average $4164, as against $3584 for the rest of the U. S.

Right plumb in the heart of the Valley is Fargo — home of WDAY, and the shopping and trading center for a 26-county market which contains almost half a million people.

Many of these facts must have rubbed off on you advertisers long ago, because you've *always* invested heavily in the Red River Valley — especially with radio!

Ever since the Atwater-Kent days back in the twenties, we've made WDAY the Valley's one BIG radio value, outstripping all "competition" by tremendous margins. Fan mail rolls into WDAY by the bagful, averaging more than 400 letters a day, including Sundays and holidays. More than 10,000 families maintain paid subscriptions to "Mike Notes", our monthly WDAY newspaper. Thousands of our listeners apparently never tune to any other station at all.

Let Free & Peters give you all the facts on WDAY. It's quite a story!

WDAY

FARGO, N. D.

NBC • 5000 WATTS • 970 KILOCYCLES

FREE & PETERS, INC.
Exclusive National Representatives

SPOT EXPENDITURES

(*Continued from page 76*)

Of course, these agencies, and the others, go to all sorts of trouble to gather spot radio information on their clients' competition. Many get monthly reports from reps, a chore borne by reps without any great enthusiasm. The furtive phone call from adman to "friend" is an important source of spot radio information but few admen would stake their professional lives on the accuracy of such data.

Lever Bros. samples what it considers its spot radio "universe"—1,070 stations. This information is converted into dollar figures by Rorabaugh. Lever, naturally, concerns itself only with competitive categories: detergents, cleansers, toilet soaps, shortenings, shave creams, dentifrices, home permanents, shampoos, margarines. Only deodorants are not covered. Brand breakdowns are for Lever's own use but total dollar figures by categories of products are available from Rorabaugh.

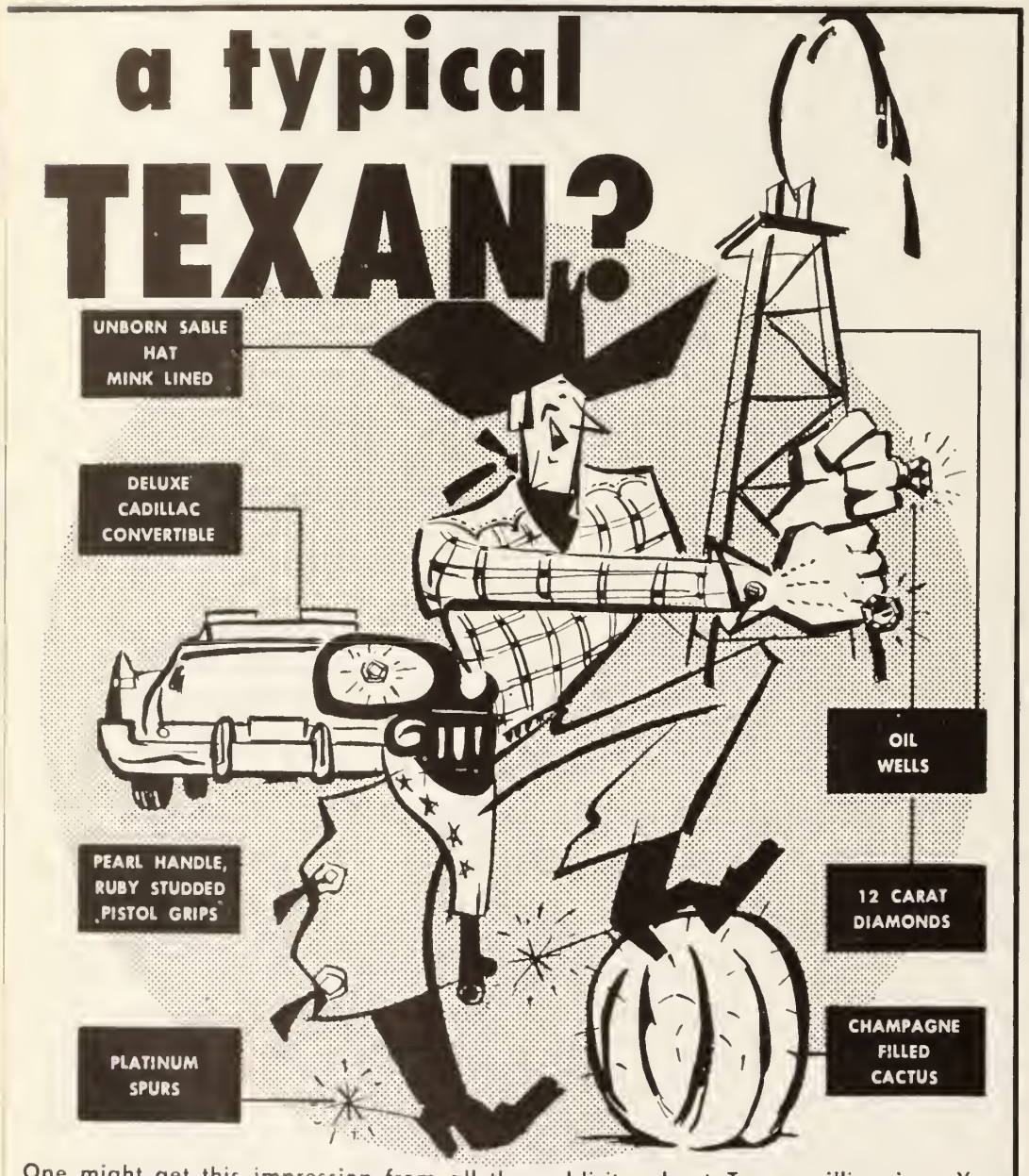
Rorabaugh gets together dollar figures on spot tv, also, covering the same categories as in radio. These are converted from the information in the spot tv report, which covers 250 of the 400 U.S. tv stations but which represents about 85% of the time costs of all these stations. The spot tv dollar figures are projected by a formula to cover the remaining 150 stations and the remaining 15% of the total time costs. The formula has been approved by Lever and Colgate, both of which subscribe to detailed breakdowns of these figures. (Rorabaugh hopes to get P&G to sign up shortly.) More than 100 brands are covered, compared with about half that number using spot radio.

The calculations of Rorabaugh's spot tv dollar figures illustrate some of the difficulties that would crop up in putting out complete spot radio figures. The spot tv dollar figures are time costs only but they are after maximum discounts, the theory being that advertisers in the toilet goods field are big enough to get these maximum discounts. With a complete spot report either in radio or tv, the maximum discount assumption might no longer make sense. Furthermore, (1) there are more radio than tv stations, making the task of gathering data more complex and (2) special deals in radio make the problem of estimating what an advertiser is actually spending very difficult.

If the nation's radio stations can be persuaded to cooperate in a spot radio information bureau, Rorabaugh's method and experience will probably point the way. For his spot tv report, Rorabaugh sends out his own forms with specific questions asked. The station fills out information for the first week of each month in a given quarter. The early belief that the entire machinery of information-gathering could be simplified if stations merely sent a copy of their log has about been given up.

It is not only time consuming, and therefore expensive, to abstract the material from a log but stations often list only the advertiser's name without mentioning the specific product concerned. With the huge, multiple-product businesses of today, the lack of specific product names would be a fatal flaw in any spot radio estimates.

Rorabaugh does get logs from a few stations and has found that it takes a skilled girl one day to go over one station's log for one week. While a



One might get this impression from all the publicity about Texas millionaires. Yes, there are a lot of millionaires but also there are a great many average people. As a matter of fact there are 4,135,752 in the combined KMAC-KLBS coverge area.

KMAC 27 YEARS of SERVICE
5000 WATTS ON 630 IN SAN ANTONIO

KLBS 610 on Every Dial
5000 WATTS ON 610 IN HOUSTON



What's Cooking in Sioux City Sue-Land

During a six-week period (six shows) the Crescent Electric Co. of Iowa, sponsors of "The Life of Riley" on KVTV, sold 13 carloads of one model of the GE electric ranges they distribute. They tell us they have received more active dealer support through our medium than any other ever used. KVTV's impact in the alleged fringe area was so great that, after the series started, dealers more than 100 miles distant from Sioux City came into the program.

There's no doubt about what's cooking in Sioux City Sue-Land. The answer: GE electric ranges—and KVTV.

CBS, ABC & DuMont

Represented by The Katz Agency

KVTV Channel 9

SIOUX CITY, IOWA

KVTV, *a Cowles Station, is under the same management as* **WNAX-570**, *the radio station that for 30 years has successfully served one of the world's major agricultural regions, the five-state area known as Big Aggie Land.*

SELL THE
"Golden Market"
1/10 OF AMERICA'S NEGRO POPULATION
WDIA--
50,000 WATTS



Here is a new "golden market" of 1,466,618 negroes! 37% of the total area population . . . one-tenth of the entire negro population of America! And it can t be reached except with WDIA, the first and only 50,000 watt station to broadcast exclusively to the rich negro market.

TOP HOOPER AND PULSE RATED STATION IN THE MEMPHIS MARKET!

WDIA—MEMPHIS, TENN.

REPRESENTED BY
JOHN E. PEARSON CO.,
DORA-CLAYTON AGENCY, SOUTHEAST

WHLI
THE LONG ISLAND STORY
DOMINATES
Long Island's Big, Rich
NASSAU COUNTY
★★★
$287,760,000
FOOD STORE SALES
(Sales Mgt.)
★★★
WHLI has a larger daytime audience in the Major Long Island Market than any other station.
(Conlan Survey)
"THE VOICE OF LONG ISLAND"
AM 1100 WHLI FM 98.3
HEMPSTEAD, LONG ISLAND, N. Y.

station would have to spend a little time and money to fill out a spot radio form. it would be concerned only with spot radio data and not the facts on local and network business also found in the log. Furthermore, it is likely that once stations set up some kind of a spot radio information bureau. the reps. with their centralized information facilities. would lend a hand. Reps who bill for their stations. such as the Katz Agency (see also story in this issue on centralized billing), have on file complete national spot data and even those who don't bill for their stations have the necessary information since their very purpose is to sell national spot.

While there isn't much of a chance that a spot radio information bureau or anything like it is just around the corner. the needs of the time are applying a pressure on the spot radio business that may be too strong to resist much longer. There is probably no greater need in spot radio than telling the man who uses it what the other guy is doing. ★ ★ ★

TIMEBUYERS' SCHOOL

(*Continued from page* 30)

of this kind. The answers stressed such factors as research, ratings and coverage. In line with these answers. the first three lectures will deal with research and some of the other lectures will touch upon research in one way or another.

The roster of speakers was not complete at SPONSOR's presstime but here is a list of those who have already said they would talk. Ward Dorrell of John Blair and Donald Coyle of ABC will address the first session. titled "Research—Exposition." E. L. Deckinger of Biow, Thomas J. Lynch of Y&R and Lloyd Venard of Venard, Rintoul and McConnell will talk on "Research—Analysis." The third lecture will be on qualitative research and while the speakers have not yet indicated whether they will be able to attend. there is a possibility that the president of one of the largest ad agencies will be one of those on the rostrum.

Two prominent station men are expected to talk on radio-tv engineering factors. Robert Garver of General Foods will be one of those talking on markets: George Kern. L&N. and Robert Reuschle. WHUM-TV. Reading will talk on "Agency Practices; Ruth Jones, Compton, will be one o those talking on "Sales Practices: John Karol, CBS Radio. James Luce JWT, will talk on networks; Ne Midgeley, Ted Bates, will be one o those talking on spot radio and tv; Ed Ebel of General Foods and an agency man will discuss merchandising and Ed Shurick, CBS TV. and Julia Brown. Compton, will talk on audience coverage. The 12th lecture is open in case one of the previous sessions runs over and the last is entitled "Latest Developments," with the speakers to be decided on later in the season.

The radio workshop of the Chicago Federated Advertising Club will include one session devoted to timebuying this fall but most of the other topics will be closely involved with timebuying. Here is a partial list of speakers and subjects:

Gene Seehafer, Needham, Louis & Brorby, "Radio Research;" Ken Fleming. Leo Burnett Co., "Timebuying;" Karl Vollmer, Young & Rubicam, "Radio Commercial Copy;" Mac McKittrick. A. C. Nielsen Co.. "Rating Services;" George Drase. WBBM. "Radio Selling Locally:" Robert Wood, Storer Broadcasting Co.. "Merchandising from the Radio Station's Viewpoint," and Gale Blocki. Jr.. Broadcast Advertising Bureau, "Radio Selling Nationally."

There appears little question that courses in time buying are rare, if not non-existent at present. Some years ago Ned Midgeley. media supervisor at Ted Bates. held forth on the "Advertising and Business Side of Radio" for the School of Adult Education of New York University. Midgeley was then at CBS and held night classes at CBS headquarters in New York City. Like the RTES course. which Midgeley will address. his NYU lectures covered the time buying and time selling aspects of broadcasting. Midgeley taught the course from 1940 to 1947. after which he published a book under the same title as the course (Prentice-Hall. 1948).

"The book was adopted as a text by some 90 schools," Midgeley said.

Midgeley said. that so far as he knew. there were no special courses for timebuyers offered at U. S. schools or universities. He said. however. that while a university course would be helpful. there was no substitute for

NOW ON THE AIR WIN-T

PRIMARY AFFILIATE **CBS** INTER-CONNECTED

TELEVISION



SERVING **FORT WAYNE** AND THE TRI-STATE TREASURELAND AREA OF INDIANA, OHIO & MICHIGAN

OFFICES
LINCOLN TOWER BUILDING
FORT WAYNE, INDIANA

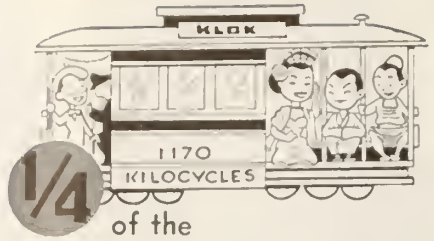
WIN-T COVERAGE!

Channel 15
Frequency 476-482mc
Video—237,000 watts ERP
Audio—126,000 watts ERP

Antenna height— 829 feet above average terrain
853 feet above ground
1723 feet above sea level
Studio—Waterloo, Indiana

Total population—575,085
Total households—179,018
Total income —$919,317,000.00
Total retail sales—$660,826,000.00

Nationally represented by **H-R Television, Inc.,** New York, Chicago, Los Angeles, San Francisco



1/4 of the
San Francisco Bay Area's
3,000,000 people are
Foreign Language Speaking!

They multiply, add, subtract and divide; THEY THINK! THEY BUY! in their own language! Sell them with KLOK, the station that reaches them all. KLOK's specialized programming guarantees your message attention-getting IMPACT!



KLOK
5000 WATTS — 1170 KC

San Jose Studios
P. O. Box 967
San Jose, Calif.

San Francisco Studios
Hotel Lankershim
San Francisco, Calif.

Represented by John E. Pearson Co.

MEMO FROM
DEE RIVERS —

TO: *All time-buyers*

GEORGIA'S

WEAS

and its new

50,000 *watt*

Westinghouse transmitter
on its same old frequency

1010

should be included in your Fall Budget.

COVERAGE + PRICE
makes it Georgia's BEST 50,000 WATT BUY

CALL STARS NATIONAL
IN
NEW YORK — CHICAGO
DETROIT — LOS ANGELES
SAN FRANCISCO

actual experience on the job.

This attitude is common among the top agencies, some of whom have special positions for training timebuyers-to-be. Jim Luce, head timebuyer at JWT, who took Midgeley's NYU course, said:

"We train timebuyers in our own department. We have two trainee jobs set up just for that purpose. They are designed for six- to 12-month occupancy. Our personnel department has lectures for young people at the agency. J. Walter Thompson policy is that all employees are advertising people and these lectures are of a general nature. However, there are occasionally sessions on something specific, such as copywriting. When it comes to a timebuyer, I feel that the best training is actually buying time."

The training situation at BBDO is somewhat similar to JWT. There are general lectures on various phases of agency operation. These consist of 14 weekly sessions during the winter season, last from 5:15 to 6:45 p.m. Fledgling timebuyers are often plucked from media research, the general trainee pool or even the mail room, if the person looks promising. (It is never forgotten at BBDO that President Ben Duffy started in the mail room and came up through media.)

Robert Buechner, personnel chief at BBDO, told SPONSOR: "I should think a college course in time buying would be exceedingly valuable. As a matter of fact, my favorite subject is the lack of media training facilities. In a way, it's amazing that there are no courses on media buying in the universities. The big Western schools and places like Syracuse, NYU, Indiana, all have a good advertising curriculum but no courses in media buying."

A media executive at one of the top radio-tv agencies said that while outside training in time buying would be helpful to someone starting in agency work, such characteristics as intelligence and imagination are the most important qualities necessary.

"We have some clerk-type timebuyers," he said, "but it is not lack of training that is holding them back. It is their limitations as individuals. Our good timebuyers are involved in policy, make presentations to clients, are paid as well as spacebuyers (though the average spacebuyer has been in the business longer), and are generally highly regarded." ★ ★ ★

CENTRAL BILLING

(*Continued from page* 30)

schedule. The rep subtracts his commission and sends the rest of the money to the stations. Where broadcasts were missed, the Clearing House holds the money until the agency and rep iron out the problem, either by a make-good broadcast or credit.

This is not intended as a detailed blueprint for a major accounting setup. The idea is primarily to set up a central group which would bill agencies (or advertisers) and pay reps (or stations). It might turn out, for example, that stations would prefer to get money direct from the Clearing House and then pay the rep his commission, rather than the other way around.

Rollinson believes his Clearing House would (1) eliminate many clerical errors that now occur through station billing, (2) relieve the agency of the paper work involved in sending out hundreds of individual orders, (3) enable the agency to know within a matter of minutes the frequency discount earned by any client on any station, (4) save agencies and station money and (5) induce more buying of spot because of the greater billing simplicity.

At the time Rollinson brought up his plan about half a dozen of the top agencies expressed interest. SPONSOR queried them recently on their current attitudes. Here are three answers:

Ralph Neumann, treasurer of Benton & Bowles: "I think it is a very good idea and my impression is that there should be certain economies inherent in a centralized setup. There should be big savings in the paying of checks. However, we would still have to check invoices sent by this Clearing House against our orders. The National Outdoor Advertising Bureau, which provides a central billings office for member agencies, checks whether the billboard ads we ordered are put up, but we still check NOAB invoices.

"This proposed bureau sounds very much like the NOAB. I'd still like to know who is going to finance it and how much it will cost. I think it is up to the stations to get together and figure out the details of this proposed Clearing House."

Joe Bell, treasurer of Ruthrauff & Ryan: "I'm not completely sold on the idea. I'd have to see it worked out in more detail. The basic idea has a lot of merit but what will it cost?

SUCCESS STORY FOR UHF IN THE MAKING!

In California's Central Valleys . . tv homes were practically doubled in just eight months due to the advent of Crystal Clear UHF Reception!

Four years fringe area reception (from S.F.) 52,943 tv homes

EIGHT MONTHS UHF INFLUENCE increase to 95,272 tv homes

In eight short months Jan. 1, 1954 the percentage of tv homes climbed from 35.1% to 55.3%
The imminence of UHF gave promise for improved service . . . therefore . . . all new sets sold during the last half of 1953 were 95% UHF-VHF receivers!
KTVU's Central Valleys have become a hot sales area for UHF sets . . . Proof of this is the total count . . . to date . . . of UHF sets within KTVU's effective coverage area . . .

Now — according to NBC research — including Sacramento, Stockton and Modesto areas — 98,100 UHF homes.
With contiguous counties a total of over 112,000 UHF homes.

KTVU **36 NBC TV**

Represented by George P. Hollingbery Company

THE NATION'S MOST POWERFUL TELEVISION STATION

WHBF
ROCK ISLAND, ILL.
CBS FOR THE QUAD-CITIES
is favored by location in a 4-city metropolitan area, surrounded by 10 of the most productive rural counties in the nation.
In both radio and tv WHBF is the Quad-Cities favorite.
Les Johnson, V.P. and Gen. Mgr.



Quad-Cities' favorite
WHBF AM FM TV
TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Knodel, Inc.

The "RESULTS" STATION in Washington



Represented Nationally by John Blair & Co.

"A Clearing House should, if it's going to have any value, take away from the agencies most of the work involved in checking invoices against orders and affidavits. If an advertiser receives a newspaper bill he usually pays without checking to see if the ad ran. We do the checking. However, the radio situation is more complicated than newspapers. There are more rate differentials and discounts in radio. I suppose the Clearing House would have to have some kind of master file of rates.

"Efficiency is an important advantage but, in my opinion, the big sell in such a Clearing House would have to be economy."

Clayton Huff, assistant treasurer of Batten, Barton, Durstine & Osborn: "The idea sounds appealing but it was my impression that the agencies are expected to pay for something that will save the stations money. I'm not sure whether it will save the agencies money or not. It might save some but I still think the setup would have to be financed by the stations.

"This Clearing House would insert another element between the advertiser and the station in addition to the agency and the rep. It means more correspondence, for one thing. True, central billing by reps for their stations also inserts another party in the billing procedure but we feel the rep understands the situations that inevitably come up in billing since the rep is closer to us than the station.

"The NOAB works well but don't forget it performs another function. It checks billboards to see our ads are run. It would never be economical for the agency to do that. Stations already send affidavits of performance. Besides, the billboard business is more cut and dried than radio and tv. There is more uniformity in rates and tabulation machinery works well."

The well-oiled and smooth working machinery of NOAB has evoked many a sigh from harrassed billings executives in the radio-tv field. Let's go over it once lightly:

NOAB is a service organization cooperatively operated and owned by nearly 250 ad agencies. Together these agencies service more than 600 accounts using poster and paint billboards. The latest official count of members, among whom are included most of the top 15% houses in the business, is broken down by NOAB offices as follows: 78 in New York, 115 in Chicago and Detroit and 48 in San Francisco.

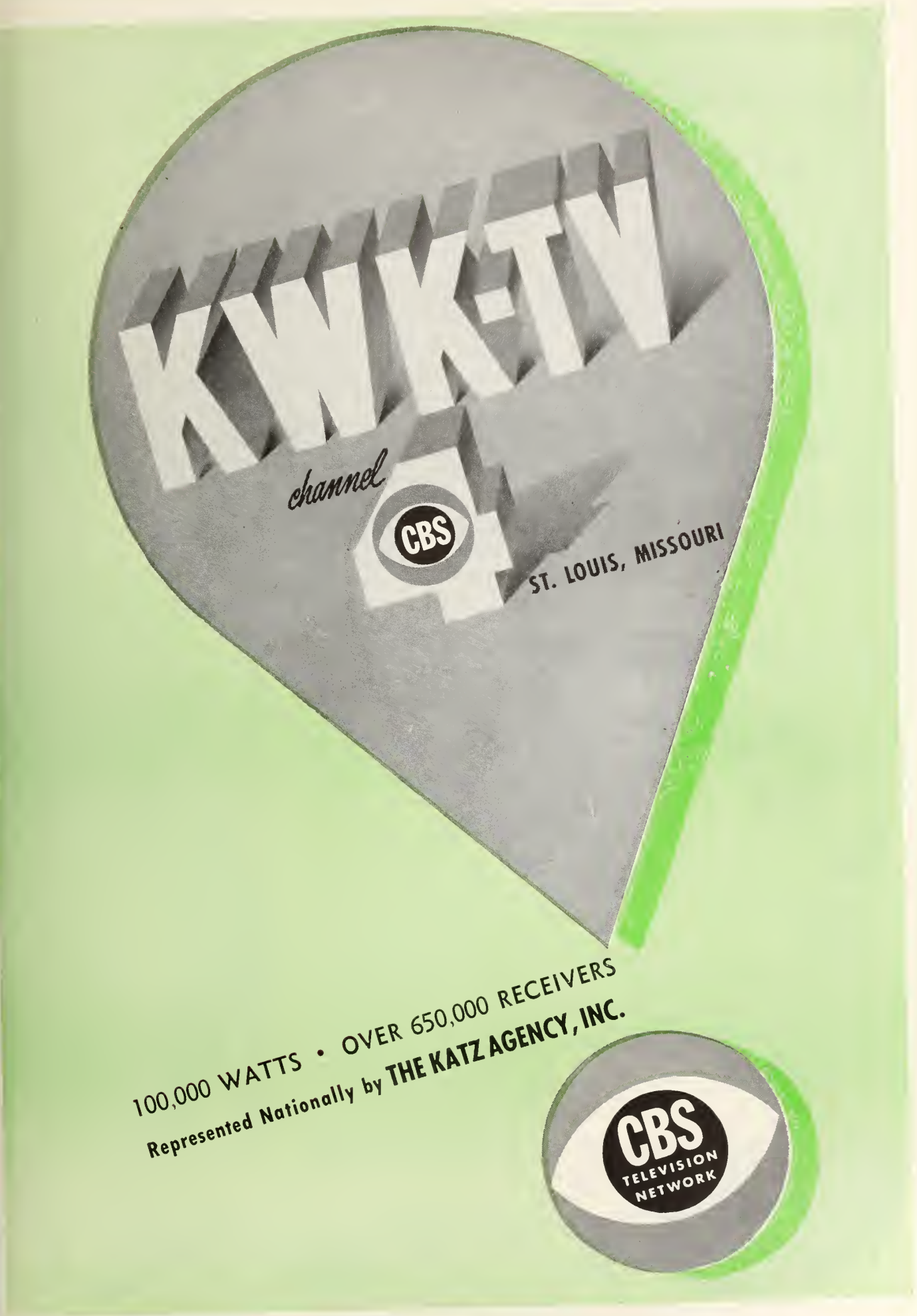
This is the way NOAB's central billing operates: In its preparation of monthly bills to its members it consolidates all plant operator invoices by accounts and by agencies. It transmits invoices and location lists to agencies applying continuity discounts. After collecting from agencies it consolidates all payments so that each plant operator receives one monthly check. Finally, an itemized statement is issued once a month to members showing unpaid items.

NOAB, however, does a lot more. Since it is actually an appendage of the agency it negotiates and contracts for space; keeps the agency informed on the status of such negotiations, such as when a certain billboard may be available; arranges preparation of posters and sends out painting instructions—just from *one* original piece of art work; takes care of all shipping from lithographer to plant operator; verifies and inspects the far-flung billboard schedule, helps adjust complaints and many other things besides.

The ad billings setup in the newspaper field lies somewhere in between current billboard and radio-tv practice. Most of the important dailies turn the billing chore over to their reps. The Katz Agency, one of the few reps which handles billings for its radio and tv stations, took the job because it was first a newspaper rep and merely continued billing for its stations when it entered the broadcasting field more than 20 years ago. As a matter of fact, The Katz Agency got into broadcasting initially because its papers got into broadcasting.

So far as SPONSOR could discover, Branham, also a newspaper rep, is the only other broadcast station representative which bills for its stations. CBS Radio Spot Sales and CBS TV Spot Sales bill for their stations but since CBS, Inc., owns a good number of the stations concerned, they are not comparable to Katz and Branham.

The Katz system paper work starts off with a form confirming time bought. This is mailed to the agency. A copy also goes to the station. One of the three other copies which Katz keeps goes to the contract department for this confirmation form is the only written evidence the rep has until the actual contract comes through from the agency. This is usually a month or two later. Very often a contract is


KWK-TV
channel 4
CBS
ST. LOUIS, MISSOURI
100,000 WATTS • OVER 650,000 RECEIVERS
Represented Nationally by THE KATZ AGENCY, INC.
CBS
TELEVISION
NETWORK

WANT TO SELL CANADA?

One radio station covers 40% of Canada's retail sales

CFRB

TORONTO

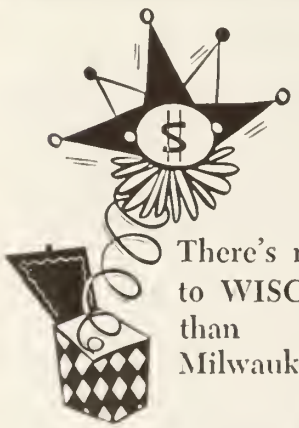
50,000 WATTS, 1010 K.C.

CFRB covers over 1/5 the homes in Canada, covers the market area that accounts for 40% of the retail sales. That makes CFRB your No. 1 buy in Canada's No. 1 market.

REPRESENTATIVES

United States: Adam J. Young Jr., Incorporated

Canada: All-Canada Radio Facilities, Limited



There's more to WISCONSIN than Milwaukee

The 53 counties (outside Milwaukee) in which WKOW delivers a merchandisable audience account for almost twice as much Effective Buying Income as Milwaukee, and over twice as much Total Retail Sales.* WKOW, Wisconsin's most powerful radio station, delivers the mail at less cost per thousand than any competing station. Ask Headley-Reed Company for important details.

*SM Survey of Buying Power.

WKOW-CBS

MADISON, WIS.

Wisconsin's most powerful radio station

Represented nationally by Headley-Reed Co.

not received from the agency until after the broadcasts are run and the bill is paid. To Katz, this represents proof of the essential integrity of the business.

Katz bills monthly, sends out about 9,000 invoices a month. It sends out a separate bill for each product's use of each station. BBDO, for example, gets about 300-400 bills a month. However, BBDO sends back about three or four checks every month with each invoice itemized. Thus the check may have a tail that runs from one end of the Katz treasurer's office to the other.

Katz pays its 38 radio and 32 tv stations by the 15th of the month, whether it secures payment from the agencies or not. Katz, in turn, protects itself by deducting its commission before passing on payment to the stations. Each station gets one check a month.

When the contract, or order, comes in from the agency it supercedes the confirmation form. The schedule bought, however, has already been entered on a Katz contract form which has a box for every day of the year and has space to indicate what discount rates have been earned. The invoices are made up from this contract form.

Some agencies want the maximum discount earned for a client's entire schedule applied against each month's bill but many prefer to pay discounts as they earn them. This avoids their having to return money in case of a cancellation.

Katz uses no billing machinery. As a matter of fact, the actual bills to agencies are hand-written. H. J. Grenthot, assistant treasurer of The Katz Agency, told SPONSOR that a punch card system would be impossible to use in radio-tv billings since there are too many human decisions that have to be made in connection with rebates, short rates, discounts, etc. Furthermore, discounts have to be consolidated for one advertiser who has two or more agencies. (In this connection, it is interesting to note that Dancer-Fitzgerald-Sample is paid by Young & Rubicam and Benton & Bowles to calculate frequency discounts for clients they share.)

While Grenthot said the Katz central billing operation has proved of great value he felt that such an operation for the entire industry might be too vast and complicated.

At present Rollinson's Clearing House proposal is still treading wat Because it is such a "big" proposal would probably take time before segments of the industry act togeth on it, assuming both broadcasters a advertisers want it. At present, t agencies are waiting for the stations take the next step while the statio are waiting for the agencies to do lik wise. ★★

MORE PROMOTION

(*Continued from page* 31)

No one can say for sure. TvB hasn been tried. Not everyone believes tha a federated TvB wil work. The prin media have never had to face the prob lem of federation because print an broadcasting are quite different. News papers and billboard are local and onl local. They are like spot radio. Maga zines are national and only national. They are like network radio. The Bureau of Advertising of the American Newspaper Publishers Association never had to face the split personality that is found in radio and tv with national advertising being able to choose between national spot and network.

One of the problems that comes to mind is this: If a national advertiser calls the president of the federated BAB and asks for a presentation on radio, what should the president do? Should he get in touch with both the national spot and network divisions and let each director decide whether he will visit the advertiser? Should he decide to send out salesmen from only one division? If both network and spot salesmen visit the advertiser and attack each other, will this tend to make the client think that neither spot nor network radio is any good?

It can also be argued that since network and spot do a different kind of job for advertisers it is not necessary to set up competitive divisions within BAB. A client's problem can be analyzed to discover whether spot or network will do the job that needs doing. Once this is decided, BAB can present its facts accordingly.

The point can also be made that most of the money contributed to BAB by the networks is used to promote spot with the full knowledge of the webs. (It is believed the same will happen in TvB, with the networks taking the position that spot tv is a proving ground for future network clients.) ★★★



family picture

(northwest style)

The 490,000 television families in the vast WCCO-TV market area turn naturally to the picture on Channel Four—that other member of the Northwest family circle.

In Minneapolis-St. Paul television, WCCO-TV leads:*

- *Three out of every five* quarter-hours from 8 am to midnight.
- *Every* quarter-hour of that vital daytime viewing period between 8 am and 2 p.m.

There's room for your picture in the WCCO-TV Family Album.

WCCO-TV The other member of the family Minneapolis-St. Paul **CBS**

*Telepulse, August

Why is a trade paper l

Whether it's a television station, a radio station, or a trade
lication they have this in common—they're all advertising veh
in business to deliver selling messages to a *logical* audi

The logical trade paper audience for you (if you're a rad
tv station) is the national timebuyer, the account ex
tive, the ad manager, the man on the agency p
board. In short, advertiser and agency decision-mak

If you can find a trade paper that guarantees regular
thorough readership by important decision-makers yo
got that essential ingredient for advertising success–a
advertising medium that's right for

One of the toughest jobs in advertising is finding the right vehi
The advertising woods are full of wrecked campaigns that lac
only the right station or the right magazine to keep them on the ro

Trade papers come in all shapes, sizes, and abilities. T
come in varied ability to deliver the right audience. Bro
cast publications are no exceptions. How d
SPONSOR rate as an advertising vehic

Answer: if you're a radio or television station it rates *number o*
SPONSOR led all broadcast publications in a large-sc
study of agency/advertiser trade paper reading habits conduc
by a leading radio and television firm. SPONSOR w

SPONSOR *the magazine radio and tv advertr*

television station?

per one among broadcast trade publications in every seg- of this study, was 20% ahead of publication "B" in ar readership and 25% ahead in total readership.

urvey of top agency timebuyers made by an eastern agency ed SPONSOR the *most read, most preferred* publication.

ONSOR's own continuing study (July 1954) is soon to be sed. This compares 1953 readership findings with 1954 and s valid clues to the growth of the broadcast trade publica- s. Some of the summary findings are charted here.

1953-54 COMPARISONS OF BROADCAST TRADE PAPER READERSHIP*

Publication	"I read" 1953	"I read" 1954	"I read regularly" 1953	"I read regularly" 1954	"I read thoroughly" 1953	"I read thoroughly" 1954
SPONSOR	86%	86%	63%	68%	32%	42%
BROADCASTING	68%	77%	68%	58%	39%	31%
TELEVISION	53%	73%	56%	45%	20%	24%
VARIETY	55%	51%	52%	44%	29%	27%
RADIO DAILY	40%	40%	62%	43%	35%	32%
BILLBOARD	47%	44%	31%	22%	8%	16%

3 survey by CORE, 1954 survey by Alan C. Russell Marketing Research.
agencies and advertisers surveyed; only broadcast publications at least one year t time of survey included; only Standard Advertising Register and National ter Agency List used as sources; 1100 questionnaires mailed and 245 returned.



SPONSOR would like to tell you, in businesslike terms, what trade paper advertising can do for you. Interested?

SWEET-ORR

(*Continued from page 37*)

credits its success to its reputation for quality and durability. Its customers, therefore, are likely to be fairly conservative and to have conservative tastes in air programing.

• Although most of Sweet-Orr's customers are men, many a woman will purchase a pair of pants or a jacket for her husband. Sweet-Orr wanted to place announcements next to programing that could be enjoyed both by men and women, at a time of day when the men were at home to listen.

Sweet-Orr's current radio and tv schedule reflects all three factors.

During the first few months of 1954, Sweet-Orr's air efforts were confined to a single television show, *Jim McKay Sports*, over WCBS-TV (Saturdays, 6:10-6:15 p.m.). The firm began sponsoring the show in September 1953 and it ran through April of '54. The show, a five-minute round-up of the day's sports scores and game highlights, was slotted at a time when the man of the family was around, probably watching tv with his wife. McKay did the commercials live, displaying merchandise modeled on dummies. Sweet-Orr and its agency were convinced sports shows were a good way to advertise its products and decided to switch to radio during the baseball season.

They bought one-minute announcements over WINS immediately preceding every other New York Yankee game throughout the entire season.

With the New York market ad problem solved, Friend-Reiss turned to other key Sweet-Orr cities, bought announcements within d.j. shows in 11 cities, slotted the one-minute pitches in the 7:30 to 8:00 a.m. time period in all cases. Three announcements a week are run in all cities except Philadelphia, where five announcements are used.

Here are the stations now being used outside New York: KYW, Philadelphia; WBZ, Boston; WHAM, Rochester; WIBC, Indianapolis; WPTF, Raleigh; WARM, Scranton; WBT, Charlotte; WRVA, Richmond; WBAL, Baltimore; WJR, Detroit, and WGY, Schenectady.

"The early-morning chatter and disk jockey show is a good vehicle for us because it gives us the benefit of an established personality in a given area," Ratner says. "We don't go in for strictly jazz shows. We buy well-known personalities who have an easy-going approach and a balanced kind of program as far as the musical selections are concerned.

"The early-morning hours give us a chance to get our message to a man while he's relaxing at breakfast or driving on his way to work. We picked the half hour between 7:30 and 8:00 a.m. for our announcements because the workingman who's a prospect for Sweet-Orr clothes isn't likely to be listening to the radio any later."

Friend, Reiss prepared three different one-minute e.t.'s for use in all 12 markets. All three versions are done by Kevin Kennedy, veteran news and sports commentator, who lends a note of authority and dignity to the messages.

All three commercials stress Sweet-Orr's 83 years of experience in manufacturing this specialized type of men's clothes, sell the whole line instead of mentioning specific items or prices. Another important copy point is the union label found in every Sweet-Orr product. The company has always maintained a policy of using union operators in its products, says this is one reason for the relatively high price of its products.

Styling and durability are also stressed in the copy with phrases like ". . . fabric and stitching just *won't* tear!" ". . . made for the rugged action *only* workmen can give it. . . ."

To dramatize the durability sales point, one e.t. is built around a theoretical scene at a county fair (see page 37). Kevin Kennedy's voice gives a play-by-play account of a "tug-o'-war" between six men—three on one side and three on the other—who try to pull apart a pair of Sweet-Orr work pants. The commercial runs along like this:

Girl: Look, Dan, it's a tug-o'-war.

(*Croud roars sound up*)

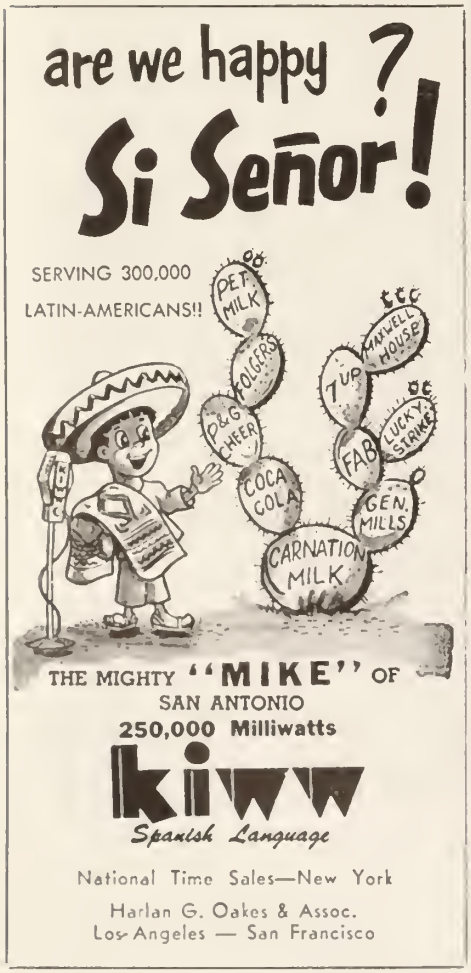
(*Bring down—keep in background*)

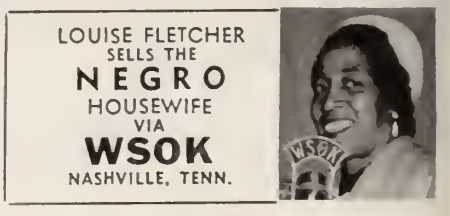
Announcer: We're at the fairgrounds at Newburg, ladies and gentlemen, where the six huskiest, brawniest, strongest men in the country are lined up, three on a team, in an attempt to rip a pair of of Sweet-Orr tug-o'-war pants. They're taking up a challenge Sweet-Orr's been making since 1871—a pair of pants free to each of the six men who can rip 'em. . . .

The tug-o'-war commercial is actually based on more than the vivid imagination of a copywriter. The tug-o'-war trademark on Sweet-Orr clothes and on all window signs and placards the company distributes dates back to the nineteenth cenutry. A representative of Sweet-Orr used to visit county fairs around the country, a pair of Sweet-Orr pants in hand.

He'd gather a crowd before him, then challenge any six men present to grab the trousers in their hands and try to "rip 'em in an even tear."

Sweet-Orr's early advertising was confined mainly to magazines like the *Saturday Evening Post*. Over the years a major part of Sweet-Orr's budget has gone for large tug-o'-war signs placed over the entrances of Sweet-Orr dealers' stores (see picture page 37). The signs show six men—three on each side—grappling with a pair of Sweet-Orr over-alls in an attempt to rend them







Here are the newspapers carrying our weekly TV schedules in the Land of Milk and ~~Honey~~ M

WISCONSIN

Denmark Press
Berlin Shopping News
Berlin Journal
Plainfield Sun
DePere Journal-Democrat
Markesan Herald
Clintonville Tribune-Gazette
Marion Advertiser
New London Press-Republican
Weyauwega Chronicle
Antigo Daily Journal
New Holstein Reporter
Waupaca County Post
Kiel Record
Oshkosh Daily Northwestern
Oshkosh Shop-O-Gram
Green Bay Press-Gazette
Green Bay Farmer's Friend
Door County Advocate
Algoma Record-Herald
Sheboygan Press
Manitowoc Herald-Times
Oconto County Times-Herald
Oconto Daily Reminder
Stevens Point Daily Journal
Wisconsin Rapids Daily Tribune
Marinette Eagle-Star
Shawano Evening Leader
Waupun Leader-News
Iola Herald
Milwaukee Sentinel
Milwaukee Journal
Ripon Press

Twin City News-Record (Neenah)
Portage Daily Register
Plymouth Review
Little Chute Tattler
Montello Tribune
Wausau Record-Herald
Ripon Commonwealth
Fond du Lac Commonwealth Reporter
Green Lake Reporter
Vilas County News-Review (Eagle River)
Beaver Dam Daily Citizen
Wisconsin State Journal (Madison)
Baraboo News-Republic
Princeton Times-Republic
Mauston Star
Brillion News
Marshfield News-Herald
Rhinelander Daily-News
Waushara Argus (Wautoma)
Fond du Lac Times
Sheboygan Co. News (Sheboygan Falls)
Appleton Post-Crescent

MICHIGAN

Iron Mountain News
Frankfort Patriot
Traverse City Record-Eagle
Escanaba Press
Cadillac News
Manistee News-Advocate
Menominee Herald-Leader
Petoskey News Review
Benzie Record (Beulah)
Ludington News
Muskegon Chronicle
Manton Tribune-Record
Hart Journal
Crystal Falls Diamond Drill
Marquette Mining Journal
Stephenson News
Gladstone News
Benzie County Patriot (Frankfort)

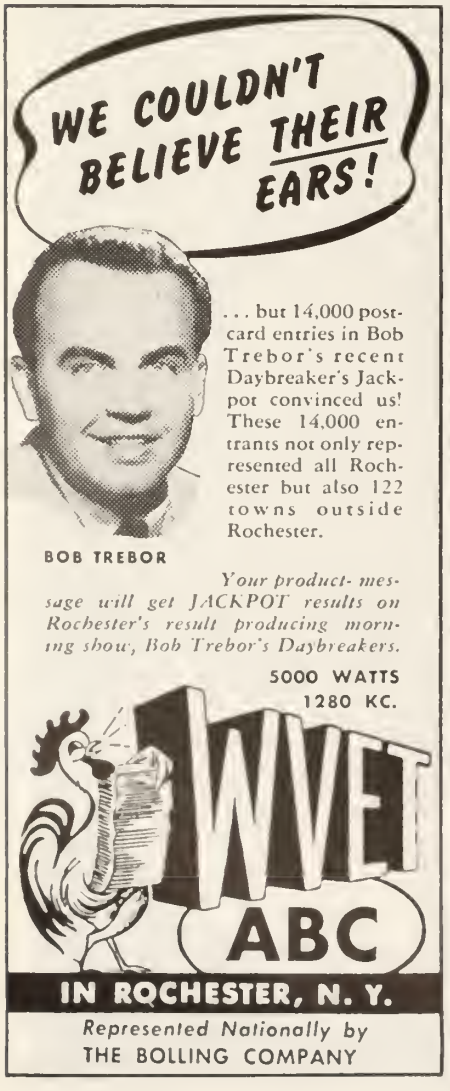


asunder.

Friend, Reiss launched Sweet-Orr's current cycle of radio and tv campaigns with the *John B. Gambling* early-morning music and chatter wake-up show over WOR, New York. Beginning in 1951 it bought the 6:30-6:35 time slot for two years. At first Sweet-Orr announcements ran five days a week, later on, three days weekly.

"We bought the show purely as a test of radio's power," Ratner said. "It had the right time slot for us, and Gambling was an old, established name in radio, with the right kind of appeal. The test sold us on radio."

Future plans? "We know we're going to keep on with radio and television," says Ratner, "but the only definite plans so far are in New York. We'll be on WABD starting September 26 when the football season begins. We're using one-minute announcements immediately following professional football games Saturday evenings and Sunday afternoons as well as on Thanksgiving Day."



Sweet-Orr & Co. was founded in 1871 by James A. Orr and his two nephews, Clinton W. Sweet and Clayton E. Sweet. The present board chairman, Clinton W. Sweet and his brother, Stanley A. Sweet, executive vice president and treasurer, are direct descendents of the founders.

Also instrumental in shaping the firm's current advertising policies are its president, Edgar C. Van Winkle; Tom Billington, sales manager, and Bernard Oppenheim, sales promotion manager.

James Orr, often called the "father of the over-all industry" turned his hand to men's clothing after a vain trek to California in search of gold during the Gold Rush days. He designed and tailored men's suits for Singer Sewing Machine for a few years, then got the idea of manufacturing over-alls on a "mass production" basis.

Orr designed the over-alls, had them made up and went back to New York with a sample case. His next problem was getting enough orders to start production. Orr decided railroad workers would be his ideal first target for customers. Sample case in hand, he went down to the railroad yards, walked up and down the track displaying his wares and getting orders. Once he'd drummed up enough business Orr rented a loft and began production. Thus the Sweet-Orr Co. was born.

Sweet-Orr's biggest competitors in the East are Blue Bell, sold chiefly through chain stores, Lee work clothes and Williamson-Dickie. None is using the air media on a significant scale at the present time, although a few firms have tried radio and tv for limited periods in the past. ★ ★ ★

GARDNER ADVERTISING

(Continued from page 38)

by Tom was an impersonation.

"The radio announcers, of course, told listeners that 'Tom Mix is impersonated,' but all the kids thought the announcer said 'in person!'

"Gardner is an old radio user," he added. "We were using a lot of radio back in the 1920's. We're still getting a kick out of radio—all over the country."

"We've had Pet Milk since 1921. And the Mary Lee Taylor show was on almost 21 years."

Marshutz is interested in televisi and radio. He said the night bef he had spent half an hour on the te phone working out a new show.

The agency also pioneered in te vision. When KSD-TV, St. Louis, we on the air early in 1947, Gardner su plied all the programs for the stati during its first week of operation.

"Now we do a lot of tv, feel home with it," Marshutz said. "F instance. Pet Milk sponsors George G bel on NBC TV alternating with A mour. And we're going into tv ou side the U.S. We bought Ziv's *Cisc Kid* in Puerto Rico, for example.

"But if you want to know mor about tv and radio, talk with Bi Fisher. He's v.p. in charge of ai media. . . ."

The grapevine: Marshutz didn't kno it, but I already *had* talked with Bil Fisher a little. He was my "guide" at Gardner, the first person I saw when I arrived at the agency.

Fisher and I had hardly met when his phone rang. And between 9:00 and 10:00 o'clock, as I sat in his office, he got four more calls. All were from outside St. Louis—Chicago, New York.

"People wonder how we keep up with what's going on," he whispered, his hand over the phone while the operator was lining up someone from another city. "We're just as close to Chicago clients as Michigan Avenue agencies," he continued, "and we're just as close to what's happening in tv and radio as Madison Avenue people. . . ." The grapevine of the business apparently extends coast-to-coast.

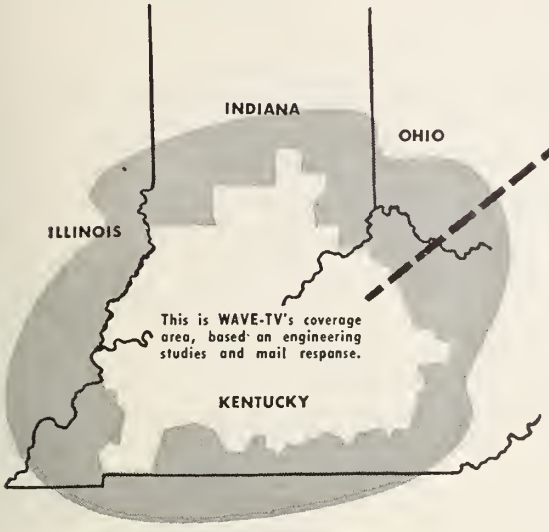
While Fisher was on the phone I glanced around his office. On his desk was an old fashioned candy jar—full of sweets. Next to it lay the book, *How to Stop Smoking*.

I was tickled to see on his wall three SPONSOR caricatures—titled "The Radio Director," "The Sponsor" and "The Station Manager."

"My department," Fisher said, "is responsible for production—that's all. The copy department does the writing, the art department—in the case of television—takes care of the video side. The media department does the time buying. We coordinate all activities.

"We handle television production on a team basis," Fisher continued. "Instead of having a production pool, each member of our tv and radio de-

HUDDLING?



Call in the statistical platoon if you like, but the best way to find the station that reaches the biggest TV audience in Kentucky and Southern Indiana is to...

CALL YOUR REGIONAL DISTRIBUTORS!

Pick up the telephone now and call your wholesaler in Louisville, then Evansville, then Lexington.

Ask them, "What TV stations do your neighbors prefer?"

These little huddles will cost a few bucks, but you'll know the score at kickoff time.



WAVE-TV

CHANNEL 3 LOUISVILLE

FIRST IN KENTUCKY

Affiliated with NBC, ABC, DUMONT

NBC SPOT SALES, Exclusive National Representatives

partment is responsible for a certain number of accounts. On each of these teams is someone from copy, from media, from art and so forth. All the members of the team work together on all shows, commercials and announcements for their particular account."

Before coming to St. Louis I had heard a lot about Gardner's Pet Milk commercials.

"We do most of them live," Fisher told me. "We like live commercials when dealing with food products because we think it gives us better quality, improved appearance, clarity, spontaneity and flexibility.

"We're not denying that animated commercials and film can do a good job, but for food live demonstration does a better job."

Another "must" for food commercials, Fisher believes, is the use of extreme closeups. That way there's more appetite appeal.

"Weeks before a commercial is to go on the network," Fisher said, "we take a recipe down to the kitchen. I say we take it down there—actually they probably developed the recipe in the first place.

"We have a big home economics department—about a dozen employees—and it works out all the recipes with our Homemakers Panel. More than 2,000 women all over the U.S. participate in the panel.

"Anyway, as I said, we start in the kitchen. The copy is written with a home economist looking over the copywriter's shoulder. And we take a Polaroid Land Camera down to the kitchen to shoot stills of the various scenes that will go into the commercial.

"If everything comes out O.K., we go over to KSD-TV to put the commercial before live cameras, using professional models as the home economists. We put it on just as it will go on over the network. If the client's in town, he can come over and see the commercial.

"If the commercial works out all-right at KSD-TV, we send the script to New York where Chic Martini, our radio-tv director in that office, and his people produce it on the network show."

Pet Milk does considerable in-store promotion, Fisher said. One of the promotions is a recipe-of-the-month. The agency uses this same recipe for one of its tv commercials as a tie-in.

"Pet Milk, by the way," Fisher said, "is our Number One tv-radio client."

Some of Gardner's accounts are much smaller than Pet Milk. And that's one aspect of the agency business that's evident at Gardner—there's local television as well as network television. Some of Gardner's local accounts which use tv include the St. Louis First National Bank, the Southwestern Bell Telephone Co., the St. Louis Independent Packing Co. and the Union Electric Co.

"These people naturally want to use television," Fisher says, "but they have relatively limited budgets. So when using tv with these accounts we have to make up in ingenuity what they lack in money.

"Being a big agency in an off-beat market (not New York, Chicago or L.A.) our job for local clients becomes even more important." Fisher said.

Before joining Gardner in 1951 Fisher was associate director of television and radio for Young & Rubicam in Chicago. At that time Y&R had 12 Chicago accounts with billings of about $18 million—or an average of $1.5 million per account.

"Our accounts don't come near [illegible] eraging that here at Gardner," he sa[illegible] "So we really have to watch the mo[illegible] ey."

One way of saving money is to sho[illegible] silent film footage locally and then u[illegible] an announcer's voice synchroniz[illegible] with the footage.

Fisher called in Jay Kacin, his a[illegible] sistant. Fisher described Kacin [illegible] "young in years but long in entertai[illegible] ment and commercial knowhow. He[illegible] a professional musician in addition t[illegible] being an experienced film and live pr[illegible] gram producer," Fisher said. "A righ[illegible] handed Frank Remley, Kacin's know[illegible] edge of music stands him in good stea[illegible] during the current trend toward an[illegible] mated jingle commercials on tv."

Fisher wanted Kacin to take me u[illegible] to the media department and throug[illegible] the art, copy and research depar[illegible] ments. Although Kacin was interrupt[illegible] ed in the middle of a project, he cam[illegible] into Fisher's office with a big smil[illegible] on his face. It didn't surprise me par[illegible] ticularly, since I'd noticed that every[illegible] one at Gardner seems to be in a cheer[illegible] ful mood.

Tv ranks high: Gardner's media di[illegible] rector, Warren Kratky, ranks televi[illegible] sion as one of the two top media for[illegible] producing consumer impact. (The oth[illegible] er top medium: Four-color ROP news[illegible] paper space—which Gardner has used successfully on several accounts.) "We[illegible] rank television so high," Kratky told me, "because it gives us an opportunity to do the oldest and most effective kind of selling—face-to-face selling, complete with demonstrations."

Gardner's television billing is about evenly split between network and spot. Within the media department, the buying responsibility is divided among three people—Grace McMullan, Earl Hotze and Frank Heaston—all of whom spend their full time at the dual jobs of recommending and buying broadcast media.

The timebuyer's job is considered an important one at the agency. "Initiative, alertness and good judgment are qualities we look for in our buyers," says Kratky. "The broadcast field is a fast-moving field: you have to have people with these qualities, plus the freedom to exercise their judgment on-the-spot, if you're going to do a top-flight job for your clients."

All-media artists: While Kratky is

KWKW ES LA PREFERIDA

De Los Latino-Americanos
En Los Condados De Los Angeles
y Orange

— which means —

KWKW is the choice
of Latin-Americans in
Los Angeles and Orange Counties

A survey of **696** completed calls made in Spanish to Latin-American names chosen at random from Los Angeles and Orange County telephone directories showed the following:

1ST CHOICE IN STATION PREFERENCE

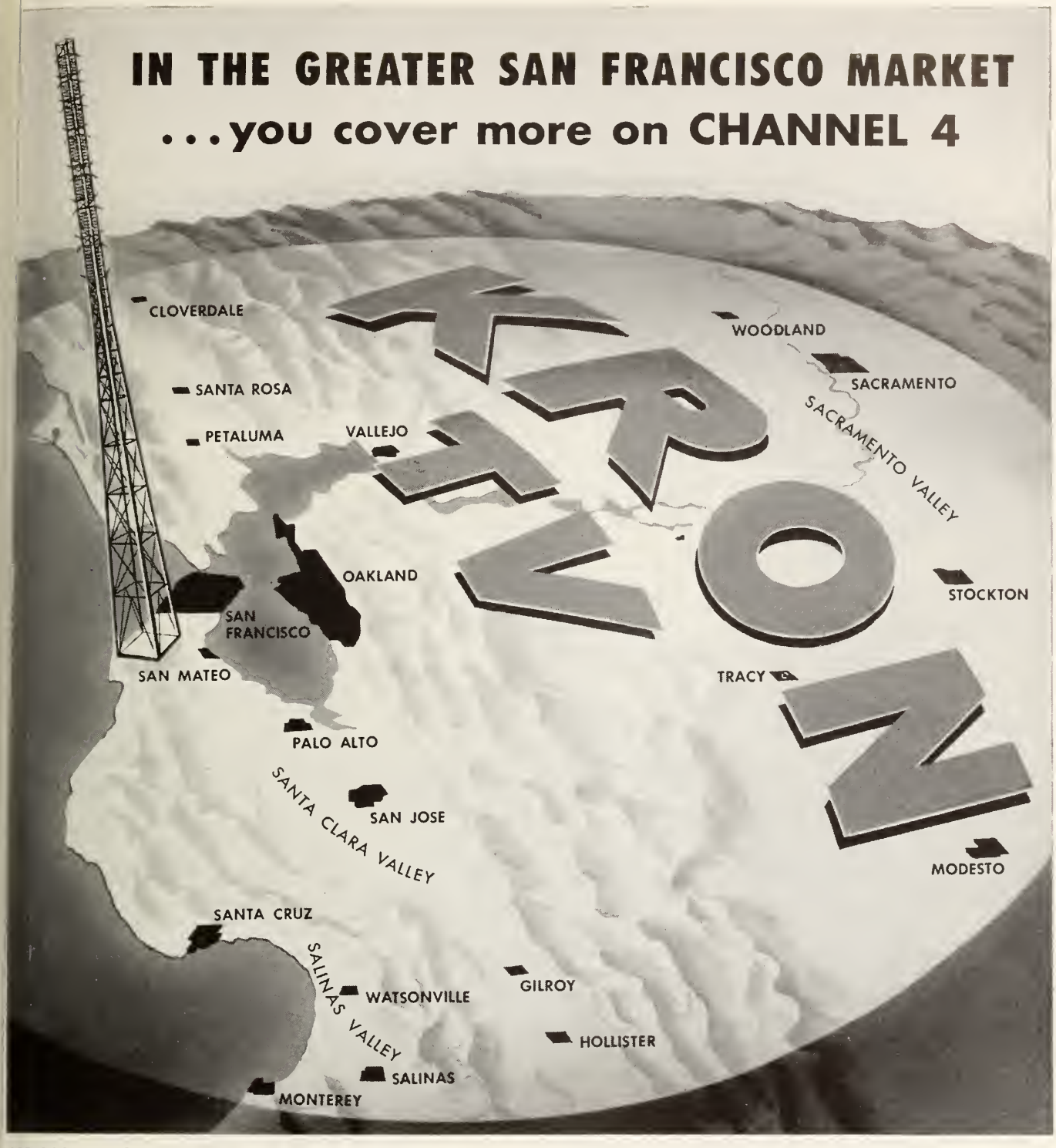
KWKW	66 1/2%
2ND STATION	7 1/2%
3RD STATION	7 %
4TH STATION	3 2/3%
5TH STATION	3 2/3%
MEXICAN STATIONS	3 %

K W K W

Pasadena - Los Angeles

New York Representative
RICHARD O'CONNELL, Inc.

IN THE GREATER SAN FRANCISCO MARKET
...you cover more on CHANNEL 4



KRON-TV COVERS THIS BIG MARKET...

- With a population of 3,600,000
- Spending 4½ billion dollars annually on retail purchases
- The eighth largest in set ownership

BECAUSE CHANNEL 4 PROVIDES

- Maximum legal power operating at 100,000 watts
- Highest antenna in San Francisco at 1441 feet above sea level
- Low channel frequency insuring stronger signal
- Top-rated NBC and local programs

...SO COVER MORE ON CHANNEL 4

FREE & PETERS, INC. • NATIONAL REPRESENTATIVES

KRON TV 4
SAN FRANCISCO



KANSANS CHOICE for TOP SPORTS COVERAGE . . .

Once again, the cheers are for WREN and its on-the-spot coverage of Kansas University BIG SEVEN football games. A veteran of 10 years on the grid scene, sportscaster Max Falkenstien enjoys a following unrivaled in the state. You can't buy the games of course (they're sold as always) but we've a few good tie-in spots for sports-minded national advertisers.

5000 WATTS
ABC • TOPEKA, KANS.

WREN

Weed & Company

buying time for an account. Rudolf Czufin, vice president and executive art director, is overseeing the storyboard, layouts and even packaging.

There's no distinction made at Gardner between tv artists and print artists. They have to be skilled in handling art for all media.

When I walked into Czufin's office—a long, modernistic affair with storyboards, packages and layouts scattered about—he was working on a new package.

"As soon as we design a package, we put it on tv," he said. "Sometimes we have to change it after seeing it televised.

"Whether it's on tv or not, good design still is awfully important," he said. "The impact of the name of the product should come off very fast. You have to get the story told in silhouette alone. You cannot depend upon color alone. Generally good grocery food display is good tv."

Czufin is still looking for the ideal way of selling an inexperienced client a storyboard. He's tried drawing the idea on paper as well as transparent slides.

"It's hard to get the idea across to a client," he says. "If you use an opaque drawing it's not the same as projected light—which is television."

All the artists under Czufin work as a team.

"We have a cross-fertilization of ideas," he explains. "This happens in other agencies, too, but the important thing here is that no one cares who gets the idea. And no one has to fight to preserve his idea. You don't have to fight to be recognized here."

The art and copy department works hand-in-glove, he said, as I left to go over to William L. Speneer's office. Spencer is vice president and copy director.

'Ad makers': On the wall of his office were two paintings that caught my eye. Looking at them closer, I noticed "Spencer" in the lower right-hand corner.

"Yup. I'm an amateur painter," Spencer admitted.

"The theory at this agency is that you cannot separate art and copy. We have to think in terms of pictures as well as words.

"When they do a layout or storyboard, the art department should have the complete sales picture—and think in terms of what the ad as a whole should say rather than in terms of design.

"When we write copy in this department—well, we couldn't write the copy without at least a crude idea of the picture."

Spencer believes there should be one big copy-and-art (or art-and-copy) department. The aim, he says, is a combination of words and pictures that tells a story. The aim is for everybody at Gardner to be ad makers rather than merely artists or writers. "This applies to radio and tv as well as to space advertising," he said.

An agency should train its own copywriters, Spencer believes, no matter where it's located—but especially in St. Louis.

"We've grown so fast we can't do 100% so we have people with a variety of backgrounds," he said. "We have a couple people from radio, a couple from journalism school, some from retailing we've been very proud of."

"As far as I'm concerned," Spencer continued, "the most important thing—aside from ability to handle words and lively imagination—is a drive to get someplace."

Like the art department, Spencer's department turns out all kinds of copy for all kinds of media. You have to have a fierce desire to do a better job than anyone else.

"Newspaper and magazine copy is a lot closer to tv copy than radio copy," he says. "Radio copy requires imagination. It's easier to swing from print media to television. Print is really very close to television. I believe the best printed ads, like the best tv commercials, demonstrate product advantages.

The biggest tv headaches he has are production costs on local shows. It's a headache for the writer, he asserts, because props and visual aids are so limited.

Tough on recipes: The next place Jay Kaein took me was the home economics kitchen. Or to be more precise, kitchens. There are three complete kitchens. They all use regular equipment: two are equipped with gas ranges, one with electric.

"We turn out two recipes a week here for Pet Milk alone," Marjorie Posthauer, a home economist, told me. "That's 104 a year. Here," she said,

king a pan from a drainboard. "you ook hungry. Have a brownie." (It as the tastiest brownie I've ever ad.)

"Every recipe goes through three ough tests before it's ready for the onsumer," said Clara Jane Lutes, another Gardner home economist.

Consumer research is under the direction of Thelma Lison.

"First, *we* test it. Then we have what we call the novice test. One of the girls from some other department of the agency comes down to try out the recipe. The third test is made by the Homemakers Panel."

Marjorie Posthauer rejoined the conversation. "Some women on the Homemakers Panel don't even make some of the things," she said. "They write back that 'it just doesn't appeal to me.' When they say that without even trying out the recipe we usually abandon it."

"Something I bet you don't know," Clara Jane Lutes told me, "is that most husbands don't like green peppers. I don't know why," she added wistfully. I gathered that she rather liked them.

When I asked the girls for some facts on the Homemakers Panel they told me I could learn more from the research department. So Kacin and I went up to see Ken E. Runyon, director of research.

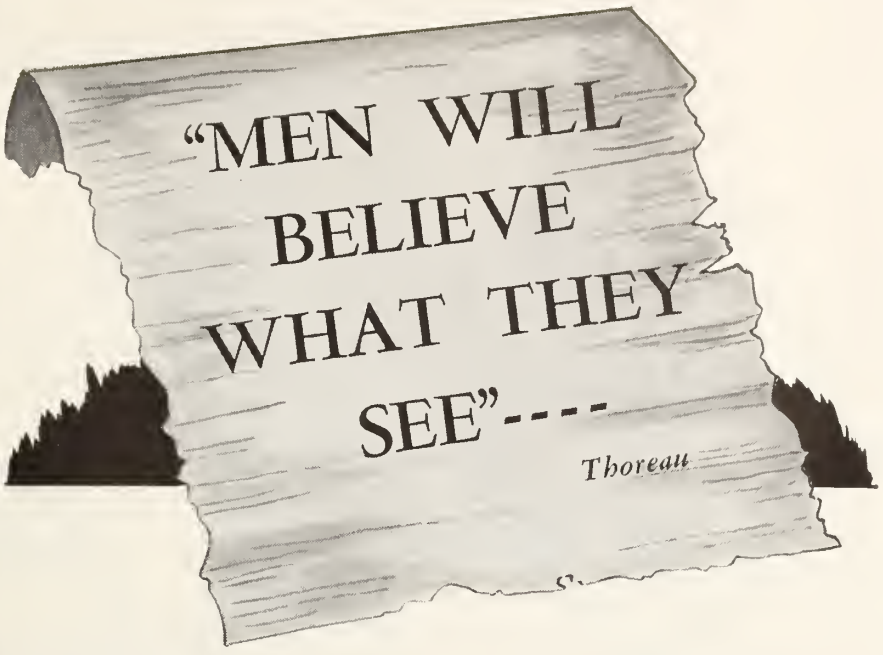
2,000 panel members: "The Homemakers Panel," Runyon told me, "has been going for about five years. It was set up as another agency service primarily for recipe testing, but has grown to cover much broader areas of consumer usage testing."

Runyon said he considers the panel a good cross-section of U.S. housewives. He feels sure that it reflects the usage habits and attitudes of the "mass market" which spends most of the consumer dollars.

"We have about 2,000 panel members," he said. "We can provide a larger sample by having each member of a family fill in a questionnaire for certain jobs. At times we have done jobs with the husbands or with the children of panel members."

In choosing the sample, Runyon allocates members geographically in proportion to the population living in each of the nine Census regions.

Within each Census region members are distributed proportionately by market size, age of housewife, education



Although Mr. Thoreau lived long before the era of television, he expressed a theory that **WBNS-TV** upholds throughout its entire operation.

Seeing is believing . . . and we believe it is important to give our viewers things they can believe in...whether it's a fantasy that leads them into a temporary make-believe world for a short reprieve from every day doldrums, or a down to earth honest product promotion.

That's why **WBNS-TV** makes use of top rated CBS TV programming, and meets the same high standards for each commercial production. Whether your spots are integrated into CBS network or local shows, or are 15 minute to hour strips across the board, all films, slides and live productions are accorded true showmanship, then backed up with an outstanding merchandising promotion.

We at **WBNS-TV** want the 423,000 homes that tune us in every day to enjoy the best of full time programming that enables them to believe what they see.

WBNS-TV **COLUMBUS, OHIO • CHANNEL 10**

CBS-TV NETWORK — *Affiliated with Columbus Dispatch and WBNS-AM • General Sales Office: 33 North High St.*

REPRESENTED BY BLAIR TV

NOW ON THE AIR

WGTH
TV
CHANNEL
18

HARTFORD'S OWN
TELEVISION STATION

in the heart
of the rich
connecticut
valley

CONNECTICUT'S MOST
POWERFUL TELEVISION
STATION — OPERATING
ON FULL POWER OF
187,000 WATTS!

WGTH— HARTFORD
General Times Television Corp.

Represented by
H-R TELEVISION

of housewife and husband's occupation.

"We don't use income as a means of choosing families," Runyon disclosed. "We agree with the recent findings of social scientists that income, as such, tells very little about a person's buying or spending habits."

Any Gardner client may use the panel for a fee, Runyon said.

The housewives aren't paid for participating but they do get an inexpensive gift at Christmas and after each recipe receive a dollar to cover the cost of the ingredients. If it's been a particularly tough job, the agency may send panelists a small gift afterwards.

"In a panel operation there's always a chance that the members will become conditioned," he said. "They may either become lax in handling jobs or they may become 'experts.' For this reason we drop 20% of our panel members each year and substitute new ones. This means that every five years we have a completely new panel."

In locating panel members, Runyon's department uses various mailing lists, premium and recipe requests, fan mail received by tv and radio personalities on clients' programs and friends or relatives of present members.

"I think we have a more informal approach than most other panels," said Runyon. "We make all correspondence 'chatty.' In many cases we tie it in with the season of the year or current news. We publish a bi-monthly newsletter which informs members of the activities of other members, gives them timely recipes and gives them results of the tests they took part in.

"When they write to us, we answer their letters personally, signing them 'Jane Blair.' As a result of all this, we have a wonderful degree of loyalty and responsiveness from the panel members. We get the kind of enthusiasm you don't get with most consumer testing panels."

The last stop on my tour was in the Purina Mills account group's office headed up by V.P. Jack Leech. I couldn't begin to find out all about Purina's advertising methods. The company makes more than 230 products (including mink feed). It's the biggest firm in St. Louis, does about $500 million worth of business a year. You can see some of its factories from Bill Brown's office.

Brown is the radio and tv acco[unt] executive on Purina.

"We feel that radio *still* is the che[ap]est means of reaching farm peo[ple] when they're in a receptive mood [for] buying," Brown says. "But at t[he] same time we recognize changes t[hat] television has brought about in t[he] farmer's daily way of living. We [are] now using 12 tv stations."

Purina is using 136 radio statio[ns] three to six times weekly, mostly fi[ve] days weekly. Brown told me. Puri[na] is on some 400 stations on a co-[op] basis.

"Radio gets more than all other m[e]dia combined," Brown said. "And t[he] radio budget was increased last fall.

One of the more unique activities [of] the Gardner account group servicin[g] Purina is the traveling involved.

Most of the executives working o[n] the Purina account, said Brown, spe[nd]

★ ★ ★ ★ ★ ★ ★ ★

"In his own community, every broadcaster can, if he wishes, become a statesman, a leader of his community, a benefactor to the welfare of his neighborhood, doing a job which cannot otherwise be duplicated. The very nature of the facility which he has under his control enables him, more so than others, to contribute to the enjoyment of living of each of his fellow neighbors and citizens."

ROBERT T. BARTLEY
FCC Commissioner

★ ★ ★ ★ ★ ★ ★ ★

two or three weeks out of every month in different areas. They talk to everybody from the big distributors down to small farmers. "How grass roots can you get?" he asks.

When Jay Kacin and I returned to Bill Fisher's office, it was after quitting time. He was filling in some assignments on a blackboard listing all the tv and radio productions scheduled for the next several weeks.

By that point off I went on my way to Detroit and Campbell-Ewald. (For account of my Detroit visit turn back to page 38.)

Gardner's only other office is in New York. It is a fully equipped agency. Tv and radio director there is Roland Martini. One of Martini's observations is that "ivory-tower thinking is as taboo in New York as it is in the home office at St. Louis." ★ ★ ★

ASK YOUR NATIONAL REPRESENTATIVE

You're on the verge of a decision, and a problem.

What business papers to pick for your station promotion?

It's no problem to kiss off, for your choice can have a telling effect on your national spot income.

But where to get the facts?
The answer is simple. Ask your national representative.

He knows. His salesmen get around. They learn which business papers are appreciated, read and discussed by buyers of broadcast time.

His is an expert opinion. Don't overlook your national representative.

SPONSOR

The magazine radio and tv advertisers use



Yes, 1 buy covers 3 . . . when that one buy is WJAC-TV, Johnstown. You actually make triplets out of every budget dollar, because you're selling in Johnstown, Pittsburgh AND Altoona. Here are Hooper facts on WJAC-TV.

FIRST in Johnstown
(a 2-station market)

SECOND in Pittsburgh
(a 4-station market)

FIRST in Altoona
(a 2-station market)

If you want to get your sales message perambulating around southwestern Pennsylvania, make sure you include in your plans the 1 buy that covers 3 . . .

SERVING MILLIONS FROM ATOP THE ALLEGHENIES
WJAC-TV
JOHNSTOWN · CHANNEL 6

Ask your KATZ man for full details

CAMPBELL-EWALD

(*Continued from page 38*)

for great radio campaigns. But when we felt an account needed radio, we certainly used that medium without hesitation.

"In fact we were pioneers in radio. We were early sponsors of Jack Benny, Bob Hope and Eddie Cantor. For several years we handled the General Motors Sunday afternoon symphony programs.

"Now we're in television rather heavily, especially with our Chevrolet account. Chevrolet has used, and is using, a lot of radio and tv.

"If some people think we're not too active in air media, maybe it's because we haven't ballyhooed our radio and tv as much as other agencies."

Robinson suggested that we go over to talk with Phillip McHugh, head of radio and television for the agency.

I was glad it was a sunny day, because the radio-tv department is located in another building—about a five-minute walk from the General Motors Building, which houses Robinson's office and most of the other executive and creative offices.

McHugh came to Campbell-Ewald in early 1954 after four years as radio-tv director of Tracy-Locke, Dallas.

I was looking forward to meeting him. A broadcaster, who knew McHugh when he was with Tracy-Locke, had told me that McHugh was a great guy to use for road-testing a presentation.

"Whenever I had a new idea for selling time on my station," the broadcaster had said to me, "I went first to see McHugh. If he accepted my arguments as valid, I figured I had a pretty good pitch. He was always quick to point out the weaknesses of my presentations so when I went to see the next guy, *he* couldn't say 'no'."

And other people who know McHugh told me they thought he was strengthening Campbell-Ewald's radio and tv department. (Only a few days after I saw him he was elected a vice president of Campbell-Ewald.)

No magic: "Don't expect me to give you any magic formula for using radio and tv," McHugh told me as soon as we'd been introduced. "If I knew a magic formula I certainly wouldn't tell anyone. But unfortunately I don't."

McHugh has a large, square office with a picture window. The walls are paneled in mahogany and there is a thick rug on the floor. It could be a bank president's office, except there's a tv set in one corner.

McHugh wouldn't say whether radio and television were going to get more emphasis at Campbell-Ewald. But he made a passing reference to television that might be considered a hint as to what the agency may do. Here's what he said:

"Both radio and television have their place. But television will have an increasingly bigger place in the advertising spectrum. Color is giving new vitality to products which couldn't use black-and-white television."

When Campbell-Ewald is deciding on an advertising campaign for a client, "we go in with no preconceived ideas," McHugh stated.

"We don't take the approach with a client that 'if you don't do this, you're dead.' We find out what the client wants to accomplish. Then we work out what would seem to best achieve that goal.

"Our concept is that radio and television shouldn't be 'sold.' Unless, of course, they're really suited for the client. We try to take the position of understanding the problem of the client."

A good radio and tv man, says McHugh, knows when not to use radio and tv. "It takes a great amount of rounded experience before a man can arrive at the stage where he will admit there is more than one answer.

"Our chief concern is the proper evaluation of the advertising dollar," he says, "rather than splurging for splurging's sake. We don't believe in a fly-by-night, quick flare kind of deal. We build a solid foundation with a purpose and a goal that fits the objectives of the client."

Fresh ideas are vital in radio and tv, he believes. "We're not adverse to buying packages if they fit a particular client's needs. But sometimes it's better to think up a new idea. If you have an idea, a lot of people can get it produced. Not so many people ever think up ideas, though."

His department is concerned with creating and producing radio and tv vehicles for Campbell-Ewald air users. McHugh explained. Time buying is done in the media department.

McHugh said that the agency's closeness to its clients was one of the advantages of being located in Detroit. "Besides," he said, "you can do a better job out here than you can when you're caught up in all the excitement admen surround themselves with in New York."

His radio and tv department works as a strong functioning unit day in and day out. McHugh said. Many of the staff members have been with the department a long time and there isn't much turnover. "We run this department as a damn sound business. As a result we are able to operate efficiently with fewer people than some agencies of our size and billing."

In summing up his department's operation, McHugh said: "Unlike some agencies where there are 500 people who are chiefly engaged in rushing around," his people operate as professionals "like in a doctor's office."

Zero-a-year budgets: Robinson took me to lunch in the Recess Club, which has a large dining room on the top floor of the Fisher Building. "Its membership includes auto executives."

We joined W. Paul Stewart, vice president and account executive for National Steel; E. A. Schirmer, senior vice president who serves on Campbell-Ewald's executive committee, and Lawrence R. Nelson, senior vice president, secretary and treasurer of the agency.

I asked the group how the agency was run.

"At the top there's an executive committee," Nelson answered. "It consists of Henry G. Little, who is president and chairman of the board; Edward R. Ithman, senior v.p. and general manager; J. J. Hartigan, senior v.p. and media director; Schirmer and myself."

Schirmer entered the conversation at this point.

"The executive committee," he said, "assigns men to accounts, decides major financial and other basic policies."

Stewart said that the agency has contracts with all its clients. "We have contracts so the client will know what's expected of him and how we expect to get paid. It protects him, too, by telling him what we're prepared to do."

Between courses, the conversation veered around to agency problems.

"When things get tough," Stewart said, "you wish you were in a business



Another winner!

from the portfolio of TPA *Sales Builders*

No mystery about the success of this one. Here's a brand new series, that boasts an unbroken record of success in every major medium. Ellery Queen is a fictional detective who is very real to tens of millions of fans. And Hugh Marlowe, star of stage ("Voice of the Turtle") and screen ("Twelve O'Clock High" and many others) brings him to vivid life in each episode.

With scripts (which avoid sadism and brutality) supervised by Ellery Queen, with production on the level of the highest quality dramatic offerings, the show has won instantaneous acceptance by local and regional advertisers throughout the country, as well as by stations which bought the property to make sure it was on their air. All of them are profiting from the audience-building tie-in with the American Weekly.

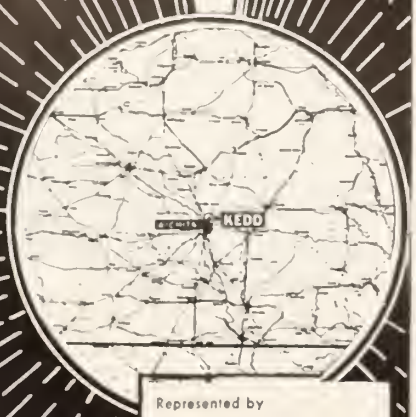
If you're interested in a series where you *know* how you're going to come out, ELLERY QUEEN is your dish.

For availabilities on this proved winner, contact your nearest TPA office.

tpa

Television Programs of America, Inc.

New York: 477 Madison Avenue
Chicago: 2710 West Summerdale Avenue
Hollywood: 6253 Hollywood Boulevard

KEDD
WICHITA, KANSAS
124,311 SETS
Are Receiving KEDD's
Increased Signal
Strength of
ONE-
QUARTER
MILLION
WATTS
Now
Saturating
Wichita's
Billion-
Dollar
Market
With
Kansas'
Highest
Power!


Represented by
Edward Petry & Co., Inc.
NBC • ABC NETWORKS

where right is right and wrong is wrong. Like manufacturing."

I asked Robinson how much clients of Campbell-Ewald have to spend in advertising in order to retain the agency.

"We base our acceptance of a client," he said, "on its potential. We'd take a client that was spending $5,000 a year." He looked at Nelson. "Isn't that right, Lawrence?"

"We'd take a client that was spending zero a year," Nelson answered, "if the client had the right kind of people in command, had a good reputation and showed financial solidity."

Then Schirmer told about a client who Campbell-Ewald was investigating at the present time. He said the agency was going to recommend that the client not spend anything—at this time. He added that it wouldn't be the first time that the agency had advised clients not to spend money.

"When we're retained by a client," Robinson said, "we consider ourselves a business partner. We try to be as much a part of that company and as vitally interested in its operation as its own president."

Nelson said that one of the elements which helped give Campbell-Ewald a good reputation was the way the agency services accounts. "Service is vital," he said.

"Then there are the usual departments that any agency has," Robinson said. "Creative, media and so forth."

"There's a contact group for every account," said Schirmer, "who acts as liaison between the account and the agency."

I asked if this group included only the account executive or if it went all the way—as at Bozell & Jacobs—and handled everything from media buying to copywriting.

"The group is made up of the account executive, his assistants and production assistants," Robinson answered. "The creative end is handled by the creative department."

The conversation slowly drifted around to hiring personnel.

"You may recall a two-page ad we ran in the *New Yorker* recently," Stewart said. "Besides advertising the agency—obviously we believe that agencies should advertise themselves once in a while—the ad pointed out that a recent group of new employees included people from almost every imaginable business."

Robinson cleared his throat.

"When I was head of the copy department," he said, "I almost made it a point to get people who had a variety of backgrounds. This philosophy is being continued."

"Well, we not only get people with wide backgrounds but also with quite a bit of experience," Stewart added.

"Do you like this system better than training your own people?" I asked.

Robinson and Stewart looked at each other. Robinson broke the pause.

"To be honest," he said, "we don't have as good a training program as possible. Although I think it's probably as good as any other agency. The thing is, we like to be *better* than other agencies. . . ."

"The thing is," said Stewart, "that we don't have as much room as we'd like. You saw where our radio-tv department's located. Then we also have what we call the West Annex, where the Chevrolet ad fund is handled. A really good training program needs room—and we just don't have the room.

"So until the time we can train more of our people—we do train a few now—we look for wide experience and varying backgrounds."

"I looked for something else," Robinson said. "When I hired copy people, I wanted people who had been well read, who had a solid foundation in literature. Maybe copy for a particular ad can't be classed as literature. But if it's written by someone who understands literature—as well as selling, of course—I say it will be a better ad."

The co-op fund: After lunch, Robinson took me over to the West Annex to see how the Chevrolet ad fund worked.

The West Annex, less than a block from the General Motors building, looked like a bank's accounting department on the inside.

"The special computing machines were designed for Campbell-Ewald," Robinson explained to me as we walked past rows of girls who were busy manipulating machinery which looked as if it had come from a space ship. "By using these machines, the girls can keep a record of every Chevrolet dealer's activity in the ad fund. The machines were built for us by Burroughs Corp.—which, incidentally, is one of our accounts.



. . . Telepulse Report for the Wilkes-Barre-Scranton TV Market

Reveals *that WBRE-TV has* 15 of the Top 15 Night-time Shows!

Reveals *that WBRE-TV has* 34 of the Top 40 Night-time Shows!

Reveals *that WBRE-TV* During 140 quarter hour periods, from 6 to 11 pm, Monday through Sunday leads in 117 periods!

Reveals *that WBRE-TV* During 44 daily daytime quarter hour periods leads in 32 periods!

Audience . . . ! Audience . . . ! Audience! . . . that's what you get when you buy WBRE-TV in the Wilkes-Barre-Scranton, Pennsylvania market.

The revealing facts of the current Telepulse Report proves what WBRE-TV has been saying about its Colossal Coverage . . . its Stupendous Set Count . . . its Superior Quality Picture . . . its full line-up of N. B. C. shows . . . its highly-rated local shows . . . plus engineering know-how . . . and now first in COLOR-TV in N. E. Pennsylvania.

SET COUNT SEPTEMBER 1, 171,000

WBRE-TV Ch. 28 Wilkes-Barre, Pa.

NBC National Representative The Headley-Reed Co.

"I want to point out," Robinson continued, "that the ad fund bears no relationship to the Chevrolet Dealers Associations. The dealers' associations have their own budgets.

"The ad fund, on the other hand, is a fund built up by each dealer and the factory. It's figured on the basis of cars delivered to each dealer and it has to be very carefully kept. At no time can the ad money be spent outside a particular dealer's zone of influence."

At the far end of the department was the office of Paul Gumerson, who is responsible for the fund.

"Glad to show you our system here," said Gumerson.

After I asked for some background on the ad fund, Gumerson told me that it was set up in 1925. "It is based on a contribution by the dealer and a contribution by the factory. The fund," Gumerson said, "is controlled like a trust account."

Gumerson said that before World War II network radio (tv wasn't a factor then) couldn't be charged against the ad fund. "Nothing could be charged to the factory portion," he said, "that couldn't be charged to the dealer. Network radio wasn't considered local enough, so it couldn't be charged against dealers. Now, however, we're able to charge network radio and tv against the factory portion of the ad fund."

Each dealer has a vote in the choice of media, Gumerson said. Once a year Chevrolet polls all of its dealers, asks them to fill out a questionnaire detailing the way they'd like their ad money spent.

"The two prime media are newspapers and billboards. In smaller towns minute movies are used, and sometimes painted bulletins.

"Around new-car time, in the big cities, spot radio and tv are used.

It was nearly quitting time. But after returning to the General Motors building from the West Annex, Robinson took time to show me the library. "One of the finest agency libraries," he said, showing me around. "I know the value of a library," he continued. "I'm a former newspaper man myself, you know."

The agency has three conference rooms, one of which is a combination conference and screening room. After going through one of the conference rooms Robinson started to take me in to one portion of the art department. But he stopped halfway through the doorway.

"Can't take you in there," he said. "Top secret. They're working on the 1955 Chevrolet advertisements."

As we turned to leave the agency, Robinson looked around him as if trying to see into all the offices of the agency. "I've seen everything that's come out of here for the past 32 years," he said. "And I think our agency comes pretty close to its slogan—'Advertising Well Directed'."

★ ★ ★

MBS PRESENTATION

(*Continued from page* 46)

does not drop radically. In fact, during the average quarter-hour, 9:00 a.m.-12:00 noon radio generally attracts between 10.5 and 13.5 million listeners in the home. Another million and a half or more individuals listen to radio outside of the home during these hours. (See chart on page 45 for graphic illustration of a typical weekday.)

During the lunch hour, between noon and 2:00 p.m., at-home listening dips to 10 million during the average quarter-hour. But the wider margin between in-home and total listening indicates that people listen to radio at work or in public places while they're having lunch.

During the afternoon shopping hours, between 2:00 and 4:00 p.m., some eight or more million people listen at home during the average quarter-hour; under a million listen in other places. At 4:00 p.m. out-of-home listening begins to soar, increasing the margin between in-home and total listening to nearly two million people. Taking New York time as a base, 4:00 to 5:00 p.m. is the heaviest period for car-radio listening throughout the country.

Radio listening increases from 5:00 p.m. onward to reach a peak between 6:00 and 7:00 p.m., when total listening approaches 15 million during the average quarter-hour. Contrary to current feeling among admen, radio listening between 7:00 and 9:00 p.m. is as high as listening during the morning hours.

After 9:00 p.m., it begins to dip. At-home listening during the 9:00 to

Just How Much —

PROGRESS HAS CHANNEL 11 MADE IN THE FIRST TEN MONTHS?

HERE'S THE ANSWER! **OCTOBER, 1953** ARB ratings showed that Channel 11 was rated first or second in the market **9%** OF THE TIME

HERE'S THE ANSWER! **JULY, 1954** ARB ratings showed that Channel 11 is rated first or second in the market **65%** OF THE TIME

HERE'S THE ANSWER! **IN ADDITION** In the daytime the JULY ARB rates Channel 11 first or second in the market **76%** OF THE TIME

Based on Oct. 53 and July 54 ARB Ratings

ABC Twin City Station

WTCN-TV *channel* **11**

Minneapolis - St. Paul

316,000 WATTS FULL POWER

National Representatives — Blair-TV, Inc.

:00 p.m. period is still above the
)0 to 5:00 p.m. nine million mark.
)wever. out-of-home listening adds
le more than a couple of hundred
)usand to the at-home audience. Be-
een 10:00 and 11:00 p.m. the lis-
ning audience wavers between six
d seven million.

(2) *The American people listen to dios in all rooms of their home, as ll as outside the home.* This theory currently being proved by two re-nt research projects: the Ward study d the Politz report, entitled "Na-)nal Survey of Radio and Television ts Associated with U.S. Households May 1954." The latter study pro-des not only the most recent set)unt (based on 11,020 interviews), t also shows where the sets are lo-ated. It will be published and re-ased by ARF sometime in October.

The Ward study actually correlates)cation of the radio set with the lis-ners' activities. As the housewife)oves around her home during her ay's activities, she listens to the radio t in the particular room she's work-ng in. (See chart on page 45 for sum-ary of listening habits on a typical eekday.)

Figures summarizing the location of he sets listened to throughout the day)rove the flexibility of radio to an ex-ent that no previous survey has shown. During the morning, for example, nore people listen to radio in their itchen than anywhere else in the ome: 40.6% of total listening be-ween 9:00 a.m. and noon is in the itchen. Some 34.9% of all people istening to their living room radios during this time, while 10.4% listen to bedroom radios.

During the afternoon, living room and out-of-home listening rise at the expense of kitchen listening, although 33.4% of afternoon radio listeners are still housewives busy in the kitchen.

At night, 55.3% of the listeners are in their living rooms, only 21% in the kitchen. However, it is interesting to compare these figures with nighttime tv viewing habits. Between 6:00 and 11:00 p.m. 88% of the tv audience is in the living room, only 12% of it elsewhere in or out of the house. During this same time period, 42.5% of radio's audience is listening to radio somewhere other than in the living room. be it the kitchen, bedroom, or outside the home. During the morning and afternoon, of course, the contrast is even more startling. Never less than



here's real maqic...

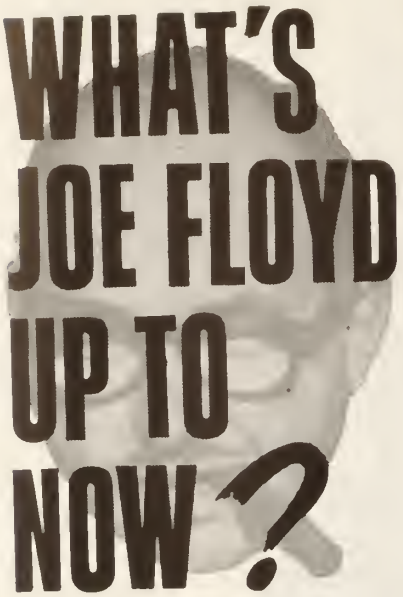
the kind advertisers want to see when it comes to sales . . . And while sensational, there's no trick to the sales results you get through WTAR-TV. This established VHF station has just what it takes plus the know how . . . maximum facilities, topnotch network and local programming, an audience of 325,000 homes and dominance of an area that covers the eastern half of Virginia (including Richmond) and all of northeastern North Carolina.

Buy Only WTAR-TV to Sell America's Miracle Market

channel 3
NORFOLK

Represented By Edward Petry & Co., Inc.

113



Just this! Joe Floyd's already dominant KELO-TV now adds even greater power. Now completed is installation of new 20 kw amplifier increasing signal.

up over 200,000 WATTS

. . . and signal makes sales in this flourishing greater Sioux empire.* KELO - TV, its great entertainment medium and constant buyers' guide, now reaches out to bring extra thousands of customers into your buying orbit.

*South Dakota, Minnesota, Iowa

KELO TV and Radio

Channel 11 - Sioux Falls, S. D.
JOE FLOYD, President
NBC (TV) PRIMARY
ABC • CBS • DUMONT
NBC (Radio) Affiliate

87.2% of tv's total audience watched television in the living room. The activities report in the Ward study shows, however, that the housewife spends better than 70% of her 9:00 a.m. to 6:00 p.m. day outside the living room.

(3) *The American people listen to radio both while they're relaxing and while they're working.* This fact is perhaps the single most important one for advertisers. It brings to mind a new sales approach: "point-of-use" selling. In other words, time your commercial to that part of the day or evening when your potential consumer is doing something related to the product you're selling.

For example, the advertiser can find out from this study such specifics as the fact that women between 25 and 40 generally wash the family laundry on one particular day of the week, between such and such a time. A laundry soap advertiser might find that, although ratings during that time period seem relatively low, he could be reaching a concentrated group of potential laundry soap buyers at precisely the right psychological moment, and possibly at a lower cost than his previous shotgun technique of announcement schedules.

To give admen an idea of the variety of activities that radio listeners carry on while they are listening, MBS compiled a sample chart for SPONSOR comparing activities of the at-home audience and the out-of-home audience during a quarter-hour in the morning and a quarter-hour in the evening.

Here, then, is what the at-home audience is doing while it is listening to morning radio (the quarter-hour is one between 11:00 a.m. and noon on a Monday):

Dressing, bathing	1.3%
Eating or preparing food	39.9%
General household chores	30.0%
Other work at home	9.4%
All other activities	19.4%

The average evening quarter-hour taken for comparison is on a Monday between 8:00 and 9:00 p.m. Leisure now takes up 64.7%, reading 14.6%, whereas only 1.2% of the listening audience is still eating or preparing food.

A similar activities breakdown for the out-of-home audience shows that the scope and character of this previously unmeasured audience is greater and more diversified than the radio industry itself suspected until now. During a typical morning hour, 85.6% of the out-of-home listeners are at work or in school, 4.6% are traveling, 2.4% shopping, 2.5% in public places like restaurants, taverns, barbers, etc.

Over 35% of the out-of-home audience are engaged in some form of relaxation on a typical weekday evening. Another 28% of them listen to the radio while visiting a friend or relative. 23.8% are working or in school between the sample time period (8:00 to 9:00 p.m.) while listening to the radio.

These, then, are some of the highlights of the MBS-Ward study. As Jim Ward's research staff continued to tabulate and began interpreting the results of the survey at SPONSOR's press time, it became apparent that some valuable conclusions about listening habits will still emerge from the study about the nature of listening habits in general as well as out-of-home and nighttime listening. However, the very scope of the survey made it difficult for research analysts to tabulate and interpret the facts within the relatively short time since the survey was conducted.

A brief explanation of Ward's method and philosophy in conducting this survey shows how and why MBS conducted the study. Mutual President Thomas F. O'Neil had earlier decided to make a study of the true picture of radio in its over-all relation to selling media in America. In line with this decision, Mutual research contacted J. A. Ward, Inc. They jointly spent a year developing survey methods.

Ward spent several months testing the various techniques, such as telephone, personal interviews and diaries. Once they decided upon the diary method, the Ward research staff tested the various types of diaries. Here's how they decided to handle the survey when the results of their tests came in:

1. Interviewers would place the diary personally.

2. A diary would be kept by each individual member of the family.

3. The diary was to be kept for a two-day period, in order to get maximum results.

J. A. Ward interviewers were trained in techniques of approaching families within the sample. No one referred to the study as anything but the Ward Daily Living Habits Survey. Neither the network, nor radio in general, were mentioned to or by interviewers, so as to prevent slanting.

This was the survey objective:

To get a projectible sample of U.S. households and individuals over age six, resident within those households.

From this sample of individuals and households, the following data was to be obtained by quarter hours each day: percent awake or asleep; percent at home or out of home; percent listening to radio; percent watching tv; percent engaged in various other activities; percent of radio listeners listening to sets in various locations; percent of tv viewers viewing sets in various locations; percent of persons in automobiles; percent of persons listening to auto radios; percent of radio listeners tuned to various network affiliates; cross-analyses and summaries by family of any of the above.

About the households surveyed, the Ward study was to find out the following additional data: the number of radio sets owned; the location, type and capacities of each radio set owned; the number of tv sets owned; the location, type and capacities of each tv set owned; possession of other household appliances.

Over 200 interviewers covered the selected rural and metropolitan areas, each one equipped with a map which outlined his work for a week, including whom to see and how to instruct the housewife in the supervision of the diaries left for her and other members of her family.

In terms of the length of time the diaries would be kept, the greatest number of days would have been most desirable for economy of operation. But testing had shown that the cooperation of the respondent would lessen and his recordings would become less complete and accurate after a couple of days. Also, when a two-day period was decided upon, Ward realized that this limit restricted the maximum recall period to 48 hours, in case respondents didn't fill in the diary as they went along throughout the day.

The short stories that any one of the interviewers could write about his travels through cities or through miles of countryside looking for the people who were picked as the sampling would fill volumes.

Despite difficulties, 91% of the families handed in diaries that were complete for both days. The 9% of families who did not fully complete these records were characteristic of families which generally do not complete self-administered studies—that is, low-income, low-education, non-white groups.

The interviewing was conducted during March 1954. Every fifth person (alphabetically by first name) kept a longer, more detailed diary, with two pages of statistics to fill in for every hour, whereas 80% kept a condensed four-page chart for their quarter-hour activities.

At the end of the two-day period, the interviewer went back to pick up the diaries, which then went back to editors in J .A. Ward's home office, for processing.

Out of more than 40,000 complete diaries, information was then transferred to some 600,000 I.B.M. cards. "Tabulations will require approximately 480 million I.B.M. card punches," Dick Puff added.

The net result is a study based upon a bigger sampling than any previous national living and listening habits study ever undertaken. ★ ★ ★



. . . keeps viewers tuned to

KMJ·TV

FRESNO • CHANNEL 24

the FIRST TV station in California's San Joaquin Valley

KMJ-TV pioneered television in this important *inland* California market. The strong pull of top local programming plus NBC and CBS network shows continue to make it this area's most-tuned-to TV station.* *KMJ-TV is your best buy in the Valley.*

Paul H. Raymer, National Representative

*KMJ-TV carries 24 out of the 25 top-rated nighttime programs, 6 out of the 10 top-rated daytime shows in the Fresno area. (March 1954 ARB report)

VOLUME SALES IN WORCESTER BEGIN AT THE *FRONT* DOOR!



✔ SOME SALES MAY BE MADE AT THE BACK DOOR IN WORCESTER, BUT **WWOR-TV — THE ONLY TELEVISION STATION** WITHIN THIS 32ND MARKET — IS THE *FRONT* DOOR TO VOLUME SALES!

A B C D U M O N T

✔ **WWOR-TV IS THE ONLY TELEVISION STATION** WHOSE PRIMARY COVERAGE AREA COMPLETELY ENCOMPASSES THIS 600 MILLION DOLLAR MARKET

REPRESENTED BY
PAUL H. RAYMER CO.

MAXWELL HOUSE

(Continued from page 33)

Maxwell House brand was outselling competition in Salisbury two-to-one.

Even more startling are some indications of Maxwell House's share of the instant market. In a number of places, it holds more than half the market. In Omaha, for example, according to Consolidated Consumer Analysis, the percentage using the Maxwell House instant is 60.5; in Seattle, it is 57.4. In other areas its lead is substantial, as in St. Paul, where the percentage is 43.3; Columbus, 38.2; Honolulu, 36.3.

To top this, SPONSOR has been reliably informed that recently unit sales of Instant Maxwell House have surpassed sales of regular Maxwell House coffee. The significance of this can best be seen against the coffee experts' views of industry trends. First of all, regular coffee still outsells instant by a tremendous margin. Last May the New York *Journal of Commerce* estimated that 1954 would see instant selling about 25% of the market. That figure is already out of date, according to the most recent expert estimates furnished SPONSOR. At the present time instant coffee is taking about one-third of the market. By 1960 this figure is expected to reach 50%. In the case of Instant Maxwell House, the forecast 1960 percentage has already been passed.

That this is no mean accomplishment can be seen from the position of the regular Maxwell House brand in the market. A check of the 19-market study referred to earlier shows that while the regular is not way out in front, it is holding its own pretty well. Out of the 19 markets, it holds first place in four markets, second place in two markets, third place in three markets, fourth place in five markets.

Obviously advertising is not solely responsible for the remarkable success of Instant Maxwell House. It takes a hard-hitting operation that involves a good product, smart salesmanship and merchandising, along with advertising to produce results. But the ad campaigns must be given a lot of the credit. Here's an over-all look at the Maxwell House ad picture.

Dominance of tv: Instant Maxwell House relies in the main on television, both network and spot. In radio, of which it is a long-time user, the company is now active only on a sp basis, having dropped its two CI Radio daytime programs, *The Secor Mrs. Burton* and *Wendy Warre* Newspapers are used in about the san proportion as spot tv.

General Foods will not relea budget figures, but SPONSOR has th views of a source who is in a pos tion to make a fairly shrewd estimat This shows that, of an approximat $7,000,000 budget, almost half goes in to tv. The net picture is not quite clear however, because Instant Maxwe House shares costs with Gaines Do Food, another member of the Genera Foods family. At the present time ap proximately 20% or $1,400,000 is ear marked for spot tv. Network tv get about $1,900,000. About 20% goe into newspapers.

As can be seen from the percentages, Instant Maxwell House believes strongly in network tv.

The current Instant Maxwell House network vehicle is *December Bride*, which bowed in on CBS TV this month. Past shows have included *The Red Buttons Show*, *Life With Luigi* and *Masquerade Party*. Like the instant, the regular Maxwell House product relies heavily on network tv, airing its message through *Mama*, also on CBS TV.

A comparison between the coverage and cost of *December Bride* and *Mama* reveals that a great deal more money and effort are going into the instant campaign. One estimate has it that the instant budget is double that of the regular. *December Bride* is being carried on more than 150 stations; *Mama's* range has never extended past 50 stations. Comparative gross time charges for the first seven months of 1954 for *The Red Buttons Show*, whose time slot the new show is taking over, was $1,296,000; for *Mama* during the same period it was approximately $848,700.

Since in both cases the coffees share costs with other General Foods divisions, the actual amount spent by each for network time is not easy to determine precisely.

Of special interest has been the experience with *The Red Buttons Show*. When General Foods dropped it, the trade talk was that the company feared Buttons could not successfully increase a falling rating despite a series of format revamps. Yet, at the time comic and company parted, Buttons ranked number 13 among the first 15

the Nielsen rating list, a respectable position that many advertisers would be quite happy to reach.

SPONSOR is now in a position to reveal the real reason for the cancellation of *The Red Buttons Show*. According to an unimpeachable source, the Instant Maxwell House brass were not concerned more than normally with the rating. They were convinced that the time had come for Maxwell House Instant to go vigorously after a more "broadly based" audience. The Buttons show, for all its impact, was apparently not reaching as many of the more "mature" viewers as Maxwell House wanted. The company felt that the Buttons show had done its job well, but that a new vehicle, geared to a different type audience, was needed for the future.

December Bride got the Maxwell House nod. This is a situation comedy starring filmland's Spring Byington. The appeal to the mature housewife, and the young married couple as well, is obvious in the concentration on a middle-aged heroine whose life is involved with a younger couple. The rating story on this show is yet to be made, but SPONSOR learns that superratings are not what General Foods is looking for in this show, at least not exclusively. The firm seems more concerned these days with type of audience.

The Buttons story, incidentally, has an ironic twist. The show has gone to NBC at 8:00 p.m. Fridays, directly opposite a General Foods show — *Mama*! Indications are that Buttons will revert to the character and skit format that originally brought him tv success.

Till now, star Instant Maxwell House tv salesman has been easy-mannered Rex Marshall who quietly but firmly pounds home the story of "pure coffee" and "flavor buds" that are the heart of the Maxwell House message. A simple demonstration of the solubility of the coffee, pointing up ease and convenience of preparation, is part of the tv sales talk.

Spot tv and radio: The network campaign is buttressed by supplementary spot efforts in specific markets. Maxwell House is a consistent user of spot and believes in it strongly. In 1953, SPONSOR estimates, about 20% of the ad budget was split evenly between spot radio and tv.

These pushes are usually limited to a few weeks at a time and strike a particular market intermittently. The theory seems to be that a concentrated push will have a strong, but short-range effect, and should be ended before a point of diminishing returns sets in. Then, at a later date, you can strike again and pick up new customers.

Since 1953 (exactly when is hard to pin down), Instant Maxwell House has experimented with a number of saturation campaigns. In September 1953, for example, a campaign broke in about 70 markets. More than 7,000 announcements were carried by 208 stations in September alone, according to *Spot Radio Report* of October 1953. Philadelphia carried 586 announcements; Baltimore 578; Los Angeles 495; Washington, D. C., 417; St. Louis 401. These were published figures, but SPONSOR has reason to believe that they were actually higher in many cases.

A typical tv spot campaign had been launched at about the middle of the preceding month in some dozen markets. Approximately $45,000 purchased about 415 20-second spots on mid-week evenings. But these were limited in number per week, usually three, on 13-week contracts.

This reveals another aspect of the Instant Maxwell House spot operation. There is spot coverage independent of the big pushes. The strong blows often involve *additional* time periods.

And then the "blitz": Until July of 1954, then, this was more or less the Instant Maxwell House broadcast advertising pattern: a basic network campaign supported by fairly heavy spot radio and tv spending. Then, on 21 July, came the first large scale "blitz."

The figures mentioned at the beginning of this article testify to the scope of this intensive campaign. Here are some additional examples of how to swamp a market. While SPONSOR cannot guarantee perfect accuracy in every case, they are believed to be very close to the mark. The average number of tv spots per market was 52. In a day of well-filled tv schedules and limited number of stations per market, this figure is quite impressive. Average number of radio spots per market, 180. Average number of tv spots per station, 30; average number of radio

WMUR TV

THE STATE STATION

VHF CHANNEL 9 MANCHESTER, N. H.

THE BEST SIGNAL—AND LOCAL COVERAGE FROM WITHIN THE MARKET

70% of entire New Hampshire population 110,000 TV families

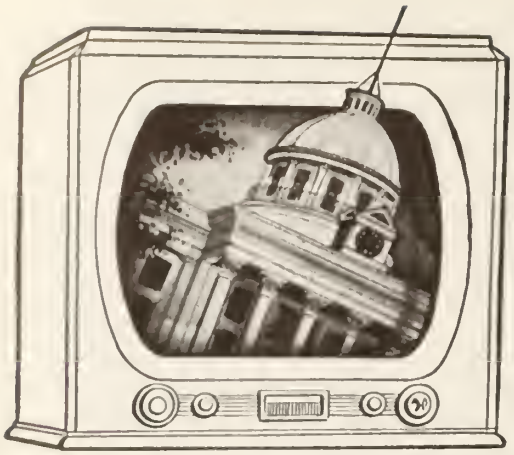
PLUS—*Coverage of northern Massachusetts—Lowell, Lawrence, Haverhill, Fitchburg area*..... 115,000 TV families

PLUS—*Coverage of south and eastern Vermont* ..... 15,000 TV families

Total PRIMARY coverage 240,000 TV families

FOUR MILLION PERSONS LIVE IN THIS AREA





WCOV-TV

Montgomery, Alabama

NOW OPERATING

with

200,000

WATTS

We're Transmitting a
Strong, Clear Picture
Over a 70 Mile Area

CBS Interconnected
ABC Interconnected
DuMont—NBC

Get the Details
From Raymer Co.



spots per station, 54.

These are average figures. In Oklahoma City alone two stations aired 99 tv spots. Similar amounts of tv advertising were carried in a number of places. Radio fared exceedingly well, in many markets the three-day figure exceeding 200 announcements.

The two-week campaigns were equally heavy. Worcester's WORC carried 300 announcements. Boston's WBZ-TV carried 205 and WNAC-TV 129 spots in a concurrent campaign.

What were these campaigns geared to? A "deal" in each market that was designed to get quick customer action. Instant Maxwell House offered either a 15¢ or 25¢ discount through the retailer, stocked up dealers' shelves in advance, and then let loose the barrage in that area.

The "blitz" clears the shelves: Given the "deal" and the heavy ad budget, some effect on sales must result, and even a success story in such a case is not very surprising. But the results were apparently so extraordinary in this case that they may throw a new light on the effectiveness of saturation advertising when used to its full potential. SPONSOR found that dealers and distributors in a number of markets were delighted with the "blitz" results. For concrete verification SPONSOR went to a typical area that had not been hit quite as hard as some of the others, Syracuse. Here one radio station, WFBL, however, appeared to lead the station list in the three-day campaign with 113 announcements. Three other stations carried the remaining 48 spots, and two tv stations split about 40 spots. Prior to the campaign the dealers had been well stocked for the 15¢ deal.

Sensing a success story in the making, WFBL's merchandising operation went to work in advance of the campaign. The station mailed 750 jumbo postcards to grocers announcing the opening of a drive which would feature the coffee offer 39 times a day on the one station. It later featured the campaign in its monthly "WFBL Radio News," which it sent to 3,100 grocers, manufacturers and retailers.

The station was right. A success story was indeed in the making. Only it was to be greater than anyone expected. The product moved so fast that, according to a Maxwell House spokesman, "Fifty percent of the stores had to re-order within the three days of the campaign."

A graphic picture emerges from these statements by Syracuse dealers:

Martin Connors, buyer for I-C Food Markets (a Greater Syracuse chain)—"It went over excellently. We cleaned up on it."

George Gelsomin, manager of the Sweetheart Super Market in N. Syracuse—"We increased sales beyond expectations. I didn't stock enough. I am highly in favor of saturation advertising to sell volume in a short time."

Arthur Dygert, co-owner of Dygert and Lember Super Market, Mattydale (within Greater Syracuse)—"Our sales increased 90%. Instant Maxwell House is in front of other brands because of this saturation campaign. I approve wholeheartedly of concentrated dealer advertising."

Ken Chapman, store manager, Liverpool (within Greater Syracuse)—had about 1,780,000 calls. I could have sold three or four more cases. I just didn't have enough stock on hand." Mr. Chapman felt that the sales power of the campaign had been underestimated by Maxwell House.

Long-range effects: At this point the cynic might very well wonder what all the noise is about, since it is not difficult to dent a market given a barrel of money and a price discount to play with. What is important is the long pull. What happens after the "blitz?" Do the customers stick with Instant Maxwell House?

It is too soon to come up with a definitive answer. There are indications, however, that the Maxwell House saturation approach does produce lasting benefits. One source told SPONSOR that in some areas there has been an increase of Instant Maxwell House business of probably 50% since the "blitz." Another states that the saturation campaigns may be delivering 12 to 20% increase in steady usage. As indicative as anything, perhaps, is a survey by the Illinois Daily Newspaper Markets, Inc. of 29 markets, as reported by *Food Field Reporter*, 7 September 1953. The survey showed that Instant Maxwell House had jumped from sixth to first place owing to a "tremendous advertising and promotion campaign in the Illinois markets."

In this case the campaign was merely tremendous in scope. If it produced such phenomenal results—not an isolated case, incidentally—what might be

gieved via an even more intense litz?" The Syracuse story gives part the answer. It was one repeated in rket after market, if the reports com- to SPONSOR are any indication.

With such results to point to, station n and reps are convinced that Gen- l Foods will come along soon with other big punch. Invariably, station okesmen checking schedules and re- lts for SPONSOR were of the opinion at repeat performances are inevita- e. They are already impatiently aiting the time-buying moves of the ency, Benton & Bowles.

uture use of the "blitz": The litz" is an expensive business and kes a lot of planning and organiza- n. Unless it produces solid results company is not likely to repeat it. is therefore of some significance that stant Maxwell House intends to do repeat very soon, not in the same arkets, however. You should see out three such campaigns a year, rhaps four.

It is interesting to note htat in past mpaigns radio and tv have both been it hard. Without question, the heavy ncentration of ad fire on radio has dded to the aural medium's spot stat- re. It might then be assumed that rthcoming campaigns would follow he former pattern. Yet SPONSOR has earne dthat there is a chance radio ay not fare so well in the cam- aign ahead.

How will radio and tv split the spot udget? According to a reliable source, oth media will continue to be used n the normal spot manner. But the ig "blitz" will be limited to tv, where bout twice last year's amount will be spent. This does not mean that General Foods is brushing off radio. As one official put it, "We believe in radio. As far as we are concerned, it is here to stay."

Network radio, however, does not seem to be in the cards this season, although the company is still apparently willing to look if it can be shown anything. And although present plans for the "blitzes" do not include radio, this by no means indicates that spot radio will not be used along with tv.

★ ★ ★ ★ ★ ★ ★ ★

"Actnally, there will probably be a lessening in production of black-and-white sets with color production increasing, and with this there should still be a continning demand for the monochrome receivers. Initially a color receiver will probably find its way into the family living room, but television will probably follow the path of radic with a black-and-white set in the children's room, in the patio, playroom and bedroom."

DAN D. HALPIN
Gen. Sales Mgr., Tv Receiver Div. Allen B. Du Mont Laboratories

★ ★ ★ ★ ★ ★ ★ ★

At Instant Maxwell House they are convinced that radio offers a speed and ease of jumping strongly into a market unmatched by any other medium. It may be that because of this speed and flexibility, the campaign details as they relate to radio are being left to last. The fact remains, though, that its use in the "blitz" does not seem to be comtemplated at this time.

There is a good chance, however, that a considerable dollar volume may yet go into radio for another reason. If sales continue to climb as they have during past saturation campaigns, the decision may be made to throw added quarterly profits into further advertising. And the only place for such "extra" money to go is radio. ★ ★ ★

SCHWERIN TEST

(Continued from page 34)

provided for the purpose, the name of the pro[TV]t advertised and everything they ca[TV]emember that was said or illustrat[TV]about it.

Then, another drawing is held, also with a year's supply of instant coffee as the prize. On an identical check list, the respondent is again asked to choose which coffee he would like as the prize.

From these check lists the researchers compare the percentage choosing the brand advertised before and after exposure to the commercial.

This, says Schwerin, is a measure of the sales effectiveness of the commercial.

Since a percentage figure by itself usually means nothing, the new Schwerin technique actually involves the comparison of different commercials of the same product before different audiences. Three different commercials may be shown to three different audiences at different times; however, each time the commercial is placed in the same position in the same program and the same tests—pre-choice, remembrance and post-choice—are given in the same way every time.

For example: Schwerin tested three different commercials for a beauty product (see caption no. 7 on page 36). In the first commercial the increase in the post-choice figure over the pre-choice figure was five percentage points. In the second commercial the increase was seven percentage points. In the third, 15 percentage points.

To make these comparisons, the audience samples are matched and the pre-choice figures are made identical by dropping out some of those in the original audience.

The comparisons show that the difference in increase between the first

WILL THIS MAN FILL THE "HOLE" IN YOUR STAFF??

5 Years active duty with the Air Force—
Last two as a PIO for SAC
A degree in retailing—emphasis in advertising
10 years in show business—amateur and professional, both acting and stagework
Recently "doubled in brass" at a now-shutdown UHF station as a newsman, weatherman, traffic director, copy writer, announcer and program director.
Wife and Boys, my severest critics, hope you can use my services.

For more information contact
Box 104 c/o SPONSOR,
40 E. 49th St. New York 17, New York



Represented nationally by
JOHN E. PEARSON TV Inc.

in

Wichita Falls, Texas . . .

more people watch*

KWFT-TV

CHANNEL 6
CBS & DUMONT

*Wichita Falls TELEPULSE for June 7 thru 13, 1954, from 6 A.M. to 12 midnight, shows that more viewers were watching KWFT-TV during 76.73% of all the quarter hours when a television station was on the air in Wichita Falls!

BMI

MILESTONES

BMI's series of program continuities, entitled "Milestones," focuses the spotlight on important events and problems which have shaped the American scene.

November's release features five complete half-hour shows—ready for immediate use—smooth, well-written scripts for a variety of uses.

"Milestones" for November:

PADEREWSKI—Pianist, Patriot and President (Nov. 6)
MARINE CORPS DAY (Nov. 10)
VETERANS DAY (Nov. 11)
THANKSGIVING—We Gather Together (Nov. 25)
MARK TWAIN—Samuel Clemens (Nov. 30)

"Milestones" is available for commercial sponsorship—see your local stations for details

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

and second commercials is too small to be significant but the increase shown by the third commercial was two to three times bigger than the other two. The conclusion, therefore, is that the third commercial was the most effective of the three in motivating people to want the product.

So much for the actual method. Now, what advantages does Schwerin find in it?

The advantages cited by Horace Schwerin are those he finds in his basic audience-tested-in-a-theatre method. He gave them in a speech before the Pacific Council of the 4A's last Wednesday.

"To sum up the matter briefly," he said, "we have come to feel that the desideratum in research such as ours is for the measure that is usd to possess two characteristics:

"One. It should be coincidental. That is, it should be taken at the time of the action we are measuring.

"Two. It should have the quality of observed action. That is, we should not just trust to people's unverified statements; rather, we must try to note what they actually do under conditions like those we are seeking to measure."

Schwerin pointed out he is not criticizing standard market research and added that asking questions beforehand is frequently helpful in predicting trends while asking questions afterward "and without complete verification through observation is almost invariably a necessity in market studies and the degree of error can commonly be taken due account of."

Schwerin cited a recent supermarket shopping study made for du Pont which disclosed that 70% of the buying decisions were made after the shoppers had entered the stores. (See caption no. 9 on page 36.) As another example of the inaccuracies involved in questioning beforehand, he said that a number of studies indicate that only about half of the people who say they will buy a major (that is, relatively expensive) product within a certain time do so.

As for asking questions after the event, Schwerin stressed the forgetfulness of people. He pointed to a classic study in psychology (the Ebbinghaus "curve of forgetting") which indicates that most of the forgetfulness of people during a month's time takes place during the first hour.

As another example of this, Schwerin mentioned an Office of War Information study which disclosed that one out of every six persons questioned said they did not cash in war bonds during the preceding seven days even though they had actually done so.

Schwerin also stressed that his method has the advantage of isolating the one factor he is interested in—the extent to which people are motivated to buy after seeing a certain commercial. That is, his method measures the advertising alone.

When a person comes into a store to buy, a number of factors intervene to cloud the effect of a commercial that had been heard or viewed previously. Other advertising was also heard or seen, friends may have boasted about a competitive product they were using. Once in the store, a myriad of factors impinge on the consciousness of the shopper: special offers, prices, dump or island displays, the regular shelf space allocated to the product in question, the clerk's influence and so forth. The location of the store itself is an important factor.

These are things a particular advertiser has little control over and are impossible to measure or predict. However, if the advertiser knows he is doing the best possible job with his commercials, he has accomplished quite a bit.

But what about the method's reliability? Will it measure what it says it will measure?

Before offering his method to advertisers, Schwerin spent a good deal of time testing its consistency, which is what research men mean when they speak of reliability. One of the first things to find out was whether there would be differences in pre- and post-choices *without* an intervening commercial. If there were differences, then the whole idea would be unsound, for these differences would completely fog up the significance of the influence of the commercial. That is, if the post-choice figure after a commercial was 10 percentage points higher than the pre-choice figure how could you tell what amount of that 10 percentage points was caused by the commercial and what amount was caused by the erratic switching around of the consumer's mind?

Schwerin made a number of experiments without intervening commercials. One series involved choices of six beer brands with post-choice occurring an hour after pre-choice.

or those not interested in beer, an lternative prize of $25 was offered. n no case was there a difference of ore than 1% between the two. This st was repeated twice with similar sults.

Another question was: Would the ffect of a commercial be the same with ifferent audiences at different points f time? If not, then something was rong with either Schwerin's audience ampling or the method itself.

In one test, the same beauty prodct commercial was shown to three udiences at different times. The first ime the post-choice figure was eight ercentage points higher, the second ime nine percentage points, the third ime seven percentage points (see caption No. 8, page 36).

Schwerin also tackled another question that would occur to admen. Won't xposure to any commercial cause nore people to choose the brand adertised? If it did, the method might till be useful but Schwerin would ave to get involved in figuring out a onstant factor to be subtracted from his results, which might be quite a complicated job.

However, experiments showed it is not true that simple exposure to a commercial increases the desire to buy. In two cases there were commercials which had no significant effect on the desire to buy. In a third case, the post-choice figure was significantly lower than the pre-choice—from 50 to 45% (see caption No. 6 page 35).

If the results from this experiment are completely sound, then advertisers who buy radio and tv without commercial testing are taking a tremendous gamble. It means that a number of sponsors are spending literally millions on air advertising without knowing (until the sales figures are in, at least) whether or not they are throwing their money away.

This is certainly a conclusion Schwerin would not disagree with. He also concludes that the tests of reliability shown above indicate clearly that the differences in pre- and post-choice figures in his testing method are meaningful.

Which brings us to the final question: What are the uses of this new measure?

In Schwerin's experience, the most common use to an advertiser is to find out what selling points in a commercial will make the consumer prefer his product.

Example: Schwerin was given two different baking product campaigns to test. He was given representative commercials for the campaigns. Schwerin testing showed that Campaign "A" was decidedly better than Campaign "B" in terms of its power to create a preference for the brand.

The job now was to find out why. This was done by examining what the audience remembered from the commercials from the two campaigns. This information is gotten from the unaided remembrance material which respondents write down before the post-choice.

Schwerin researchers discovered that certain ideas were stressed and remembered in the weaker campaign and not in the stronger one. One idea—the tastiness of the finished product—was emphasized in both campaigns. It was concluded that these ideas had no influence in determining "would-buy" choices. But two other ideas—"better results" and "appearance" were stressed and remembered only in what Schwerin determined to be the stronger campaign. It was therefore concluded that these two last ideas were the most important of those presented in encouraging people to buy.

This doesn't mean that any baking product will influence people to buy merely by stressing "better results" and "appearance." Aside from the fact that a lot depends on how well a commercial is done (remembrance is still an important factor in Schwerin's book), Schwerin is careful not to generalize his discoveries. The above test showed why one specific campaign was better than another specific campaign, but it is not the final word on how to sell baking products.

Another use is to study competitive brands. Schwerin tested typical commercials for two brands of toothpaste at a time when chlorophyll and other new ingredients were very much around.

Results showed that Brand "A," though it started out with a lower pre-choice figure, did much better than Brand "B" in influencing people to choose it. As a matter of fact, the commercial for Brand "B" produced no significant change at all in the post-choice figure. This was the case even though the Brand "B" commercial, which had more main ideas than the Brand "A" commercial, scored 42% higher in remembrance. (See caption No. 3, page 35.) The Brand "B" com-

If you use TV film you need BONDED TV film service!

Saves You Money, Worry and Mistakes!

COMPLETE TV FILM SERVICE FOR PROGRAMS OR COMMERCIALS

Shipping • Splicing • Routing, Scheduling, Print Control Records • Examination, Repair, Cleaning, Report on Print Condition • Storage Supplies, Equipment

BONDED

TV FILM SERVICE

LOS ANGELES • NEW YORK

904 N. La Cienega BR 2-7825 | 630 Ninth Ave. JU 6-1030

FASTER, SAFER, LESS COSTLY... *Because It's More Efficient!*

TOP QUALITY!



MARY McGUIRE

Women's Interests Director

Conducts WWTV'S popular "Homemaker's Time" Monday through Friday each week.

Mary brings to WWTV Land 11 years of Home Economics Extension work in Michigan and extensive TV programing with Michigan State College.

Educated at Menominee Normal, Ferris Institute and Home Economics Degree at Michigan State.

Past Secretary of Michigan Home Economics Assn., past officer of Michigan Home Demonstration Agents Assn., member of National Home Economics Assn.

Mother of two year old son, Mary knows how to talk to homemakers from both training and first hand experience.

CADILLAC CHANNEL 13 MICHIGAN

WWTV

PRIMARY CBS - ABC, DUMONT

REPRESENTED BY WEED - W.L. SALES, GRND. RPDS.

mercial contained five ideas, the Brand "A" commercial, three.

In analyzing the two ads, it was noted that there was one point which Brand "A" put over better—that is, a point that was remembered better. This was a demonstration of the results of an experiment in which the brand was used. The Schwerin researchers then concluded that this point was the reason why Brand "A" did so much better than Brand "B." It is also likely that the fewer number of points in Brand "A's" commercial was partly responsible for putting over its strong selling point so well.

The Schwerin method is also useful for finding the best "presenter" for a commercial—the person or voice which advances the claims for an advertiser's product.

Another problem involving commercials in proper length. This is important to a commercial's effectiveness as well as its cost. Schwerin points out that while the length of a commercial depends on how much the advertiser has got to say, there is some useful testing that can be done along this line.

Schwerin studied two commercials for a cereal brand, one 60 seconds, one 90. The two were exactly the same except that the first 30 seconds were repeated to make up the additional half minute of the longer one. The audiences were made up of children (see caption No. 10, page 36).

It was found that there was no significant difference in the percentage of children choosing the cereal; in other words, the shorter commercial was just as effective as the longer one. Actually, there was some loss of retention caused by the longer commercial. The children were more inclined to remember some non-relevant impressions on the longer commercial, a common problem in video ads.

The above examples do not exhaust the uses of the new Schwerin measure. The question of the program which carries the commercial is a big one, for example, and one that Schwerin has looked into.

Whatever commercial factors are measured, however, one thing can be said and we'll let Schwerin himself say it: "Just as there is nothing sadder and more wasteful than an ineffective tv commercial, there can, in the right circumstances, be no more potent 'salesman' than one that has the right ideas and gets viewers to remember these ideas." ★ ★ ★



TV DICTIONARY

(*Continued from page* 41)

NARTB to govern television and r io practices in the best interests of ne public and the industry. The NAI B suggests the following as a guid to the time standards for adverti g copy:

LENGTH OF ADVERTISING MESSAGE

Length of program	News programs	All other programs Class "A"	
Minutes	Day, Nite	Time	Other Ti e
5	1:00	1:00	1 1
10	1:45	2:00	2 1
15	2:15	2:30	3:00
25	—	2:50	4
30	—	3:00	4 1
45	—	4:30	5:45
60	—	6:00	7:00

NARRSTAGE Technique whereby o of the characters in a set, story film does all the sound voice-over tells the story.

NARRATOR An off-camera or bac ground voice known as v.o. or voic over.

NARROW ANGLE LENS Closeup lense 90 mm, 135 mm, etc. Picks up sma portion of set or action.

NATURAL SOUND Sounds of actio whose source is shown in picture wit sight and sound simultaneous. A called synchronous or sync sound. Op posite of nonsync or off-screen sour

NATURALISM Belief in a rendering o the external world tending to exclud artistic interpretation aiming at sim ple and literal reproduction.

NATIONAL ADVERTISING Nonloca advertising. Advertising circulated in regular medium outside the local re- tail market in which the sponsor i located.

NBC National Broadcasting Co. NBC TV.

NEGATIVE Film or kine in which the natural tone values of the picture are reversed, constituting a master copy from which a large number of positive prints can be made. (See Positive.)

NEGATIVE (a) The raw stock designed for negative images; (b) the negative image; (c) negative raw stock which has been exposed but not processed; (d) film bearing a negative image which has been processed.

Negative Appeal The setting up of an incentive to avoid unpleasantness.

NEGATIVE CUTTING (matching) Cut- ting of the original negative of a film to match the edited positive, shot by shot and frame by frame; the prepa- ration of sound release negative and the picture release negative; the proc- ess of searching out and sorting the negative. The size of the footage, ex-

aness and value of the negative re- qire exactness by the cutters.

NGATIVE IMAGE Photographic im- ae in which the values of light and sade of the original photographed sbject are represented in inverse or- c'. A negative color image is an im- ae in complementary colors, from vich an image in the original colors c1 be printed.

GATIVE ORIGINAL PICTURE Nega- te film which is exposed in the cam- a and processed to produce an orig- al negative picture image.

:GATIVE, ORIGINAL SOUND Sound gative which is exposed in a film re- rder and after processing produces negative sound image on the film.

:GATIVE PICTURE Any negative m after exposure to a subject or sitive image and processing produces negative picture image on the film.

EGATIVE SOUND Any negative film ter exposure to a positive sound im- e and processing produces a nega- ve sound track on the film.

EMO Term used to designate any lecast picked up by station crew hich does not originate in their own cal tv studios.

ET or NETWORK Multiple tv or ra- io stations linked by coax or lines. 1) Coast-to-coast network: a group f stations covering the whole or great- r part of the U.S. (2) Regional net- ork: groups covering a definite seg- ent of the country. (3) Split net- ork: selected stations of a network sed to meet specific distribution or ales efforts.

ETWORK TIME Telecasting time on n affiliated tv station available for etwork programs either off cable, ilm or kine.

EUTRAL Theme or background mu- ic used under voice-over announce- ments.

EWSREEL Film report of a current vent or news story.

N.G. "No Good."

NICK 'EM Direction to musicians to play number or passage staccato.

NIELSEN Chicago. Both radio and tv research. Uses the audimeter on national multiple-city and local-area basis. Covers N.Y. tv market plus five radio markets. Radio sample base of over 1,400 metered homes per minute; tv over 700 meters. Interview period is continuous with delivery date from three to five weeks. Cost from $1,500 to $75,000 per year. Over 175 subscrib- ers and eight networks. Data for ra- dio and tv quarter-hour Nielsen rat- ings, homes reached, audience aver- ages, share of audience, total audience, program type comparisons, cost per homes reached. (See Tv Ratings.)

NIGGER Form of screen or filter used in studio lighting, usually to cover or cut down light from strong spot.

NIGHT FILTER An optical filter which reduces those parts of the spectrum that are predominant colors of day- light, i.e., blue and green. Night fil- ters are red and produce night effects by day on black-and-white film. They require a large filter factor to compen- sate for the amount of light they ab- sorb; they are a type of effects filter.

NITRATE Highly inflammable explo- sive film stock now being replaced by acetate base.

NOODLE (1) To play a few bars of background music usually behind titles known as noodling. (2) Tuning up of musical instruments, practice runs.

NTSC National Television Systems Committee. An association of engi- neers and scientists from RCA, NBC, Philco, Sylvania, G.E. and Motorola who advocate the current compatible color television system. (See Special Color Section.)

NOTCH Shallow cuts on the edge of film to warn technicians of light changes needed in the printer.

NUT Usually the complete cost of producing a television or radio show.

O

OBLIGATORY SCENE A scene antici- pated by the viewer where the forces of conflict meet. Obligatory for the writer because he has created the con- ditions of conflict which must meet.

OFF Variant of "off-camera" or "off- scene." A script term generally denot- ing speech, music or other sound to be heard in perspective.

OFF CAMERA Applies to SAG union scale rates for all performers except- ing specialty acts, announcers heard in commercial portion of the program. Those who memorize lines, sportscast- ers and chorus singers. Performers re- quired to memorize lines, even though performing off-camera shall receive on-camera rates.

OFF CAMERA or OFF MIKE Position of a performer is a little too far from camera or mike.

OFF SCREEN or VOICE-OVER NARRA- TION Any narration that is not lip sync.

OFF-SCREEN SOUND Non-sync sound that originates in limbo. May be heard without seeing corresponding picture.

OFFSIDE Off-color skit, action or com- edy line. Poor taste. A "blue gag." Taboo on the air.

(Dictionary continues next issue)



in

Wichita Falls, Texas . . .

more people watch*

KWFT-TV

CHANNEL 6
CBS & DUMONT

*Wichita Falls TELEPULSE for June 7 thru 13, 1954, from 6 A.M. to 12 midnight, shows that more viewers were watching KWFT-TV during 76.73% of all the quarter hours when a television station was on the air in Wichita Falls!

SPONSOR ASKS

(*Continued from page 61*)

locations shown and the film would leave an overall impression of the world at your fingertips. Your audience would be aware of the places they would like to see—the Eiffel Tower, the Taj Mahal, the Colosseum, etc. Would your interest stray if you were interested in a world tour? I doubt it.

I would have no quarrel with Starch if the statement read: "Avoid production-happy commercials." Period. We know that only two scenes in a 60-second commercial can make a "production-happy" commercial if one of the scenes has no purpose in the commercial.

As for Starch's third sentence (". . . opticals are attention-getting devices . . . call attention only to themselves . . ."), is he really referring to opticals or what we term special effects?

Let's consider the use of opticals. If we see a woman washing dishes and then dissolve it into a dish rack loaded with sparkling clean dishes, is the audience aware of the dissolve? Not in my experience. They accept the situation without ever considering the device that carried them through what ordinarily would be many minutes of scrubbing, rinsing and carefully stacking the dishes on the rack. Is the optical then an "attention-getting" device? Certainly not.

For the moment let's assume that Starch did not mean that opticals were attention-getting devices, and examine the statement that such devices "call attention only to themselves." If we accept this, then we should do away with:

(1) Animation. For it is an attention-getting device, unless it is used to explain some mechanical function that cannot be photographed in the usual manner.

(2) Sound effects, including music.

(3) All "live" commercials except what we call "straight pitches."

It would seem, then, that those commercials which all of us consider to be the most effective would have to be discarded, measured by Starch's standards.

One last word on Starch's "Good Rule"—"Don't use opticals and effects unless functional, such as fades, to denote lapse of time."

First of all, I don't believe anyone uses an optical effect unless it is functional. An optical properly planned never is obvious. If the audience is aware of a "functional" optical," it indicates poor planning and not that you should do away with the optical.

As far as fades are concerned, some commercials do not lend themselves to fades. Fade-ins and fade-outs require about three seconds. I wonder if Starch can tell us how much of the audienee would be lost after the screen goes dark.

This doesn't mean that fades should never be used. We are currently producing a series of commercials for a national advertiser in which the product is photographed against black backgrounds. We see only the product —Saran Wrap—and hands demonstrating the use of the product. Because the screen is about 75% black, the use of fades is logical for these commercials. The fades continue, rather than interrupt, the visual effect of a highlighted product on a black background.

I think Starch should have said, "Make certain all scenes in a commercial have a definite purpose and that there is a definite continuity visually or in the audio. Use opticals carefully to clarify a point for the audience."

in

Wichita Falls, Texas . . .

more people* watch

KWFT-TV

CHANNEL 6
CBS & DUMONT

*Wichita Falls TELEPULSE for June 7 thru 13, 1954, from 6 A.M. to 12 midnight, shows that more viewers were watching KWFT-TV during 76 73% of all the quarter hours when o television station wos on the air in Wichito Falls!

ROUND-UP

(*Continued from page 65*)

color tv. The guest list "was comp[osed] from those families in an income gr[oup] that can afford the new color receiv[ers], even at existing prices," the sta[tion] said. Persons in the first group [ad]mitted to the station were given pa[ss]ments reading "Charter Members[hip] Certificate. Color Television F[ree] Nighter. . . ." ★ ★

Briefly . . .

In a two-color full-page newspa[per] ad, WCAN-TV, Milwaukee, s[ays] "Thank you Milwaukeeans for maki[ng] our first year such a tremendous s[uc]cess. To acknowledge your enthusi[asm] and support we wish to announce pl[ans] to build Milwaukee's Television Ca[pi]tol—designed and built exclusively f[or] the finest in tv programing." The [ad] showed a picture of the new struct[ure] and noted thaat 83% of the city's [TV] sets can receive WCAN-TV, uhf C[hannel] 25.

* * *

A compass and a small cowbell we[re] among the gadgets received by spo[n]sors and agencies within the past for[t]night. The compass came fro[m] WMTW, Mount Washington, and wa[s] affixed in the middle of four picture[s] which showed an Eskimo, a can[el] driver, a penguin and a hula dance[r] looking at tv sets in their native lands. The sets were all tuned to WMTW. "Well, a slight exaggeration, perhaps," the station admits. Inside the folder

BARNEY GOLDMAN
is out of a job

ZIV'S whirlwind sales rep from 1941 to '50; then exec with a big mid-western dairy and finally general sales manager for Guild Films IS OUT OF A JOB! A million dollar annual operator with a terrific background of mid-west radio and TV contacts. Available for "immediate delivery." University background . . . married . . . 3 children, rarin' to go and ready to produce. "I'm tired of loafin'" . . . get in touch with

BARNEY GOLDMAN
626 WASHINGTON
PHONE WILMETTE 4928
WILMETTE, ILL.

a map of the station's true coverage a and "nothing but the truth." . . . e cowbell came from WIBW-TV, peka, in a box headlined "You're ited to help us ring in the new— new 1,010-foot TOWER, and the w 87.1 kw. erp TRANSMITTER, of IBW-TV. . . ."

* * *

The latest "merchandising" service fered to San Francisco radio adver- ers is free sandwich-board advertis- g. The space is being offered by YA. According to Irving C. Phil- s, station sales manager, "our sales- en cover 500 walking miles weekly; is is circulation we intend to mer- andise for our advertisers. Our new rvice will include old-fashioned sand-



vich boards for spot clients." Then, getting serious, Phillips says, "naturally this is a joke. But believe me, it's no more ridiculous than many of the exaggerated claims made by some Bay area stations. It's high time we sell radio sensibly with effective, believable merchandising aids. . . ." Sporting their sandwich boards are (l. to r.) KYA salesmen William Ledger, Deane Banta and Jerry Friedman.

* * *

Henry J. Taylor. ABC Radio commentator, has been elected a trustee of the Manhattan Savings Bank. This is his second banking position; he's also a member of the advisory board of the Chemical Bank & Trust Co.

* * *

Account executives and staffers of Hicks & Greist, New York advertising agency, got first-hand information about what network television has to offer when the agency loaned office space to NBC TV. Lewis Marcy, NBC TV network account executive, answered questions raised by the agency members. Ted Grunewald, agency radio-tv director, said the experiment was "a tremendous time saver for our radio and tv staff."

* * *

One of the most exclusive radio contests on record is being conducted by Doug Pledger, KNBC, San Francisco, personality. Pledger's contest is open only to physicians and dentists. They are to tell him, in 50 words or less, their idea of the ideal patient. The winner will get a rare collection of old newspapers. Not any old newspapers, but a group of papers published at the time of the San Francisco earthquake in 1909. P.S.: The entries must be written on a prescription blank (in English—no Latin allowed). ★ ★ ★

SPONSOR BACKSTAGE

(Continued from page 26)

interest which stations, networks, sponsors, et al have often performed.

On the other hand—

For $300.000. is it possible that the fine talents in the television industry could produce a show which would shed some light on what's wrong with our children—or with us? With a "message"? With an effective thought here and there about what might be done on the parental level? On the school level? In the courts? Anywhere, anyway?

For $300,000 is it possible to produce such a show utilizing stars whose very names would attract viewers and get high ratings? Is it possible to get researchers and writers who would dig deep down into the guts of the problem, and then state it in words so clean and strong and simple that in some way maybe one, five, ten, a hundred, a thousand kids might be swerved off page three of the local tabloid?

Is it possible to find a director to translate these words onto the tube with as much gripping intensity as the average episode of *Dragnet?*

And can such a show be so presented that it might even sell more appliances and lipsticks than *Satins and Spurs*, or promote color tv as well?

In short. does this spectacular industry have the courage and talent to do a spectacular on such a subject as the unhappy spectacle of our kids gone berserk?

Does it? ★ ★ ★

WTRI
CBS
ALBANY SCHENECTADY TROY
delivers
114,000
UHF Families
in the
Nation's
29th
Retail Market
SEE YOUR
HEADLEY-REED Man
SOURCE ON REQUEST

SELLING 9 COUNTIES
1-2 sales punch
in WESTERN MONTANA
RADIO
CBS
KGVO
5000 WATTS
GILL-PERNA, reps.
KGVO
TV
60,000
WATTS
MISSOULA, MONTANA
- UNIVERSITY SITE
- RICH URBAN AREA
- STABLE FARM and RANCH AREA

TV IS NEW—
GET BONUS VIEWING AUDIENCE AT LOW COST

COVER
NORTH
CAROLINA'S
Rich, Growing
"GOLDEN
TRIANGLE"

WINSTON-SALEM
GREENSBORO
HIGH POINT

with
WSJS
TELEVISION
CHANNEL 12

a 24-county market with
Effective Buying Income of
$1,543,515,000

(Sales Management 1954
Survey of Buying Power)

NOW SHOWING!—ALL NBC COLOR SHOWS

NBC

Interconnected
Television Affiliate

National Representative:
The Headley-Reed Company

Newsmakers in advertising



Jack D. Tarcher *will join Biow Co. as vice president and group head effective 1 January 1955. Tarcher is now a vice president of Cecil & Presbrey, where he supervises the Benrus Watch account. Benrus has appointed the Biow Co. to handle its advertising effective 1 January. At Biow, Tarcher will continue supervision of the Benrus account. He handled advertising for the watch firm since the inception of Benrus national advertising in 1924. Before joining Cecil & Presbrey in January 1953 Tarcher headed his own agency. Picking up Benrus follows Biow's loss of the Bulova account.*



J. Davis Danforth, *executive vice president in charge of client relations, BBDO, has been appointed chairman of the committee on media relations of the 4A's. During his 29 years at BBDO, Danforth has served in every department of the agency. Previous assignments have included supervision of account service operations. Danforth is a former chairman of the N. Y. Council of the 4A's; a trustee of the Rye, N. Y., Presbyterian Church, and past president of the Rye Community Chest. He is a graduate of Princeton University.*



Larry Valenstein, *president of Grey Advertising, says radio and tv are getting "special emphasis" in the agency's new quarters at 430 Park Ave. Grey moved into four floors of the new building 27 September, has 155 private offices. Special features of the radio-tv department include a projection room with built-in color, B&W tv sets and hi-fi equipment and special interlock equipment to coordinate video and audio in tv commercials. Grey also has its own tv camera. Radio and tv account for over 25% of agency's $25 million billings.*



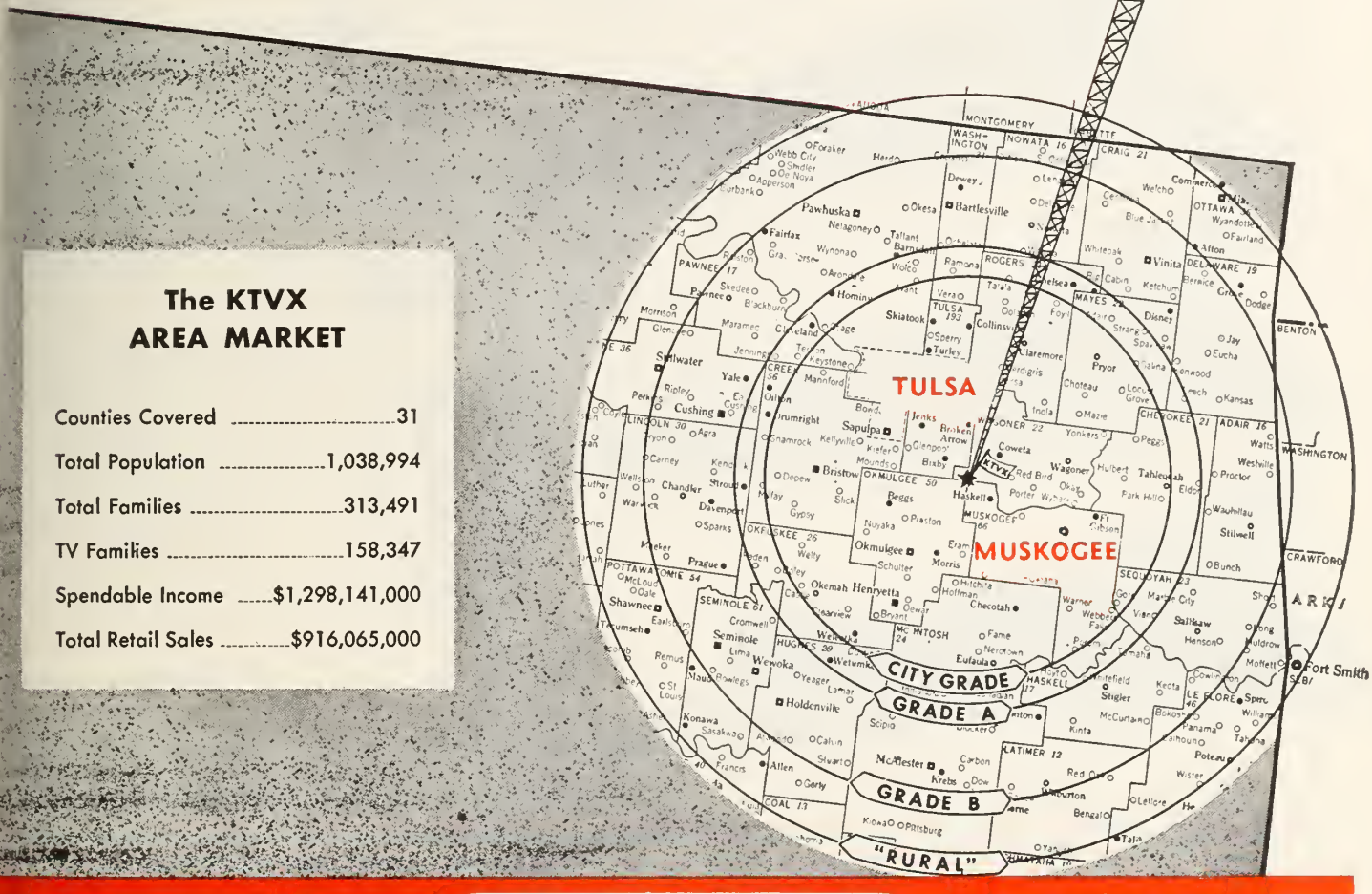
Edgar T. Bell, *general manager of KWTV, Oklahoma City, says the station is now operating at 316,000 watts visual power following completion of its new 1,572-ft. tower 1 October. The tower, tallest in the country, is 100 feet higher than the Empire State Building. Its construction cost was about $750,000. KWTV has been operating since 20 December 1953 with 50,000 watts under a temporary authorization. The station is a CBS affiliate, is represented by Avery-Knodel. Majority stockholder is KOMA, Inc., owned by the Griffin Grocery Co.*

MAKE A DATE WITH CHANNEL 8

EASTERN OKLAHOMA'S MOST POWERFUL
Television Station

ABC ☆ DUMONT

KTVX



The KTVX AREA MARKET

Counties Covered	31
Total Population	1,038,994
Total Families	313,491
TV Families	158,347
Spendable Income	$1,298,141,000
Total Retail Sales	$916,065,000

TULSA BROADCASTING CO.
Box 1739, Tulsa, Oklahoma

Operators of
KTUL — CBS Radio, Tulsa
KFPW — CBS Radio, Ft. Smith, Ark.

L. A. BLUST, JR.
Vice President, Gen. Mgr.

BEN HOLMES
National Sales Mgr.

KTVX Channel 8
in the
MILLIONAIRE STATE

Studios — 720 Eastside Blvd.
Muskogee, Oklahoma

AFFILIATED WITH

KATV, Channel 7
Little Rock — Pine Bluff, Ark.

KWTV, Channel 9
Oklahoma City

KOMA — CBS Radio
Oklahoma City

AVERY-KNODEL, INC. NATIONAL REPRESENTATIVES



Set count confusion

If television is the most modern of mass media, the tools for buying it are often the most primitive. There is no real source of official, up-to-date figures on tv set counts by markets or on coverage of individual stations.

Suppose there are half a dozen relatively new stations in an area. How do you judge their real coverage potential; their overlap? How do the stations themselves really know what kind of a job they are doing?

One agency was so anxious to get the answers some months back that it put up $8,000 for a study in one multi-station area. Obviously this kind of expenditure by single agencies or advertisers simply isn't feasible. The agency in question hopes that some industry group will solve the problem with a periodic, official set census and coverage study.

It's rare when an agency actually goes into original research to answer its questions about tv stations. The more usual procedure involves projection of existing out-of-date data. Some agencies seek to up-date old statistics with their own formulae. Some take all the existing estimates of sets by markets plus their own guesstimates and arrive at a rough average. The ingenuity that's used by research men is commendable but, as they state themselves, it's not scientific.

The only hope for development of genuinely accurate, up-to-date figures is through industry action. And the NARTB is planning to set up a periodic tv study which could solve the problem. Broadcasters would be wise to support the NARTB's tv-measurement project. The NARTB would be wise to make sure there is no delay in organizing its study.

Advertising executives can be helpful in convincing broadcasters that this study is essential. It may not be too early for the NARTB to start enlisting the aid of admen in getting behind its approach to tv circulation measurement. Convince admen that new buying tools are within reach and you have valuable allies. A word to the station manager from a friend at an agency can be plenty influential.

However NARTB goes about putting the finishing touches to its circulation study, which is scheduled to be launched this spring, they'll get plenty of support from the man who has to pick his way through today's maze of tv circulation guesstimates.

* * *

Radio's research depth

Radio is making an intensive effort these days to measure itself and provide the buyer with the information he needs to make the most of the medium. The four radio networks and BAR have collaborated to sponsor the most exhaustive count of radio sets in industry history.

The study, conducted by Alfred Politz, establishes in unimpeachable research terms, the medium's deep penetration of the United States. The Politz count shows almost 95% of U.S. households with working radios as of last May.

The figures are confirmation of the changes radio has undergone. Today there are more radios in cars than in living rooms: over 26 million in cars to 25.3 million in living rooms.

Another radio study, this one done by the Ward research organization for Mutual Broadcasting System, is further evidence of radio's desire to give the admen research in depth. MBS has come up with a study which shows what the listening and activities pattern of Americans is quarter hour by quarter hour. With it the client can match up his broadcast time to the time when his product is in peak use.

(See article page 44.)

Applause

The spectaculars

Pat Weaver and the entire NBC management deserve a round of applause—no matter how the season's ratings turn out on the spectaculars. Initial ratings disappointment should not obscure the fact that NBC has been attempting to do the kind of television pioneering everyone wishes for but few have been willing to support with large-scale investment.

As the season progresses there should be an upturn in public recognition that exciting programing is available in a new monthly pattern. With the snowballing of interest may come higher sets-in-use, hence a larger pie for all of television to slice up.

The lesson in the initial disappointment is that it takes a massive dose of advertising to put over anything new—whether it's a product or a programing pattern.

We wonder, too, whether there hasn't been a tendency to over-emphasize the fact that the spectaculars are being programed in color. Our mother-in-law, a television enthusiast, told us she was sorry she wasn't going to be able to see *Satins and Spurs* because it was in color. Others in the audience may have been similarly misled—despite the use of the word "compatible" in advance promotion. It's interesting to wonder just what "compatible" may mean to many consumers.

In building the spectaculars, too, there's probably a tendency to rely on the strength of color in costumes and scenery. This can be 50% of the impact of a show seen today on a color set. But the audience at home around the old black-and-white set isn't going to get much enjoyment out of the mental exercise of wondering what it all looks like in color. The black-and-white show values have to stand up and that will be true until color becomes the standard.

FFECTIVE SEPT. 26 on WNEM-TV

erving

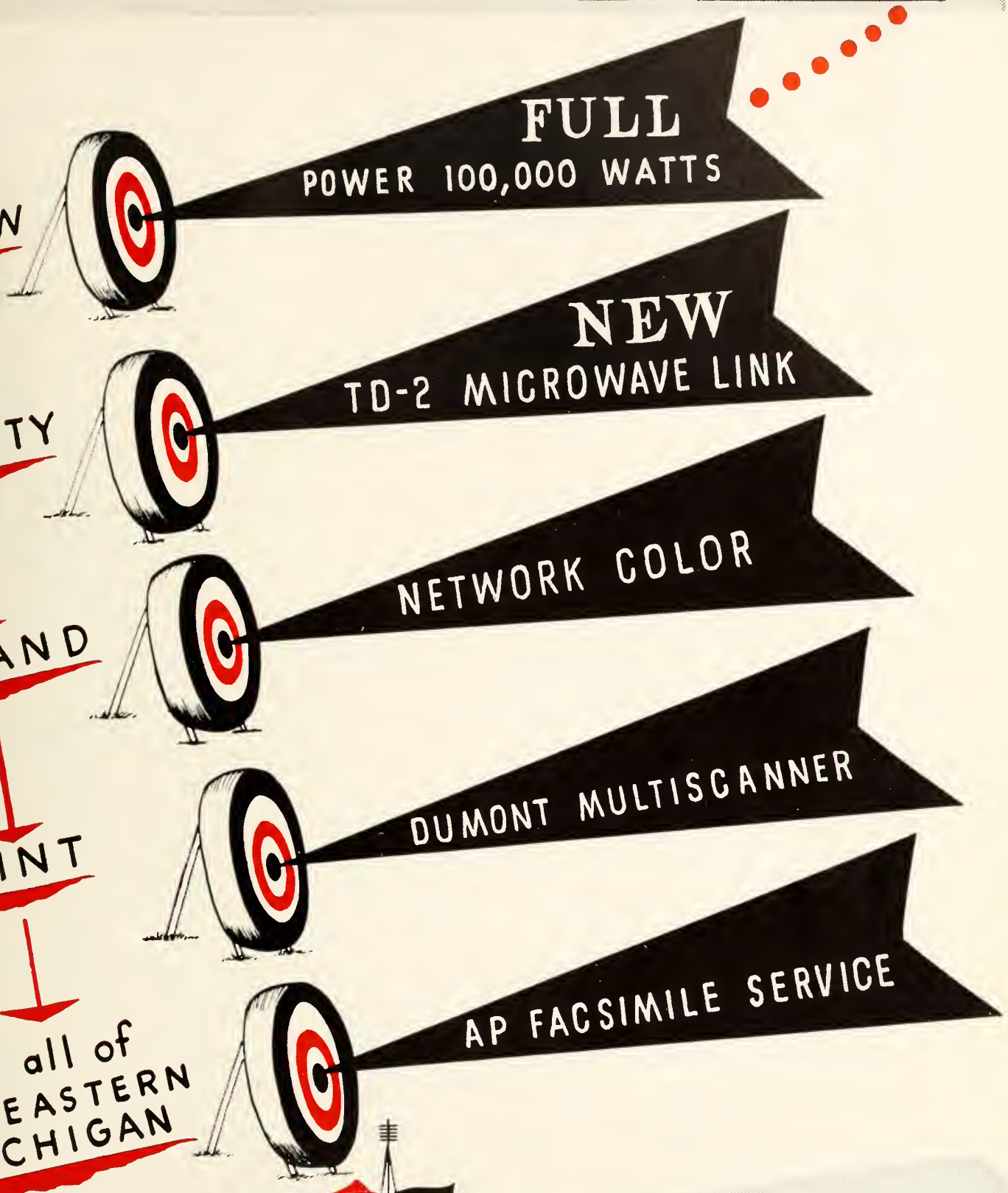
AGINAW

BAY CITY

MIDLAND

FLINT

and all of
NORTHEASTERN
MICHIGAN



Serving SAGINAW, BAY CITY,
NBC
J. GERITY Jr. PRES.

MIDLAND & FLINT — 289,793 SETS
DuMont
J.H. BONE Gen. Mgr.

HEADLEY-REED, NEW YORK, CHICAGO ★ MICHIGAN SPOT SALES, DETROIT, MICHIGAN



The BIG TOP goes up in Kansas City—

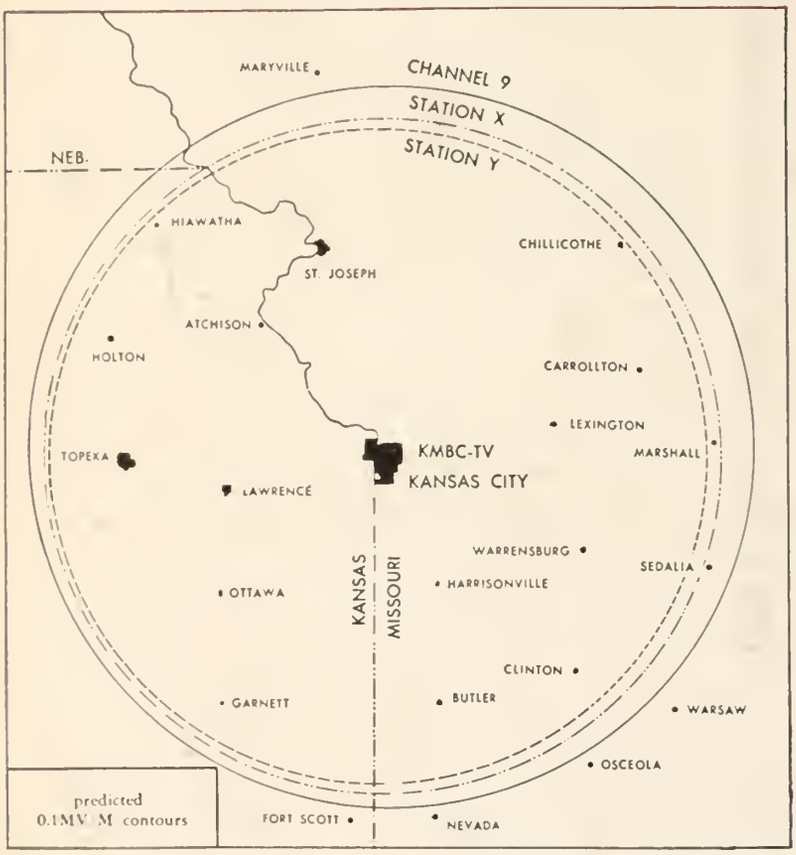
KMBC-TV

"TALL TOWER" in Operation Next Week!

EQUIPPED FOR TELECASTING IN COLOR

1,079-foot tower . . . . 316,000-watts power

As you read this page, work proceeds day and night on the new KMBC-TV tower and RCA transmitter installation in Kansas City. These new facilities make Channel 9 the undisputed BIG TOP TV station in the Heart of America. The predicted 0.1 mv/m coverage map, prepared by A. Earl Cullum, Jr., consulting engineer, shows how KMBC-TV increases the Kansas City television market by thousands of additional TV homes.



BIGgest power TOPmost tower

With its tall tower and full power, KMBC-TV brings an entirely new value to television advertising in the Heart of America. No other Kansas City station gives you the unbeatable advantage of mass coverage *plus* the audience-holding programming of CBS-TV . . . the nation's leading network . . . combined with KMBC-TV's own great local shows.

Get on the CHANNEL 9 Bandwagon NOW!



Contact KMBC-TV or your Free & Peters Colonel for choice availabilities.



FREE & PETERS, INC.
National Representatives

CBS TELEVISION

Basic Affiliate
Kansas City's Most Powerful TV Station



ONE OF AMERICA'S GREATEST BROADCASTING INSTITUTIONS—Here Channel 9 (and Radio Stations KMBC-KFRM) originate some of the most ambitious local programming seen and heard in the Heart of America. TV facilities include 15-set TV studios, a 2600-seat theater, both RCA and Dumont studio camera chains, RCA film cameras, telops, telejectors, film projectors, rear-vision slide projector, spacious client viewing room and two complete sets of remote equipment. Color telecasts can be handled from the new RCA 316,000-watt transmitter.

KMBC-TV

The BIG TOP Station in the Heart of America

Don Davis, Vice President — *John T. Schilling, Vice President and General Manager* — *George Higgins, Vice President and Sales Manager*

. . . and in Radio it's KMBC, Kansas City, Missouri — KFRM for the State of Kansas

SP D 12-54
MR WM S HEDGES
NBC-ROOM 604
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

agazine radio and tv advertisers use

SPONSOR

18 OCTOBER 1954

50¢ per copy • $8 per year

RECEIVED
OCT 25 1954
NBC GENERAL LIBRARY

big switch!

At midnight, October 17th, WHB completed the switch from network to independent operation

Now WHB has 24 full hours a day to transmit the kind of radio which has already started the big switch in Kansas City listening. In the few months since new management* took over, new studios, programming, personalities, ideas have put K.C.'s oldest call letters (born 1922) on the lips of everybody in town.

In audience and in rates, WHB is an *extraordinary* buy—right now. Talk to John Blair, or Station Manager George W. Armstrong.

*Operating two other famous independents, each first in its own market (Hooper): KOWH, Omaha — WTIX, New Orleans.

10,000 watts on 710 kc.
Kansas City, Missouri

WHB

MID-CONTINENT BROADCASTING COMPANY

General Manager: Todd Storz

KOWH, Omaha Represented by H-R Inc.

WTIX, New Orleans Represented by Adam J. Young, Jr.

WHB, Kansas City Represented by John Blair & Co.

DO AGENCIES EARN 15% ON TV? page 29

Why 666 Cold Tablets is spending 60% of budget on spot radio page 32

What's spot radio —what's network? The line narrows page 34

BREAKING TV'S BRASSIERE TABOO page 36

Does your show reach people—or customers? page 38

"Life" vs. television: a clean-cut test of media effectiveness page 40

[illegible] radio page 44

Radio's rarin' in Baltimore!

—and the big bargain is still W-I-T-H



143,000 radio sets sold last year; only 48,000 TV sets!

W-I-T-H's audience is bigger now than ever! And the rates are just the same.

More than 143,000 radio sets have been added in the Baltimore area. Now—more than ever—you get a lot for a little from W-I-T-H.

Baltimore is a tight, compact market. W-I-T-H covers all you need with top Nielson—at rates that make it possible to get the frequency of impact that produces sales.

Get your Forjoe man to give you the whole story about W-I-T-H and the Baltimore market.

—in Baltimore WITH

TOM TINSLEY, PRESIDENT • REPRESENTED BY FORJOE & COMPANY

REPORT TO SPONSORS
18 OCTOBER 1954

Sunday Spec lost ground

Latest NBC TV Sunday night spectacular, "Sunday in Town," averaged one rating point below "Satins and Spurs." It had 16.5 compared with S&S' 17.5 in Trendex 10-city report. But meanwhile CBS TV opposing shows went from average 27.4 against S&S to 34.0 against latest spectacular. "Sunday in Town" had 18.4, 18.7, 12.5 for 3 half hours from 7:30 through 9:00. Comparable CBS TV ratings were: 20.2, 34.4, 47.5. CBS TV show in 7:30-8:00 slot is "Private Secretary"; other 2 CBS TV half hours are Ed Sullivan.

–SR–

Tv circulation tests starting

NARTB's method for studying tv circulation is still being kept "secret" because of fear "some research firm will take our method and beat us to it." Field work on study of NARTB method itself is just getting started. Specially designed meters in homes will be used to check against NARTB's method, presumably non-meter. Alfred Politz is doing methodology study with report hoped for by December. First national circulation study may be out by end of 1955.

–SR–

Film 'rough' subs for storyboard

Doherty, Clifford, Steers & Shenfield is experimenting with novel approach in which low-cost 16 mm. rough version of commercial substitutes for storyboard. Many agencymen agree storyboards fail to give client clear idea of how commercial will look on film. DCS&S storyboard-on-film costs $250, employs 16 mm. sound-on-film commonly used for home movies. This is little more than cost of average storyboard. First test was for Playtex hair cutter which plans spot tv campaign. One of advantages of method is client, agency can check talent in action. Final version of commercial will cost $3-3,500.

–SR–

Pal Blades back in spot radio

American Safety Razor Co. is scheduled to return to spot radio with major 100-station announcement campaign for Pal Blades in mid-October. Firm sponsored "The Rod and Gun Club" over some 150 MBS stations until 3 years ago. Since then bulk of budget had gone into magazines, newspapers.

Talent costs of crime dramas on network tv average $19,936 weekly

Where do the shoot-and-shatter type dramas stand in network tv? How many are sponsored and what do they cost? A current count shows that there are 11 such shows on a sponsored basis peppering the nighttime video lineups each week: NBC TV exhibits 5, CBS TV 3, ABC TV 2, Du Mont 1. They range in cost from $9,800 for Du Mont's "Rocky King, Detective" to a high of $28,000 for "Dragnet" (NBC TV) and "The Vise" (ABC TV); average cost, $19,936.

Sample listing of a few mystery-detection dramas with typical talent costs appears at right. A complete roster of all shows on the four tv nets along with costs, sponsor, agency, other data, appears in the Tv Comparagraph on page 77.

Treasury Men	$16,000
Danger	14,000
The Hunter	24,000
Big Town	18,000
The Lineup	27,000
Justice	17,500

SPONSOR, Volume 8, No. 21, 18 October 1954. Published biweekly by SPONSOR Publications, Inc. Executive, Editorial, Advertising, Circulation Offices, 40 E. 49th St., New York 17. Printed at 3110 Elm Ave., Baltimore, Md. $8 a year in U.S. $9 elsewhere. Entered as second class matter 29 Jan. 1949 at Baltimore postoffice under Act of 3 Mar. 1879

REPORT TO SPONSORS for 18 October 1954

Multi-agency shows studied

ANA scheduled to issue report in November on how clients with multiple agencies divide compensation when several agencies are involved in one tv show. Perhaps dozen methods may be described on basis of membership poll.

–SR–

Ratings muddle makes Collier's

Lead article in current Collier's raps tv advertisers for misuse of ratings. It's called "Who knows who's on top?", gets cover plus 5 pages. Most of industry's long-standing criticisms of rating services and over-reliance on ratings are covered plus some new twists: Article says some in industry are afraid to criticize ratings lest their own show rating be rigged by rating services in vengeance. ARF committee on ratings headed by Biow's E. L. Deckinger provides hope for improvement of ratings, says Collier's. ARF committee report will show Nielsen comes closest to fulfilling 10 criteria of ideal rating service, says article.

–SR–

Double entendre records problem

WDIA, Memphis, in move prompted by "increasing tempo of trend toward suggestiveness and double meaning" in records, particularly blues, has tightened policies. (1) Records get careful screening by station personnel, including manager Bert Ferguson who acts as final judge when record is questioned. (2) Records deemed suggestive will be reported to BMI, ASCAP, newspapers, record retail outlets, tradepress and offending record companies. (3) If requested, records will be labeled unfit on air to explain why WDIA can't fulfill request.

–SR–

Lentheric gets quick results

Fact that television can bring sponsors immediate results on network level forcibly demonstrated to Lentheric, Inc., perfume firm, following its first tv show (Chance of a Lifetime, Du Mont, Friday, 10:00-10:30 p.m.). By Saturday noon following first program, retailers in most of 27 markets covered were sold out. Retailers, in reordering, said customers asked for "perfume advertised on Dennis James show last night." Lentheric ad manager, William G. Ohme, said show "left us unable to cope with the immediate response." Aim of tv commercials was "hard sell," he said, noting that this was radical change from most perfume advertising which is based on prestige.

–SR–

First Western local color show

KNXT, Los Angeles, is hailing sale of its "Colorama" to Dawne Industries as first local color sponsorship on record in West. Client makes Tint 'n Set. "Colorama" ran 10 October; business was placed via Buchanan and Co.

New national spot radio and tv business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
American Safety Razor Co, NY	Pal Blades	BBDO, NY	100 radio mkts throughout country	Radio: 10 early-morn, nightti min anncts a wk; mid-Oct; 6 wks
General Mills, Minneapolis, Minn	Betty Crocker Cake Mixes	BBDO, NY	30 radio mkts in West Central region	Radio: 3 dayti, nightti chn-brks a wk; 25 Oct; 3-6 wks, with 4-wk hiatus
General Mills, Minneapolis, Minn	Betty Crocker Cake Mixes	BBDO, NY	LA; Phoenix; Portland, Ore; San Diego; San Francisco; Spokane; Tacoma-Seattle	Tv: 5 nightti chn-brks, 7 dayti min anncts a wk; 1 Nov; 30 wks
Monticello Drug Co, Monticello, Fla	666 Cold Remedy	Charles W. Hoyt, NY	95 radio stns in South, Southwest, plus major metropolitan centers	Radio: 5-15 early morn min anncts; mid-Oct; 26 wks
Norwich Pharmacal Co, Norwich, Conn	Pepto-Bismol	Benton & Bowles, NY	12 additional mkts throughout country	Radio: 10 dayti min, stn-brks a wk; 17 Oct; 11 wks
Taylor Reed Corp, Glenbrook, Conn	Q-T frosting	Charles W. Hoyt, NY	40 mkts	Tv: dayti min anncts; 17 Oct; 4-6 wks

on November 13

watv

channel

13

will be the FIRST

with
the
MOST

in
Metropolitan
New York



Television Center,
Newark 1, New Jersey

the magazine radio and tv advertisers use

SPONSOR

Volume 8 Num. 2
18 October 19.

ARTICLES

Do agencies earn 15% on network tv shows?

Increased emphasis on shows packaged by networks at spectacular costs underlines question of whether agencies are earning heavy network tv commissions. SPONSOR presents pro and con opinions — **29**

666 Cold Tablets ups use of radio

Regional cold tablet manufacturer is spending 60% of budget on spot radio. It mixes high-power stations with special group-appeal outlets — **32**

Spot and network radio: the line narrows

Six years ago the dividing line between spot and network radio was clearly defined. Today, the trend is towards greater similarity between the two in operations, sales practices and general programing concepts — **34**

Brassieres on the air

For years brassiere firms shied away from using network radio and tv because of question of good taste in commercials. Now Exquisite Form displays bras on live models in film commercials it uses on network tv — **36**

Does your show reach people—or customers?

New Ohio State University study shows how program preferences and listening habits vary according to age, sex, education, income. Moral is client should look for right audience, not just volume of listeners — **38**

"Life" vs. tv: a clean-cut media test

Rare opportunity to pit one medium against another came when Client X introduced new product. He spent equal sums for a color spread in "Life" and a single tv show. Results show which medium was more effective and why — **40**

Tv Dictionary/Handbook for Sponsors: Part VI

What's the difference between "on the beach" and "on the log"? Reading this installment of the tv dictionary will help increase your tv industry vocabulary — **42**

Car radio repairman gets 'em at point-of-use

Detroit auto accessory store chalks up 39% sales increase by hitting motorists with car radio repair messages while they're at the wheel — **44**

COMING

Farm Radio and Tv: 1954

SPONSOR's annual round-up of data on farm radio and tv will include a look at the farm market; what results advertisers have had with farm air; what advertisers say about farm radio-tv

DEPARTMENTS

TIMEBUYERS
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NEW & RENEW
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P. S.
NEW TV STATIONS
NEW TV FILM SHOWS
FILM NOTES
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SPONSOR ASKS
AGENCY PROFILE, Louis J. Rigg
ROUND-UP
TV COMPARAGRAPH
NEWSMAKERS
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ON'T "PICK BLIND"
I SHREVEPORT!



OK AT KWKH's HOOPERS!

KWKH's big 50,000-watt voice obviously soars far, far beyond Metropolitan Shreveport. But look at our tremendous *home-town* popularity, too, as proved by Hooper!

JAN.-FEB., 1954 — SHARE OF AUDIENCE

TIME	KWKH	STATION B	STATION C	STATION D	STATION E
MON. thru FRI. 8:00 A.M. - 12:00 Noon	38.1	19.5	6.2	16.0	19.5
MON. thru FRI. 12:00 Noon - 6:00 P.M.	44.3	21.2	9.2	6.1	19.4
SUN. thru SAT. EVE. 6:00 P.M. - 10:30 P.M.	54.6		11.2	8.5	24.0

OK AT KWKH's SAMS AREA!

KWKH delivers 22.3% more daytime homes than the four other Shreveport stations, *combined!* Cost-per-thousand-homes, however, is 46.4% *less* than the second Shreveport station!
Let your Branham man give you all the facts.



KWKH

A Shreveport Times Station

TEXAS
SHREVEPORT, LOUISIANA
ARKANSAS

50,000 Watts • CBS Radio

The Branham Co. Representatives

Henry Clay General Manager

Fred Watkins Commercial Manager



TELEPHONE and INTERVIEW SURVEYS GIVE SAME ANSWER

KBIG

delivers ALL Southern California at LOWEST COST PER THOUSAND

Two Radio Listener Surveys regularly measure Los Angeles and San Diego. Only FOUR stations register audiences in BOTH markets. KBIG is the only independent.

Whether you use the telephone or personal interview survey method, you'll find that average ratings divided by rates prove KBIG is your best cost per thousand buy.

Any KBIG account executive or Robert Meeker man will be glad to give you complete new market and survey data.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOllywood 3-3205

Nat. Rep. Robert Meeker & Assoc. Inc.

Timebuyers at work



Muriel Bullis, *Foote, Cone & Belding, Los Angeles, says that selection of media is dictated by the product and its potential consumers. "These also determine the time of day to buy," adds she. "For Rheingold Beer, for example, we use radio announcements during the heavy traffic hours when they can reach men driving to and from work, as well as the women at home." On tv, Rheingold sponsors* Douglas Fairbanks Presents *over KNBH in Los Angeles, KFMB-TV in San Diego and KMJ-TV in Fresno. "From radio we get frequency."*



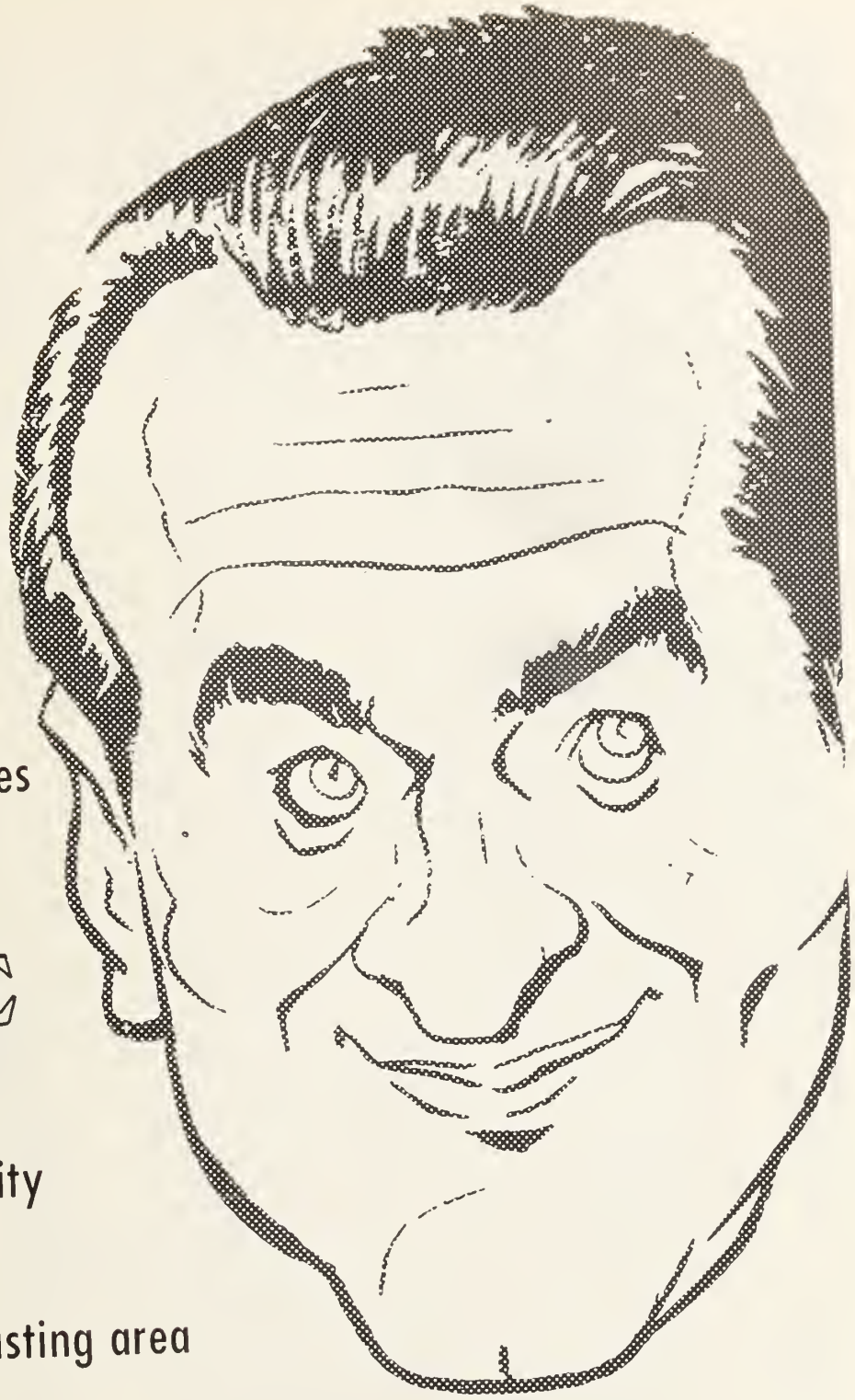
Keith Shaffer, *Erwin, Wasey, New York, has already made use of the new MBS-Ward study of radio listening habits. "We have been using heavy weekend radio for some of clients, that is some 22 five-minute newscasts per weekend," Keith told* SPONSOR. *"From MBS we got figures about weekend listening that made our case for out-of-doors stronger. It also showed us a surprising fact: Early Saturday and Sunday mornings, around 9:00 and 10:00 a.m., are very good for radio." (See MBS-Ward study,* SPONSOR, 4 *Oct. '54.)*



Paul Kizenberger, *N. W. Ayer, New York, hopes that tv stations may some day soon give the same sort of rate protection that radio stations give. "I'm talking about a year, rather than six or even three months," he told* SPONSOR. *"A buyer sets up a campaign on the basis of estimates made from current rates. Then, suddenly, some stations up their rates, forcing the buyer either to cut back on frequency or on coverage or on the length of the campaign to stay within the budget. Such cuts might defeat entire purpose of campaign."*



Bob Rowell, *BBDO, New York, comments on the stepped-up tempo of time buying. "Each fall there seems to be more business for the individual timebuyer to take care of," he told* SPONSOR. *"And with all the extra business, it becomes increasingly hard for him to follow special detail work through to the end. If he's to use his judgment and evaluate stations and markets and time periods, he needs an assistant to free him of detail work." Ideally, such an assistant has knowledge of the industry, knows stations.*



mpartial survey proves

BOB POOLE

is the
top radio personality
in the
GREENSBORO broadcasting area

Contact Hollingbery, our national representative . . . get the facts from "The Pulse of Greensboro" report. You will learn that day by day Bob Poole attracts more listeners than any other local personality every quarter hour he broadcasts for WBIG. His high rating is maintained even when he competes with two nationally famous network shows in late afternoon.

GREENSBORO, N.C.
WBIG
In 28th Year of Broadcasting
CBS AFFILIATE | 5000 WATTS



YOUR

ATTENTION

to

Wenatchee

WASHINGTON

"The Apple Capital of the World"

KPQ's N.C.S. AREA GIVES YOU

1 Washington leads the nation in apple production . . . the dollar volume exceeds that of the California Orange.

2 Washington's lowest frequency, 560, delivers BIGGEST ranch coverage . . . 500,000 new acres in Columbia Basin.

3 5000 watts . . . the most powerful station between Seattle and Spokane . . . in the center of Washington. ABC-NBC

KPQ 5000 WATTS 560 K. C. WENATCHEE WASHINGTON

Reg. Rep.-MOORE & LUND, Seattle, Wash.
Nat'l. Rep.-FORJOE & COMPANY, Inc.

AGENCY AD LIBS



by Bob Foreman

One of the problems of a new industry—I refer to tele-sion—is that it so often manages to acquire the most un- tractive traits of adolescence. Like two youngsters loud arguing how rich their fathers are, television networks, pr ducers and even the usually sedate advertising agencies ke boasting about how much money they are spending in tv.

In addition to being boorish, this is an unsound psych ogy because, among the people listening, are those who pa the bills for these efforts, folks who cannot help but be qui zical of tv costs.

Give the advertiser continual evidence that the peopl "taking care" of their money are wastrels, lunatics and nou veau rich of the worst sort and a trend might develop toward the comparative safety and assured economy of such medi as match covers, table tents and newspapers.

Radio, which was rapidly heading in the same churlish direction until television pre-empted its opportunity has, o necessity, learned that economy is a virtue and that the dol- lar stretched means sounder programing as well as better advertising. Hence radio people are now working diligently, intelligently and resultfully to lower an advertiser's cost-per-1,000, to build his audience turnover and frequency and make the medium feasible at budgets which would have been sneered at only a few years back.

Not so with television. Two advertisers recently poured a king's ransom into a thing called an extravagana which aesthetically in addition to audience-wise turned out to be more extravagant than extravaganza. But why rub salt in the wound? The network which mailed out the bill for this hour and a half tribute to Mammon took time at the end (for which the advertiser presumably was also paying) to tell those

(Please turn to page 68)

Tv today is in a Dollar Derby

1. *Bob Foreman feels that tv networks, producers and advertising agencies have become childish in their boasts concerning dollars spent. Everyone talks big numbers.*

2. *He would like to see this attitude change to a mature business-like policy based on a sounder economy and better shows. Economy should be thing to boast about.*

3. *Radio, of necessity, has learned this lesson and is enjoying sounder programing as well as better advertising by lowering cost-per-1,000, providing low-budget buys.*

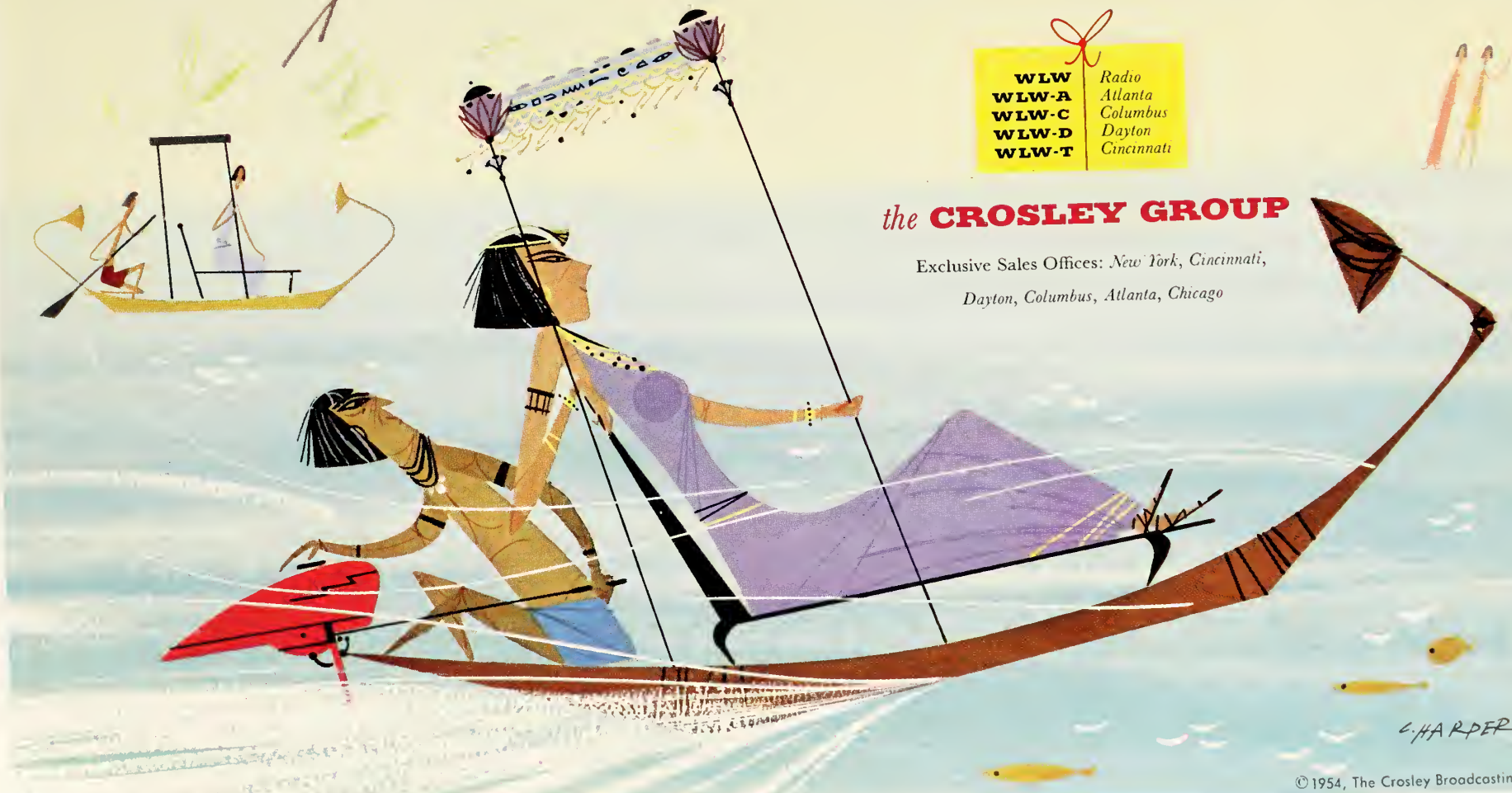
nothing **W***orks* **L***ike* **W***antmanship*

It takes more than the tide. Fast sales movement demands the super-power propulsion of Crosley Group three way ***Wantmanship***. 1. Program promotion captures a maximum audience for your advertising. 2. Depth-selling talent adds personality push to your message. 3. Persistent merchandising follows through to point-of-*sold*. Typically, WLW-C, Columbus, proves that Crosley Group ***Wantmanship*** moves more merchandise faster, *at less cost*, than any other medium or combination.

WLW	*Radio*
WLW-A	*Atlanta*
WLW-C	*Columbus*
WLW-D	*Dayton*
WLW-T	*Cincinnati*

the CROSLEY GROUP

Exclusive Sales Offices: *New York, Cincinnati, Dayton, Columbus, Atlanta, Chicago*



©1954, The Crosley Broadcasting Corporation



They love me in L.A.*

and in over 120 other markets in the U.S.A. and Canada!



ROBERT CUMMINGS *in*

"my hero"

can be your hero!

Here's the rib-tickling family show that has entertained big, BIG network audiences (National rating of 29.9!)... with a sales-success record on everything from Automobiles to Beer to Cigarettes. Best of all, "My Hero" keeps drawing the crowds even when it comes back for bow after bow!



* **4th RUN** *in Los Angeles* ***a 7 station market—"My Hero" gets a 18.3 ARB rating to put it in the Top Ten of syndicated TV film shows***

Just a few of the sales-alert, budget-conscious sponsors who have made "My Hero" their hero:

Atlas Furniture Co.	DETROIT
Chevrolet Dealer	SEATTLE
Duquesne Beer	WHEELING, ERIE
Ever Ready Battery Co.	LOS ANGELES
Chase & Sanborn	LOS ANGELES
Winn Oil	LOS ANGELES
Furr's Supermarkets	EL PASO
Holmes Tire Co.	MADISON
James Cashman	LAS VEGAS
Miami Valley Dairy	DAYTON
Piggly Wiggly Food	AMARILLO
Russer Meat Products	ROCHESTER
Sweet Caporal	CANADA
Supermarkets, Inc.	LUBBOCK
Taylor Insurance	PINE BLUFF
Premier Foods	NEW YORK CITY
Whelan Drug Stores	NEW YORK CITY
RCA Victor TV Co.	KEARNEY
Skelly Oil Co.	MONROE, LA.
York Air Conditioning	HUTCHINSON, KAN.

YOU CAN STILL BUY "MY HERO" IN MANY MARKETS

...some even first run!

39 weeks of half hour top-rated situation comedies with full family appeal.

WRITE! WIRE! PHONE! ***for full details and merchandising plan for sponsors***

OFFICIAL FILMS INC.

25 WEST 45th ST., NEW YORK 36, N.Y. • PL 7-01

Atlanta • Baltimore • Beverly Hills • Boston • Chicago • Dallas • Detroit • St. Lo

AMERICA'S LEADING DISTRIBUTOR OF QUALITY TV FILM

COLONEL MARCH OF SCOTLAND YARD • MY HERO • TERRY AND THE PIRATES
TOWN AND COUNTRY TIME • SECRET FILE U.S.A. • THE STAR AND THE STO

SPONSOR BACKSTAGE



By Joe Csida

Now that a substantial number of the new shows, live and film, have made their bows, it is possible to make a few observations re the direction in which video programing 1954-'55 seems to be heading.

There is no intention, here, to lean arbitrarily toward film vs. live, but on the basis of the first episodes of a number of important new shows in each of these two categories, it does seem to me that one remark is generally warranted. The new film shows seem to accomplish what they set out to do with somewhat more coherence than their live counterparts. Thus the new June Havoc show, *Willy*, the Peter Lawford starrer *Dear Phoebe*, the Mickey Rooney NBC pageboy filmer, the Ziv *Corliss Archer* and other new celluloid entries give strong indications of aiming with steady hand at a given target, and hitting same.

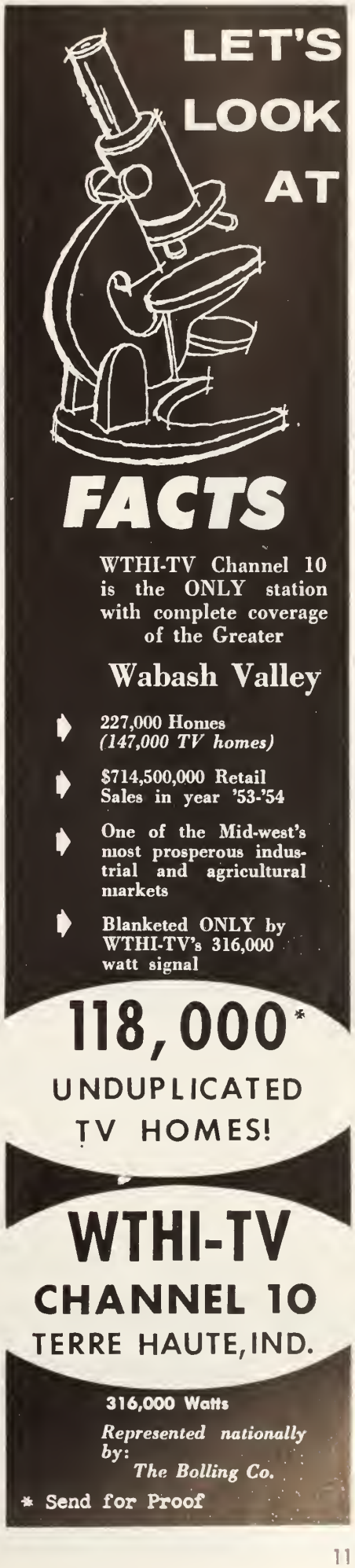
This, in my opinion, cannot be said for most of the new and important live entries. Certainly the spectaculars have fallen a bit short of their marks, though this may easily be due to too-strong advance ballyhoo. More to the point, in my book, is the uncertain direction of two new live airers from which much was expected, the stanzas starring Sid Caesar and his erstwhile co-star Imogene Coca. Neither of these two premieres seemed to be able to decide exactly what their format should be. And the same comment goes for a number of the other more important live entries.

I don't really know why this should be, except perhaps, that the very nature of planning a show on film, as opposed to doing it live, makes it possible to chart and hold to a course with more consistency. This is not to say that I believe the aforementioned filmed shows are perfect, nor that the Caesar, Coca and other live shows won't improve from week to week, and possibly rapidly at that.

Otherwise, I am impressed with two other programing developments which seem to me significant. I have already listed four new film entries, all of which fall into a single show-type category: situation-comedy. It has always been a truism of show business, notably in the motion picture and radio branches, that when a successful show of one type is developed, a horde of entepreneurs hustle to develop similar shows.

Following the fabulous success of *Lucy* and *Dragnet*, tv film programing, I believe, is heading with great haste to-

(*Please turn to page* 70)



Now! Especially Programmed for TV

READY FOR YOUR LOCAL MARKET... the star-studded audience participation show that takes cities by storm...jets product sales!

TIME FOR

TUNE



TUNE-O has Great Entertainment!

A continuous procession of big-name stars of stage, screen and records!

Outstanding personalities . . . all starring in special TV arrangements of popular songs.



TUNE-O has A terrific Merchandising Package!

FREE TUNE-O Cards for contestants are distributed through dealers of sponsors! *Every* person who plays "TUNE-O" sees the advertiser's message on the "TUNE-O" card. The cards come with the complete merchandising package . . . everything you need to create brand awareness and store traffic. Arrangements have even been made for your purchase of prizes at a small fraction of their nationally advertised price.

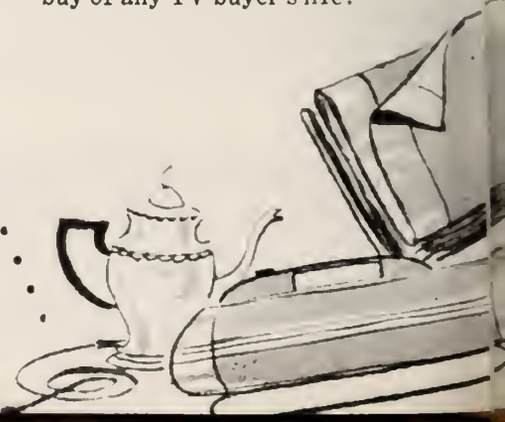
"TUNE-O" is the merchandising buy of any TV buyer's life!

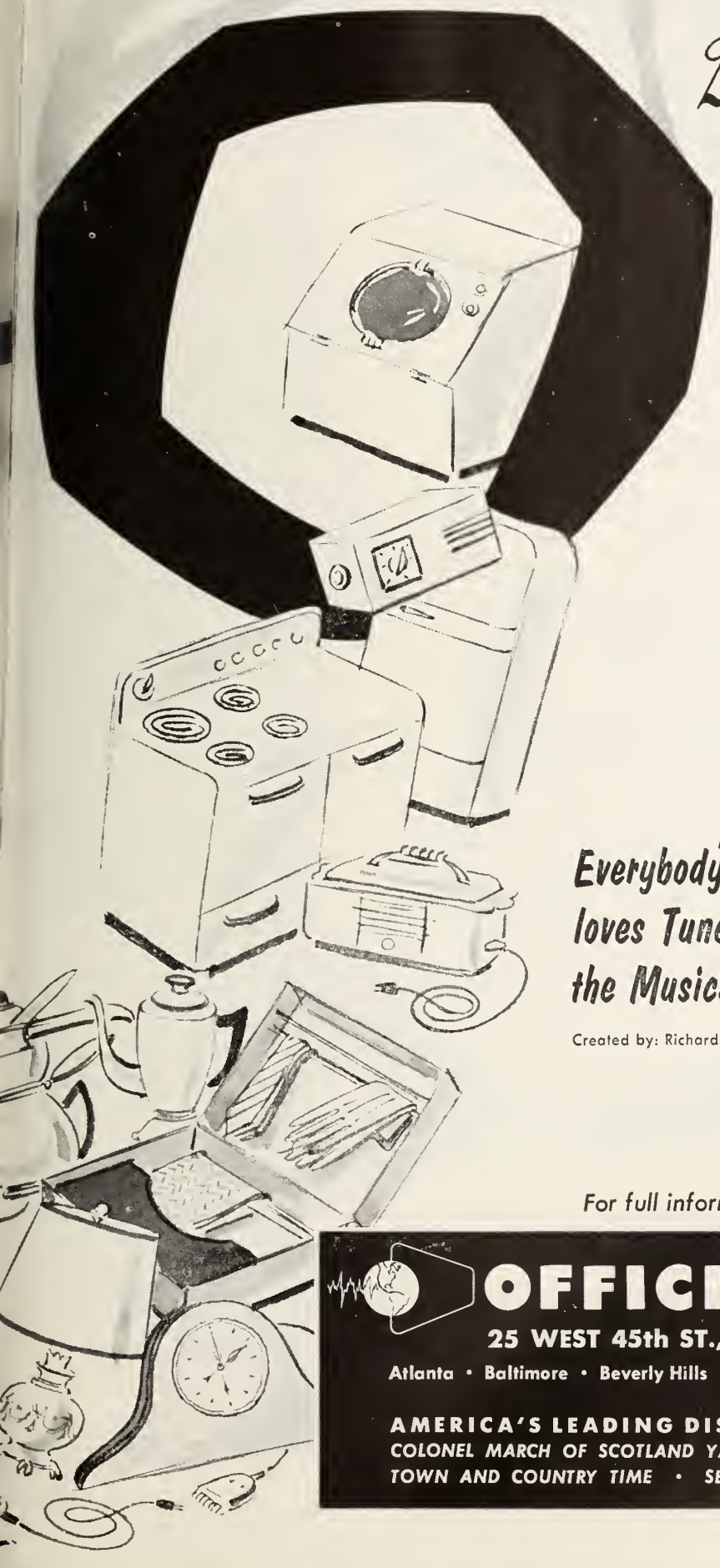


TUNE-O has Audience Participation!

and prizes galore! Every viewer—at home or in the studio—can participate in the show and qualify for a prize.

Imagine all the excitement created by viewers regularly winning nationally advertised washers, refrigerators and other big prizes! It's the show that can take over a town!

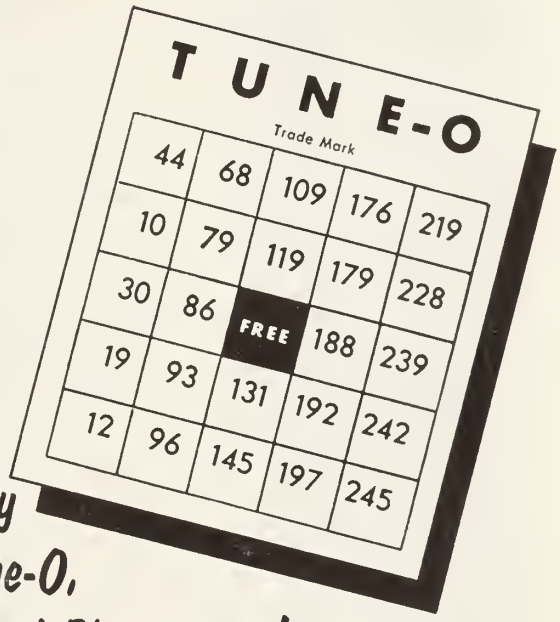




22 "TIME FOR TUNE-O"

is a Sales-Tested Winner!

One of radio's most successful shows on over 500 stations—now especially programmed for TV and ready to be custom fitted to your own local requirements . . . ½ hour or full hour—from once to 5 times a week!



Everybody loves Tune-O, the Musical Bingo game!

Created by: Richard H. Ullman, Inc. Executive Producer: Elliot Alexander

For full information **WRITE! WIRE! PHONE!**

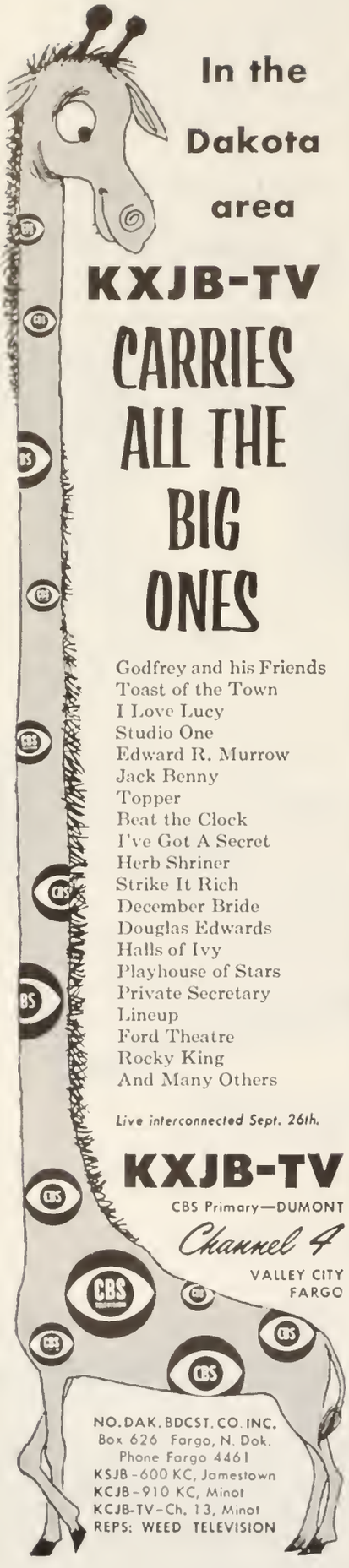
OFFICIAL FILMS, INC.

25 WEST 45th ST., NEW YORK 36, N.Y. • PL 7-0100

Atlanta • Baltimore • Beverly Hills • Boston • Chicago • Dallas • Detroit • St. Louis

AMERICA'S LEADING DISTRIBUTOR OF QUALITY TV FILMS

COLONEL MARCH OF SCOTLAND YARD • MY HERO • TERRY AND THE PIRATES
TOWN AND COUNTRY TIME • SECRET FILE U.S.A. • THE STAR AND THE STORY



49th and MADISON

SPONSOR *invites letters to the editor. Address 40 E. 49 St., New York 17.*

RADIO COPY

In your September 20 edition you ask. "Is radio copy today's agency stepchild?" [page 31]. The answer is "Yes," because the agency person who writes television copy as well as radio copy discovers that television is more glamorous. However, I think that writing for television improves the writing of radio commercials.

I have been writing radio copy for 25 years—mostly locally or regionally. In the beginning it was just as exciting and glamorous as writing for television is today. As the years wore on, the job lost its glamor and, as it became easier, very little thought was put into it.

Then came television with all its glamor and excitement. It was a new challenge. The writing of radio commercials took a back seat. However, most clients use both television and radio media. After I have written my television commercials and had them approved, I convert them into radio commercials. The thought I put into writing the television spots goes into my writing the radio spots. Moreover, my television spots are written around something visual; that is, the audience *sees* the product I am talking about. When I convert these spots to radio, I have to think of strong enough words to make this same product "visual" to the ear. Therefore, I feel that my radio commercials are just as good if not better than they were when I was writing them 20 years ago.

GRANT MERRILL
Radio-Tv Production
Pacific Natl. Advertising
Seattle

• SPONSOR agrees with Mr. Merrill. As the 20 September article pointed out, ". . . the quality of agency radio copy has not declined in recent years, that it has, on the contrary, improved in many ways."

READERS' SERVICE

Thank you very much for your very prompt response to my request for information on Drugcasting. This is just another sample of the very fine service offered by your most excellent publication.

For your information, I read SPONSOR from cover to cover and see that our staff does likewise and as you know have subscribed on behalf of all our local advertising agencies in this market as a promotional activity for the station.

FRED & DOROTHY RABE
KSON, San Diego

• SPONSOR's Readers' Service Department glad to help subscribers with information on topics covered in SPONSOR.

5 U.S. AGENCIES

I like the article on Bozell & Jacobs very much [20 September 1954, page 37] and it has been well received by one and all around the office. As an old reporter myself, I know what difficulties Keith Trantow was up against during the rushing day he spent with us.

I am only too sorry that it could not have been more orderly and, perhaps, more satisfying. But maybe it was better as it was—the usual hectic rush of activity that characterizes this place!

F. C. MILLER
Exec. V.P. & Gen. Mgr.
Bozell & Jacobs
Omaha

SUBSCRIPTION RENEWAL

The howling of our salesmen who have found no SPONSOR in the office for the past few weeks has called to our attention the lamentable fact that your invoice was misfiled and therefore has not been paid. Consequently you have not been sending copies to us.

Enclosed is a check for $12. We miss SPONSOR so would you please resume service immediately and get the salesmen off my neck.

ANN REUTER
WCAN, Milwaukee

TV DICTIONARY HANDBOOK

Your Tv Dictionary Handbook for Sponsors is excellent. Will you please reserve a copy for me?

ARTHUR R. DAVIES
Ketchum, MacLeod & Grove
Pittsburgh

Will you please reserve a copy of the Tv Dictionary/Handbook for me

Newspaper listing of TV schedules is a

Key to Coverage

Santa Rosa Press-Democrat

Sacramento Bee

SAN FRANCISCO KPIX

Stockton Record

Santa Cruz Sentinel-News

Modesto Bee

Salinas Californian



Every metropolitan daily newspaper within this vital Northern California area carries the program schedules of KPIX, for the now over

1,000,000 TV HOMES

served best from San Francisco and best of all from Channel 5.

CBS kpix CHANNEL 5

SAN FRANCISCO, CALIFORNIA

Affiliated with CBS Television Network
Represented by the Katz Agency

WESTINGHOUSE BROADCASTING COMPANY, INC.

WBZ-WBZA • WBZ-TV, *Boston*
KYW • WPTZ, *Philadelphia*
KDKA, *Pittsburgh*
WOWO, *Fort Wayne*
KEX, *Portland*
Represented by Free & Peters, Inc.
KPIX, *San Francisco*
Represented by The Katz Agency



NO OTHER TOWER WITHIN 50 MILES!

WDAY-TV is the *only* TV station in FARGO . . .

the *only* TV station in the RED RIVER VALLEY!

Important as they are, there's a lot more to the WDAY-TV story than those two "exclusives", above.

WDAY-TV wins the big Red River Valley audience with 57 sparkling local programs . . . 60 of the best shows from NBC, CBS and ABC . . . intense audience loyalty . . . engineering, promotion and programming "know-how" that's worth almost everything else combined!

TV set saturation in the Red River Valley is downright spectacular. In Fargo it's 65.5%, 20 miles out it's 52%, and fifty miles out it's 28%.

Ask Free & Peters for all the facts!

INTERCONNECTED FOR **LIVE** NETWORK PROGRAMS ON OCTOBER 1, 1954

•

NEAREST TV STATIONS TO FARGO:

Minneapolis-St. Paul . . .	More than 200 miles
Bismarck, N. D.	More than 185 miles
Valley City, N. D.	More than 50 miles

WDAY-TV

FARGO, N. D. • CHANNEL 6

Affiliated with NBC • CBS • ABC



FREE & PETERS, INC.,
Exclusive National Representatives

hen it is reprinted in book form. his should be a valuable addition to ur tv reference book collection, and om the parts printed to date in SPONOR a very accurate and complete comilation.

CHARLES J. ZELLER
V.P., Dir. Tv-Radio
Guenther-Bradford
Chicago

CHWERIN TECHNIQUE

Your article on our technique for neasuring commercial effectiveness vas remarkably comprehensive as well is being a model of clarity [Does our commercial make them want to buy?" 4 October 1954, page 34]. We have received a number of favorable reactions to it, for which I would like o thank you.

I believe that interest in the kind of research that depends upon observaion of action under conditions that remove the influence of outside variables will continue to increase. There is every reason to feel, certainly, that such research will expand into other fields besides radio and television. On that account, the SPONSOR story is perhaps the first one fully to describe and define a major trend in qualitative research.

LEONARD KUDISCH
Executive Vice President
Schwerin Research Corp.
New York

FARM SECTION

We are working on several presentations for our farm programing and I recalled that somewhere in SPONSOR in the last few months I had seen something to do with this very important part of radio's audience service. I wondered if you could give us any information and if you have any reprints, we'd like to order them from you.

D. C. TROWELL
Sales Manager
CFPL
London, Canada

• SPONSOR's 1953 farm section appeared in the 19 October 1953 issue. The 1954 section on farm programing will be contained in the 1 November 1954 issue.

HILLBILLY PROGRAMING

Your recent articles dealing with "specialized radio" have been most informative—the section devoted to Negro programing [20 September 1954, page 47] was presented with an astuteness and perspicacity typical of your fine publication.

If I, as a long-time devoted reader of yours, might make a suggestion, I would like to suggest that you prepare some articles on the impact of hillbilly and country music in the field of specialized radio.

The fact that hillbilly sheet music and record sales topped $700,000,000 last year in itself makes the country music broadcasting especially noteworthy. According to polls conducted recently into the matter, we discovered that over 2,000 d.j.'s throughout the country program *only* hillbilly. Recent Armed Services polls indicate that 67 out of every 100 men and women in uniform prefer hillbilly music to any other kind.

WARL in Washington, D. C., lays claim to the second largest hillbilly market—dollar-wise—in the country. Our sister station, WCMS in Norfolk, Va., who, like us, programs 90% hillbilly—is in the black after only three months of operation!

Yes, I think we all stand to profit if SPONSOR will run some feature stories on the effect of hillbilly, Western, country, folk music on specialized radio.

GEORGE CRUMP
Gen. Comml. Mgr.
WARL, Washington, D. C.

NEGRO SECTION

We would like to order six reprints of your very interesting 1954 Negro Radio section, published in the September 20 issue [page 47].

JOHN L. RAHMLOW
Andrews Agency
Milwaukee

Please send 200 reprints of the 1954 Negro Radio section. . . .

BEATRICE SULLIVAN
National Negro Network
Chicago

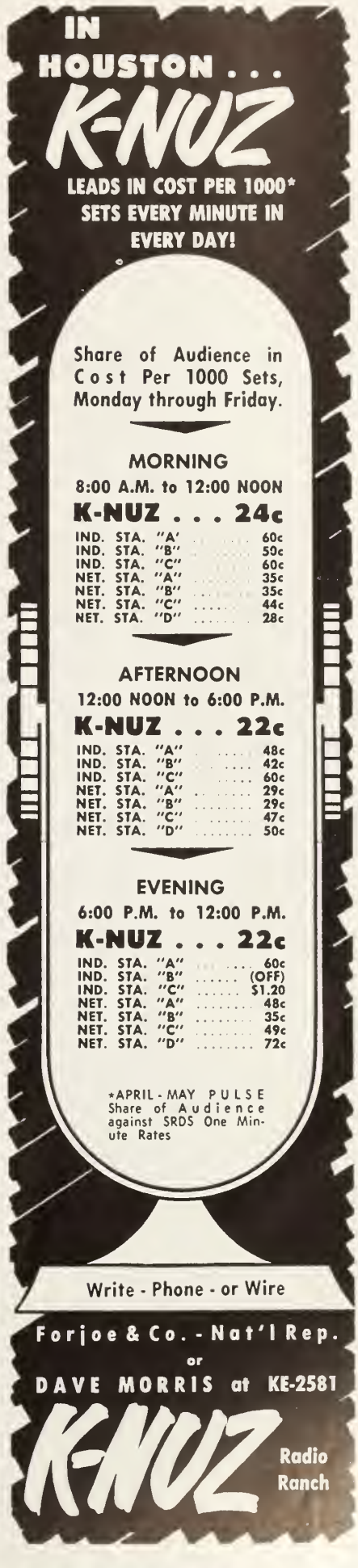
• SPONSOR's 1954 Negro Radio section is available in reprint form. Single copies are 40c each; quantity prices on request.

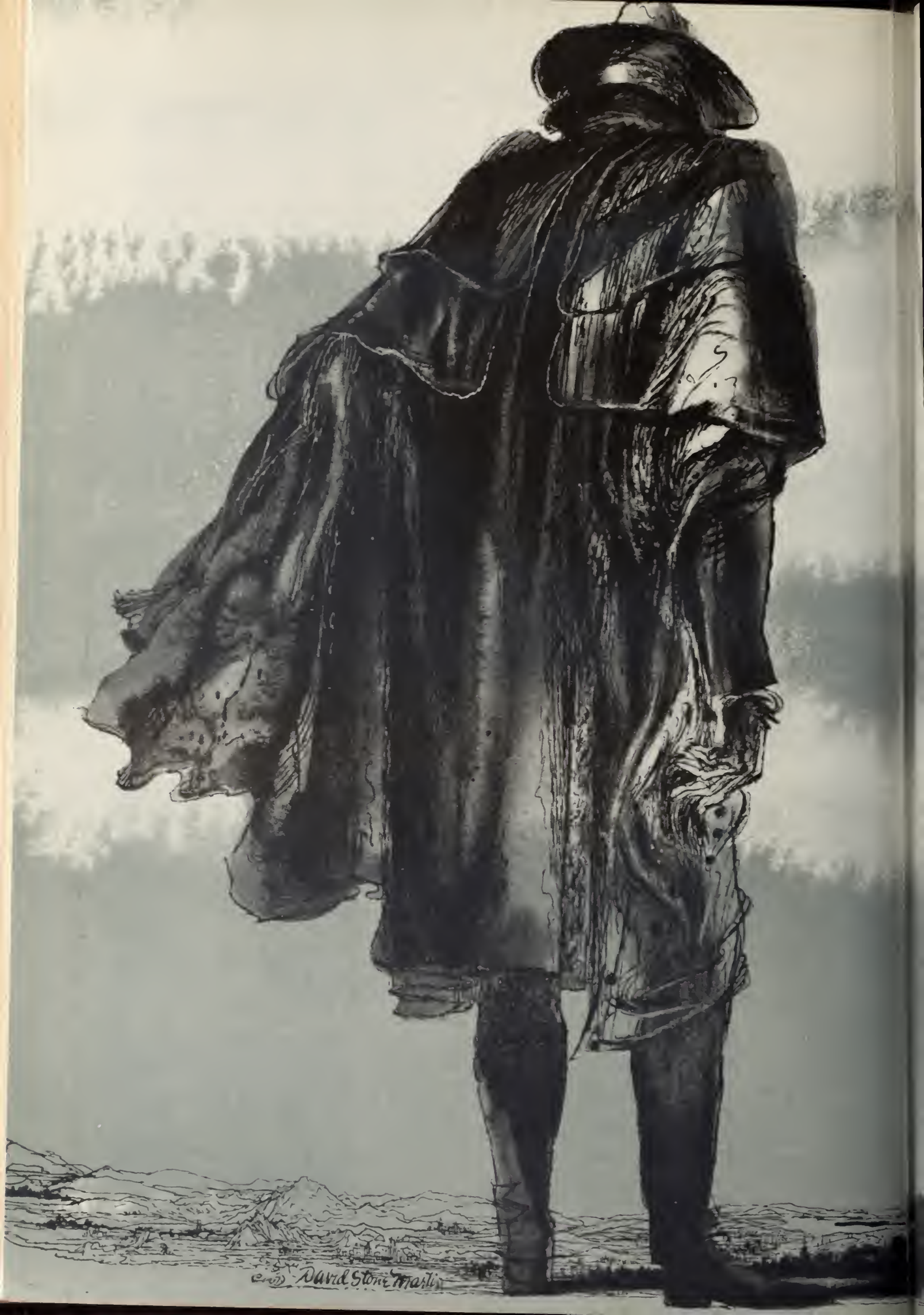
BASICS SECTIONS

This fall I am teaching a course in radio-television at the University of Miami. Use of your Radio Basics and Tv Basics reprints would be most valuable in this class and I wonder whether you could provide me with 25 copies.

GEORGE W. THORPE
President & Gen. Mgr.
WVCG, Coral Gables

• Reprints of Radio Basics and Tv Basics are available at 30c each; quantity prices on request.




David Stone Martin

all America knows



For over ten years the tales of The Whistler have thrilled millions as a top-rated radio series... and in four hit movies. His haunting whistle has become a nation-wide symbol of the best in mystery entertainment.

Now The Whistler returns in a syndicated film series, ready to thrill new audiences and build bigger ratings on television.

Here are 26 exciting half-hour dramas of suspense... suited to the eyes and ears of the whole family... starring big-name Hollywood personalities... written and produced by men who know the art of film-making.

The Whistler's appeal to advertisers is so great that, even before production was completed, Lipton's Tea and Signal Oil signed for regional sponsorship.

See The Whistler while markets of your choice are still available. Ask for a screening and learn about the creative merchandising which goes with this compelling new series.

CBS Television Film Sales

with offices in New York, Chicago, Los Angeles, San Francisco, Dallas, St. Louis, Detroit, Atlanta, Boston and Memphis. Distributor in Canada : S.W. Caldwell Ltd.





Big Mike is the physical trademark of KFAB — Nebraska's most listened-to-station

BIG MIKE

THE TRUCKER

This month Big Mike salutes the truckers who pl such an important part in getting the livestock, gr and other farm produce . . . as well as manufactur items . . . to market.

Several of the nation's largest and best known tru ing firms started and maintain their headquarters Nebraska. Last year there were nearly 60,000 co mercial trucks and more than 78,000 farm truc registered in Nebraska. Monthly payroll of the dustry in Nebraska alone estimated at $40,000,0 These 138,000 trucking units form an important tra portation link in connecting the production are with the market and ultimate consumers and ke Nebraska one of the nation's top markets.

Just as truckers play an important part in the dev opment and progress of the Nebraska Market . . so does Big Mike. Smart advertisers have recogniz the power and the influence of KFAB in the Midw Empire. Free and Peters will be glad to tell you h you can reach the people who make this area t by using KFAB . . . or get the facts from Harry Burk General Manager.

THE MIDWEST-EMPIRE STATION

1110 KC.

KFAB

50,000 WATTS OMAHA CBS RADIO

New and renew

New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Aero-Mayflower, Indpls	Sidener & Van Riper, Indpls	ABC 360	News; T-F 7:55-8 pm, 8:55-9 pm, 9:55-10 pm; 5 Oct; 13 wks
Brown & Williamson (Viceroy), Louisville	Ted Bates, NY	NBC 200	The Great Gildersleeve; var segs M-F 10:15-10:30 pm; 5 Oct; '54-55 season
A. C. Gilbert (Amer Flyer Elec Trains), New Haven	Erwin, Wasey, NY	ABC 350	Gilbert Week-end News; Sat & Sun on hr from 9 am to 11 pm; 4-19 Dec
Glamorene, NY	Hicks & Greist, NY	CBS 206	Arthur Godfrey Time; alt F 10-10:15 am; 17 Sept; 52 wks
Calgon, Pittsburgh	Ketchum, MacLeod & Grove, Pittsburgh	CBS 69	Galen Drake; Sat 10:45-55 am; 11 Sept; 13 wks
Kraft Foods, Chi	JWT, NY	CBS 206	Edgar Bergen-Charlie McCarthy; Sun 9-10 pm; 12 Sept; 52 wks
Liggett & Myers, NY	C&W, NY	CBS 214	Perry Como; M, W, F 9-9:15 pm; 4 Oct; 52 wks
Murine Co, Chi	BBDO, NY	CBS 206	Amos 'n' Andy Music Hall; var segs M-F 6:30-55 pm; 21 Sept to 29 Nov; 13 segs
Pharmaco, Kenilworth, NJ	DCSS, NY	CBS 141	Hilltop House; T & Th 3-3:15 pm; 28 Sept; 26 wks
Vick Chemical (Meditrating Cough Syrup), NY	Morse Int'l, NY	ABC 198	Modern Romances; cospon M, W, F 11-11:15 am; 4 Oct; 4 wks
Vitamin Corp of America, Newark, NJ	BBDO, NY	ABC 350	Week-end News; Sat & Sun on hr from 9 am to 11 pm; 11 Sept to 31 Oct

Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Safety Razor, NY	McCann-Erickson, NY	ABC 341	Walter Winchell; alt Sun 9-9:15 pm; 10 Oct; 52 wks
Beltone Hearing Aid, Chi	Olian & Bronner, Chi	ABC 122	Paul Harvey News; Sun 6:15-30 pm; 17 Oct; 52 wks
Billy Graham Evangelistic Foundation, Chi	Walter F. Bennett, Chi	ABC 290	Hour of Decision; Sun 3:30-4 pm; 31 Oct; 52 wks
Colgate-Palmolive, Jersey City	Bryan Houston, NY	NBC 196	Phrase That Pays; M-F 11:30-45 am; 23 Sept; '54-55 season
Colgate-Palmolive, Jersey City	Wm. Esty, NY	NBC 200	Strike It Rich; M-F 11-11:30 am; 23 Sept; '54-55 season
Free Methodist Church of N. America, Winona Lake, Ind	Walter F. Bennett, Chi	ABC 82	Light and Life Hour; Sun 8:30-9 am; 24 Oct; 52 wks
Miles Labs, Elkhart, Ind.	Geoffrey Wade, Chi	NBC 165	Break the Bank; M-F 10:45-11 am; 23 Sept; '54-55 season
Nestle, White Plains	Cecil & Presbrey, NY	ABC 348	Soace Patrol, alt Sat 9:30-10 am; 2 Oct; 52 wks
Radio Church of God, LA	Huntington Parmelee, Beverly Hills	ABC 285	The World Tomorrow; Sun 11-11:30 am; 24 Oct; 52 wks
R. J. Reynolds, Winston-Salem, NC	Wm. Esty, NY	NBC 194	Walk a Mile; W 8:30-9 pm; 23 Sept; '54-55 season
Skelly Oil, Kansas City, Mo	Henri, Hurst & McDonald, Chi	NBC 30	Alex Dreier; M-F 8-8:15 am; 23 Sept; '54-55 season
Skelly Oil, Kansas City, Mo	Henri, Hurst & McDonald, Chi	NBC 30	This Farming Business; Sat 8-8:15 am; 23 Sept; '54-55 season

(See page 2 for New National Spot Radio and Tv Business)

Broadcast Industry Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Gene Accas	ABC Radio, NY, dir sls prom	ABC TV & Radio Nets, NY, hd adv, prom & publicity dept
Carolyn von Adelung	Berkeley Daily Gazette, Berkeley, r-tv edit	KGMB, Honolulu, radio copywriter
George L. Barenbregge	WDTV, Pittsburgh, sls mgr	WABD, NY, stn mgr
Barnard C. Barth	WLW-T, Cincinnati, gen prog dir	Notre Dame commercial tv stn, South Bend, Ind, vp & gen mgr
Kenneth W. Bilby	Carl Byoir & Assoc, Inc, NY, rep	NBC, NY, vp in chg of press, adv, & prom
Ed Boghosian	WJAR-TV, Providence, nat'l sls	Same, sls mgr
John F. Box, Jr	WOKY-TV, Milwaukee, acct exec	WOKY, Milwaukee, stn mgr
Joseph R. Buffer	U. S. Marine Corps, Camp Pendleton, Cal, writer & prodr of r-tv show	WPEN, Philadelphia, sls dept
Alfred E. Burk	WBAL, Baltimore, local sls mgr	Same, hd sls mgr
Don D. Campbell	WILD, Birmingham, Ala, vp & gen mgr	KXXL, Monterey, Cal, pres & gen mgr
Dick Colburn	Bolling Co, Chi, sls	Blair-Tv, Chi, acct exec
Joseph C. Cook	KSTP-KSTP-TV, Mpls-St. Paul, sls prom mgr	NBC, NY, supvr of Nat'l Aud Prom Dept
Phil Cooper	Unity Television Corp, Cal, film booker	United Producers & Distributors, Hywd, chg of publicity & prom
Jim Coyle	J. E. Coyle Adv, LA, owner-mgr	KBUC, Corona, Cal, stn mgr
Ted Cramer	KTVX, Muskogee, Okla, prog dir	KTVX-TV, Muskogee, Okla, stn mgr
John Devine	KCBD-TV, Lubbock, Texas, prog mgr	Tulsa Broadcasting's Stations, prog dir
Joe Derby	NBC, NY, press dept stf writer	Same, mgr of bus publicity
Don Durgin	ABC TV, NY, dir net tv sls	Same, dir sls devel
Gene Ellerman	Booth Radio & Tv, Detroit, sls dept	Same, Flint, sls mgr
E. E. Eshleman, Jr	Raymer Co, NY, acct exec	E. Petry, NY, sls div
Sam Faust	WMGM, NY, acct exec	Same, assoc dir in chg of sls
Arnold B. Fort	WGMS, Wash, D. C.	WTTG, Wash, D. C., acct exec











Numbers after names refer to New and Renew category

C. P. Persons, Jr. (3)
Gene Accas (3)
Don Durgin (3)
R. F. Lewine (3)
Geo. Barenbregge (3)

In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; New Agency Appointments

3. Broadcast Industry Executives (continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Bob Fransen	WEEK-TV, Peoria, Ill, prog & prodn mgr	KEYD-TV, Mpls-St Paul, opers & p Jan 1
Ed Galloway	WIL, St Louis, prog dir	WIRE, Indpls, AM prog mgr
Charles W. Goit	Ziv TV, NY	Television Programs of America, NY,
Arthur L. Gray	WTVJ-TV, Miami	WITV-TV, Miami, gen mgr
Alan Henry	WGTH, Hartford, Conn, sls prom mgr	KWWL, Waterloo, Iowa, sls mgr
Buell Herman	E. Petry, Dallas, Southwest mgr	NBC TV, Chi, sls dept
R. M. Hetherington	WIL, St Louis, sls mgr	Clubtime Prods, Inc, St Louis, sls dir U.S.
Ken Hildebrandt	KYA, SF, sls mgr	KEAR, SF, gen mgr
Garrett E. Hollihan	KGO, SF, acct exec	ABC, SF, sls mgr
William A. Houser	KFMB-KFMB-TV, San Diego, prom mgr	Same, sls dept
Richard W. Jolliffe	KNX-CPRN, LA, acct exec	Same, asst gen sls mgr
Raymond Katz	WMGM, NY, prog dir	Same, assoc dir in chg of programing
John W. Kiermaier	NBC, NY, admin sls mgr	Same, admin coordinator
Brent H. Kirk	Washington Post-Times Herald, Wash, D. C., prom & pub rel dir	KUTV, Salt Lake City, sls dir
Edward A. Larkin	CBS Television Spot Sales, Chi, Midwest sls mgr	Same, NY, Eastern sls mgr
Connie Lazar	Unity Television Corp, Cal, west coast mgr	United Producers & Distributors, Hy chg of sls
Harry LeBrun	WCPO-TV, Cincinnati, asst gen mgr	WLW-T, Cincinnati, asst mgr
Robert F. Lewine	ABC TV, NY, Eastern prog dir	Same, dir net prog dept
John T. Madigan	ABC, NY, mgr of Tv spec events	WMTW, Portland, Me, prog dir
Roland McClure	KNX-CPRN, LA, prog prom mgr	Same, sls rep
Eugene P. McElwee	Air Force, March Field, Cal	WTOP-TV, Wash, D. C., acct exec
Carroll McKenna	KABC, LA, dir of sls prom & res	BAB, NY, nat'l prom stf
Ralph E. McKinnie	KFMB Radio, San Diego, Cal	KFMB & KFMB-TV, San Diego, Cal, na
Joseph M. Miller	KFMB, San Diego, stn mgr	Same, local sls mgr
Ellis Moore	NBC, NY, press dept	Same, dir of press, press dept
R. Main Morris	KBZ, Denver, asst stn mgr	KBTV, Denver, sls stf
Eugene Muriarty	Naval Air Stn, S. Weymouth, Mass, pub info officer	WBZ-TV, Boston, adv & sls prom mgr
Floyd Nelson	World Pub Co, Shenandoah, adv & prom dir	KMA, Shenandoah, prom & mdsg dir
Glenn Nickell	KFIR, North Bend, Ore, stn mgr	KVAL-TV, Eugene, Ore, comml mgr
John H. Norton, Jr	ABC, Chi, vp	WMTW, Portland, Me, vp & gen mgr
Charles Oppenheim	CBS Radio, NY, admin mgr of adv & sls prom	CBS-TV, NY, dir of press information
Raymond M. Peritz	NBC Spot Sales, Chi, acct exec	CBS, Television Spot Sales, NY, acct e
C. P. Persons, Jr	WABT-TV, Birmingham, Ala, vp & mgr	KOTV, Tulsa, vp & gen mgr
Dale R. Peterson	KPRO, Riverside, Cal, prog dir & stn mgr	California Radio Network, dir of operat
Richard Pinkham	NBC TV, dir of participating progs	Same, vp in chg of participating progs
Phil Reisman	RKO, NY, vp in chg foreign dist	Michael Todd Prod, NY, pres
Frank Rochrenbeck	WMGM, NY, gen'l mgr	Same, assoc dir in chg of stn mgmt
Jim Rush	WBBC, Flint, news editor	Same, prog dir
William H. Ryan	KABC-TV, LA, asst dir of prom	KFMB-KFMB-TV, San Diego prom mgr
Jack Schneider	CBS Television Spot Sales, NY, acct exec	Same, Chi, Midwestern sls mgr
Charles Speights	Oxford Tool Co, Lapeer, Mich, adv mgr	WBBC, Flint, sls stf
Toni Seehof	KNX-CPRN, LA, sls prom dept	Same, prog prom mgr
William L. Steadman	WJBY, Gadsden, Ala, stn mgr	WBCO, Birmingham, Ala, acct exec
Karl Steeves	Fact Finders Assoc, NY, field supvr	BAB, NY, res stf
Harold Storm	KMBC-KMBC-TV, Kansas City, prom hd	KLZ-KLZ-TV, Denver, mgr of prom &
George L. Sutherland	WAYS, Charlotte, N C, stn mgr & sls mrg	WILD, Birmingham, Ala, gen mgr
Thomas J. Swafford	KNX-CPRN, LA, asst gen sls mgr	Same, NY, Eastern sls rep
Hal Taft	KBTV, Denver, anncr-prodr	Same, sls stf
Davidson Taylor	NBC, NY, dir of public affairs	Same, vp in chg of public affairs
Alan Tench	WCAE, Pittsburgh, acting sls mgr	Same, sls mgr
Don Ward	Blair-Tv, Chi, acct exec	Hoag-Blair Co, Chi, office mgr
Les Ware	KXLW, St Louis, vp & gen mgr	KCKT-TV, Great Bend, Kan, mgr
Eugene P. Weil	WBCO, Birmingham, Ala, sls mgr	Same, stn mgr
Louis Phillips Weil	WBRC, Birmingham, Ala, acct exec	WBCO, Birmingham, Ala, acct exec
Fulton Wilkins	KNX-CPRN, LA, sls rep	Same, acct exec











4. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
American Liberty Oil Co, Dallas	Amlico premium and regular gasolines	Taylor-Norsworthy, Inc
AP Parts Corp, Toledo, Ohio	Manufacturers of exhaust system parts & Miracle Power, lubricants for farm and industrial use	Gray & Rogers, Philadelph
Beltone Hearing Aid Co, Chi	Hearing aids	Olian & Bronner, Chi
Continental Coffee Co, Chi	Thomas J. Webb Coffee products	A. Meyerhoff, Chi
Enterprise Heat & Power Co, Chi	Heating & air conditioning	Elliott, Jaynes & Baruch
Ficks Reed Co, Cincinnati	Furniture manufacturers	Anderson & Cairns, Inc
Genoa Fisheries, Inc	Boston Bonnie Seafoods, heat-and-eat frozen fishsticks	Silton Bros, Inc, Boston
Ham-Pat Mold Co, Yonkers, NY	Kitchen utensil for preparing hamburgers	William Warren, Jackson De laney, NY
Kendall Manufacturing Co, Lawrence, Mass	Soapine products	Silton Bros, Inc, Boston
Michigan National Bank, Lansing, Mich	Banking services	Zimmer, Keller & Calver Detroit
Ore-Ida Potato Products, Inc, Ontario, Ore	Quick-frozen shredded potato patties and French fries	Sidney Garfield & Assoc S
Remington Internat'l Records, Inc, NY	Producer of classical music records	Duane Jones, NY
Ritter Foods, Bridgeton, NJ	12 food brands	Duane Jones, NY
Screen Gems, Inc, NY	Television subsidiary of Columbia Pictures, Corp	Joseph Katz, NY
Vickers-Armstrongs, Ltd, Great Britain	Aircraft, shipbuilding & engineering divisons	McCann-Erickson, Inc, NY

Numbers after names refer to New and Renew category

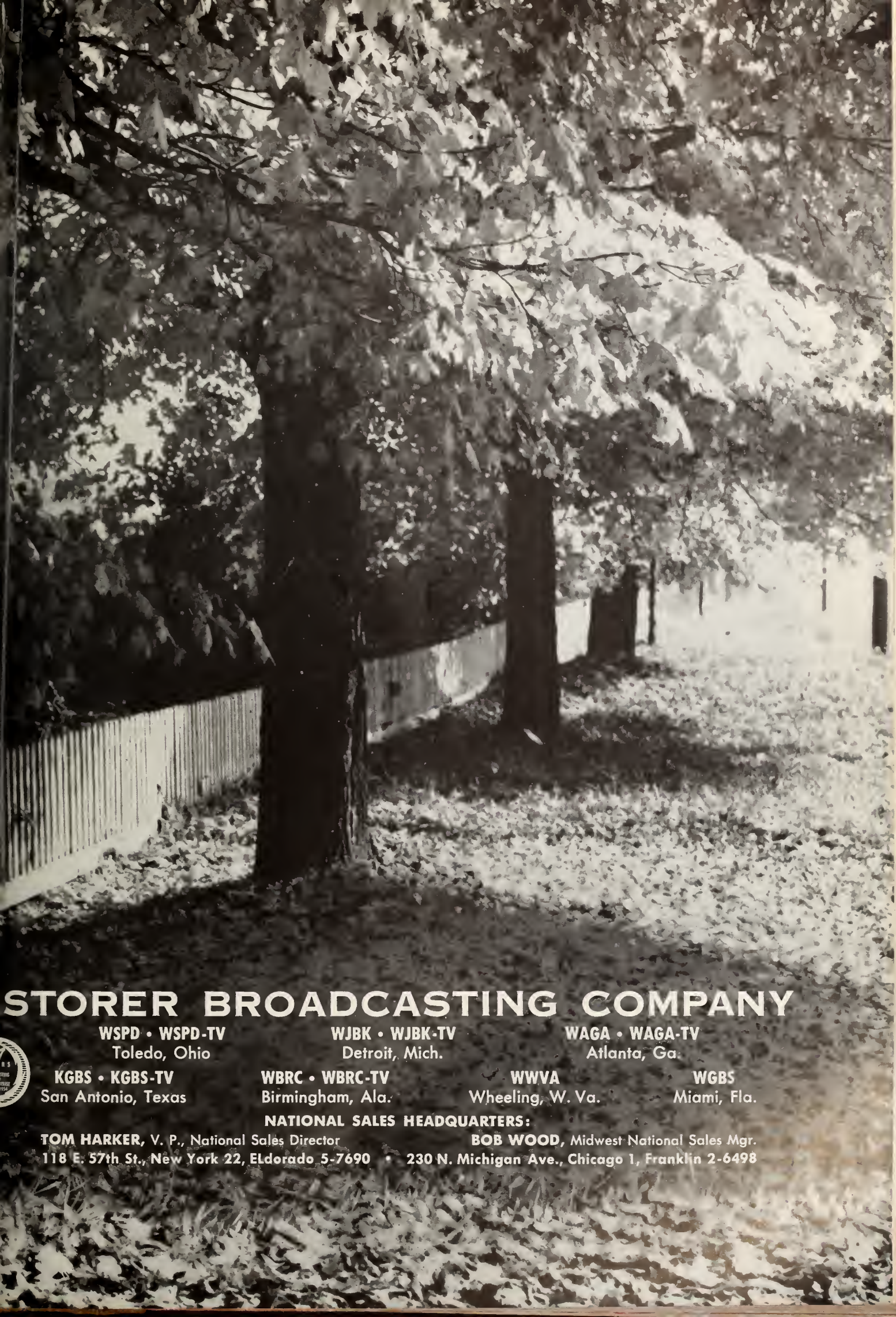
R. W. Jolliffe (3)
H. W. Storm (3)
Ellis Moore (3)
Richard Pinkham (3)
Bob Fransen (3)
Ted Cramer (3)
Brent H. Kirk (3)
T. J. Swafford (3)
J. W. Kiermaier (3)
R. M. Morris (3)



WTVJ
Channel 4
Miami
is now
telecasting
in COLOR
FROM ITS NEW 1,000 ft. TOWER WITH 100,000 WATTS

Nat. Rep. Free & Peters


The falling leaves — the rising wind
— and a Storer station schedule —
combine to help you reach more people,
sell more merchandise — at lower cost.



STORER BROADCASTING COMPANY

WSPD • WSPD-TV Toledo, Ohio	**WJBK • WJBK-TV** Detroit, Mich.	**WAGA • WAGA-TV** Atlanta, Ga.	
KGBS • KGBS-TV San Antonio, Texas	**WBRC • WBRC-TV** Birmingham, Ala.	**WWVA** Wheeling, W. Va.	**WGBS** Miami, Fla.

NATIONAL SALES HEADQUARTERS:

TOM HARKER, V. P., National Sales Director
118 E. 57th St., New York 22, ELdorado 5-7690 • **BOB WOOD,** Midwest National Sales Mgr.
230 N. Michigan Ave., Chicago 1, Franklin 2-6498



If your product is used by housewives, this fellow is YOUR BOY. He whispers things in ladies' ears that makes them go buy something. His mid-afternoon show bursts with features, including "Pop" music, celebrity interviews, contests, listener phone calls and minute spots from shrewd advertisers.

WEMP delivers up to twice the Milwaukee audience per dollar of Milwaukee network stations.* Call Headley-Reed!

**Based on latest available Pulse ratings and SR & DS rates.*

WEMP WEMP-FM
MILWAUKEE
HUGH BOICE, JR., Gen. Mgr.
HEADLEY-REED, Natl. Rep.
24 HOURS OF MUSIC, NEWS, SPORTS



Danziger tries out horn at Toy Guidance Council meeting to select 104 toys

Mr. Sponsor

Ralph Danziger

Advertising Director
Toy Guidance Council, New York

If you want to discover your own Fountain of Youth, surround yourself with toys 12 hours a day and watch the wrinkles fade.

At least, that's Ralph Danziger's formula for keeping young. Danziger—only 36 himself—is advertising director for the Toy Guidance Council and a father of four. He's found it a simple matter to maintain a youthful outlook.

"In the office," he says, "it's toys, toys, toys. At home, more toys! I just can't escape them."

A man who believes in sharing his discoveries, Danziger is now making kids happy and helping other adults keep young by exposing them to toys on the tv screen. Toy Guidance Council, Inc., an independent business organization founded 16 years ago, is currently spending $500,000 on tv in 40 markets. The 13-week drive was launched 18 September, marks the Council's first air effort. Agency is Friend, Reiss.

The Council bought a different show for virtually every market. "This way we can trade in on an established personality and get better time," Danziger explained.

All 40 programs the Council sponsors are children's programs on once weekly. The majority are half-hour.

Over the 13-week span 104 toys will be demonstrated on tv screens, Danziger said. Eight toys appear on each show. The commercials are on film, stress educational aspects and play value.

"All the toys are demonstrated by child performers," Danziger said. "There's no other medium like television for the ability to stimulate the imagination through demonstration."

The tv schedule is merchandised with 13 posters—one to be displayed during each week of the drive. In addition, Danziger has prepared catalogs of the toys and has drawn up a training course for store personnel to qualify them as "toy consultants." Close to 5,000 stores and 79 manufacturers are represented in the campaign.

He picked up a large poster with the words "Prestige Toys" and "Educator Approved" heading a group of eight toys.

"All our toys are carefully selected by panels of toy wholesalers, retailers, consumers and educators," he explained. "Actually, though, my own home panel of four serves as a pretty good yardstick of a toy's play value, I've found!" ★ ★ ★

the open door to increased sales . . .



Here's a refreshing two hour show, timed for and geared directly to a vast women's audience. Featuring 6 established WSPD-TV personalities, this daily hard-hitting sales tool has variety to interest every type of woman.

There's Dorothy Coon with household hints; Jane Schroeder with heart warming human interest stories; Ginny Wood with guests, hobbies and news of direct interest; Betty Zingsheim with the latest fashion showings. Rusti supplies the organ music throughout the show and Earl Wells acts as male host.

Add to this combination the billion dollar Toledo area market with its 297,000 set saturation, and you get real sales results!

For further information, call your nearest Katz Agency or ADams 3175 in Toledo.

WSPD RADIO TELEVISION TOLEDO, OHIO

Represented Nationally by KATZ

Storer Broadcasting Company

TOM HARKER, NAT SALES DIR. 118 E. 57th STREET, NEW YORK



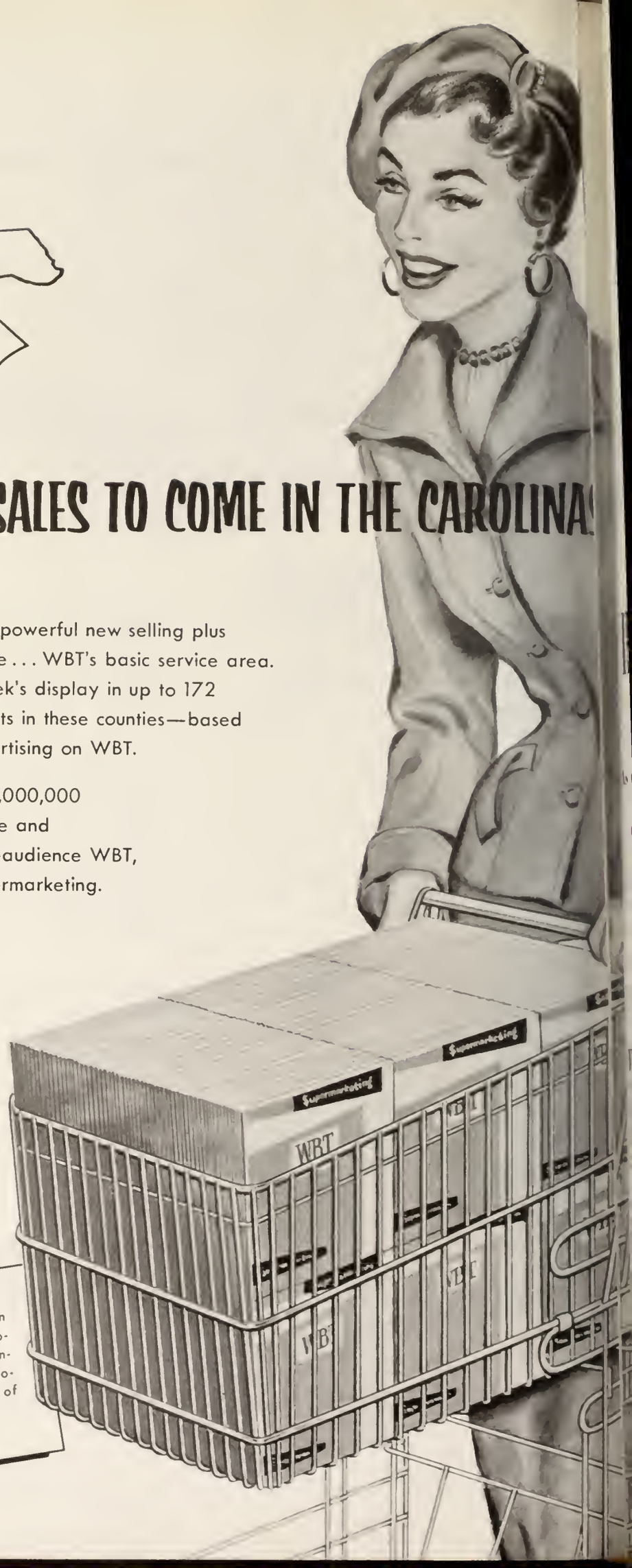
THE SHAPE OF SALES TO COME IN THE CAROLINAS

How are your sales shaping up? There's a powerful new selling plus in the key Carolina counties mapped above . . . WBT's basic service area. Now you can insure for your product a week's display in up to 172 A&P, Colonial and Dixie Home Supermarkets in these counties—based on a specific weekly dollar volume of advertising on WBT.

Here's an unbeatable combination to sell 3,000,000 Carolinians—the unmatched power, prestige and penetration of 50,000 watt, 50%-share-of-audience WBT, plus mass merchandising through WBT Supermarketing.



A JEFFERSON STANDARD STATION



drop a card to John Dillon, Promotion Supervisor, WBT, Charlotte, N. C., for brochure on WBT Supermarketing, detailing conditions under which you may qualify, specifications of displays and map showing location of WBT Supermarketing stores.

Are agencies EARNING their 15% on net tv shows?

As commissions rise with program costs, the man who pays the bills sometimes wonders. Here are pros and cons

by Alfred J. Jaffe

With advertisers biting their cigars tighter and banging the table louder as they complain about those blankety-blank tv costs, the advertising agency often has a major project on its hands.

This project is to convince the client that it is doing enough hustling, that, in short, it is earning its commission on network tv program costs.

This problem is not a new one. It has raised its head on and off ever since network tv hit the big time.

Today, as network tv bulges with 90-minute spectaculars, 60-minute extravaganzas, an electronic rainbow and lots of big names, the agency's commission, in terms of dollars, has naturally gone up. Just as naturally, perhaps, the man who pays the bills is asking questions.

These questions, not necessarily confined to video's program whoppers, can be summed up as follows:

• What work does the agency have to do when it buys a ready-made program package, either from the network or

CRITICAL VIEW

There is often little to do in servicing network tv shows. The program is often packaged by networks or outside firms and comes to agency neatly tied up. With networks holding a tight rein, the agencies are being shunted aside

The fact that costs (and commissions) on network tv shows are going up doesn't necessarily mean that there is more work to do. When costs were half of today's, agencies were doing same work

Agencies get the same commission for spot as for network, but there is a lot more work in buying spot. In addition, there is often no spot program to earn a commission on. There are commissions on commercials, but same is true on webs

REBUTTAL

Non-agency people don't appreciate the tremendous amount of work involved in servicing a show, including media analysis, marketing, etc. Agencies provide more services than they used to and salaries of experts come high

A responsible agency, which looks after its client's interests, will not allow itself to be shunted aside. Where agency has little to do with show, it will earn commission by absorbing other costs

Buying of spot is sometimes a losing proposition to agency and network commissions redress this loss. There is no evidence that agencies are making any more money than before tv. The long term profit trend has been downward

from an independent producer?

- Isn't it true that the networks are getting a tighter control on programing and shunting the agencies aside?
- Doesn't the 15% commission on time costs alone sufficiently cover servicing the show?
- Isn't it true that, with program costs going up, the agency is doing the same amount of work on a show that it did when program prices were cheaper?
- Isn't it true that although agencies get 15% commission for spot and network, the latter is easier to buy and there is often no program commission for spot?
- What is so expensive about servicing a show, anyway?

Of course, many advertisers have found satisfactory answers to these questions but there is enough dissatisfaction to warrant an examination of the problem, as witness this statement to SPONSOR from the top air executive of one of tv's biggest advertisers: "The 15% commission on packaged network tv shows can be a fantastic gravy train."

The advertising manager for a manufacturer who has been on network tv for years told SPONSOR: "There are some cases where I wonder whether an agency is necessary. For example, take the case where a client is offered a film package already in the can. The agency pockets 15% of the production cost and I can't see where it's justified."

No ageneyman will deny it's possible for an agency to turn practically every cent of the program commission into profit. But he will insist that such situations are nonexistent or rare.

An account executive said: "Sure, an agency can make a lot of money on network television show costs. But it would be a fool if it did. No reputable agency will accept the commission on program costs and do no work. Sooner or later the client will find out and, as they say in the papers, the agency will resign the account. If that's supposed to be a smart way to make money, then I'll eat a television tube."

Said the business manager of the television departme at one of the top 10 agencies: "I think too many peop outside of agency work assume that even if an agency tri to find work to do on an outside package, it can't. But if agency really watches out for its clients' interest there a tremendous amount of work to do.

"Very often the agency is in on the program packag from the beginning. It may originate an idea and have a outside packager execute it. If it doesn't originate an ide the agency still has to work with a packager and see tha the idea develops into a show the advertiser can use. Thi means checking the script and the talent involved and over seeing every step in the development of the program idea

"Let me give you an example of how we're involved in film package. When the program idea was first proposed to us, it was different than anything then on the air, so i involved judgment as well as work in analyzing the poten tial audience for the show. We buy the scripts, read them, suggest revisions and sometimes rewrite them ourselves We have an office in Hollywood and a department in New York concerned with servicing the show. Time clearances became a problem and we sent men on the road to talk t stations. Where we couldn't clear time, we had the addi tional problem of kines. The show goes to Canada and Honolulu, which means more work. We take care of ship ping films, which is not as simple as it sounds, since some stations use 16 mm. and a few 35 mm. equipment.

"There are times when an agency takes over an existing network show. There may be less work involved so far as the original creative work is concerned. But there's still the problem of servicing. Where an agency takes over an account with an existing show, the entire strategy behind the show has to be reviewed and analyzed to decide whether the show is worth keeping. There are a lot of high-priced people involved in that."

The feeling of agencymen that non-agency people don't appreciate how deeply the agency is involved in program servicing and how many details are involved is a widespread one.

This feeling was the motive behind a speech by Rodney Erickson of Y&R at the 4A's Eastern Annual Conference in New York last November. Said Erickson:

"In case anyone should forget, the act of buying and servicing a package show for a client is not as simple as it appears on the surface. There are, in most agencies, 48 steps involved in buying and servicing package shows. These are the major steps and by no means are they limited to 48 in every instance." (For list of 48, see page 31.)

Erickson also pointed out that a "further function of the advertising agency is to control good taste in television programing. While networks have their censors, I believe that agencies and clients, in respect for the many sensitivities of the consumer, go much deeper in setting criteria of good taste. We, the agencies, therefore, must continue to exercise rigid control of this intangible but vital "X" factor in show business."

The Y&R man then continued: "There seems to be a trend to further sharing production responsibilities by package producers. In recent months agency representatives have cast, re-set formats, even rewritten entire scripts in package productions. After all, most agency representa-

(*Please turn to page* 108)

Does net tv help pay for spot?

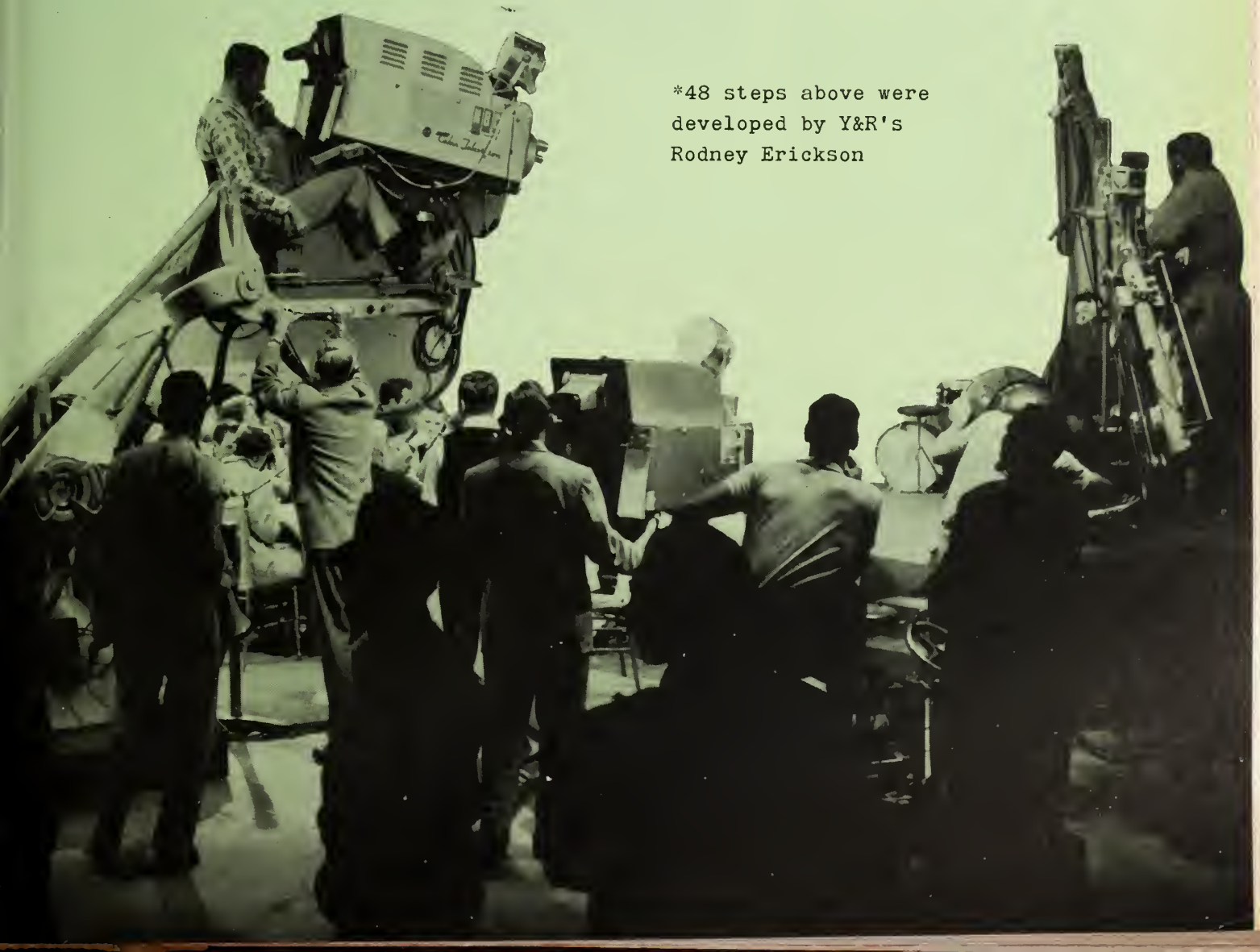
While agency cost accounting is directed more at finding out whether money is made on each client, rather than whether money is made on each medium, agencies know, in general, how media stack up. Assistant treasurer of a big radio-tv agency told SPONSOR that national media are more profitable than local media. He said: "Magazines are damn profitable, network tv is pretty profitable, so is network radio. Newspapers and spot are less profitable than the others. You can lose on local media." Point was made by other admen that while agency can do well on network tv commission, this is often offset by the cost of manpower used in spot buying and the fact there are often no programs to earn a commission. Hence, network tv sometimes helps pay for the servicing of spot.



BUYING PACKAGE SHOW NOT AS SIMPLE AS IT SEEMS. THESE ARE SOME OF 48 STEPS AGENCY MUST TAKE*

1. MEDIA ANALYSIS FOR BRANO
2. ASSIGNMENT OF FUNOS FOR TV
3. TALENT SEARCH FOR TV PROGRAMS
4. REOUCING HUNOREOS OF AVAILABILITIES TO HANOFUL
5. NEGOTIATION OF PRICES OF PROSPECTIVE SHOWS
6. NEGOTIATION OF NETWORK TIME FOR PROSPECTIVE SHOWS
7. RESEARCHING HISTORIES (IF ANY) OF PROSPECTIVE SHOWS
8. RESEARCHING TIME PERIOO HISTORY
9. ANALYZING PROSPECTIVE SHOWS
10. PROOUCT GROUP MEETING ON PROSPECTIVE SHOWS
11. TOP AGENCY EXECUTIVE MEETING ON PROSPECTIVE SHOWS
12. CLIENT MEETING ON PROSPECTIVE SHOWS
13. JOINT OECISION ON SINGLE SHOW
14. FINAL NEGOTIATION SECURING PROGRAM
15. FINAL NEGOTIATION SECURING TIME PERIOO
16. ORAWING OF LEGAL OOCUMENTS
17. CLEARING LEGAL OOCUMENTS WITH CLIENT & TALENT
18. PLANNING COMMERCIAL FORMAT
19. PLANNING SHOW FORMAT
20. WRITING COMMERCIALS
21. CLIENT & AGENCY O.K. OF COMMERCIALS
22. TALENT AGENCY OISCUSSIONS ON CHARACTERIZATIONS
23. TALENT AGENCY DISCUSSIONS ON PROOUCTION OETAILS
24. AGENCY PROGRAM & ACCOUNT VIEWING ACTUAL PROOUCTION
25. PRODUCTION SUPERVISION OF SHOW
26. SUPERVISION OF FILM PRINTS OR KINE
27. PROOUCING COMMERCIALS
28. PROCESSING COMMERCIALS
29. INTEGRATING COMMERCIALS IN SHOW
30. INTEGRATING COMMERCIALS IN PRINTS OR KINESCOPE
31. RESEARCHING SHOW (NRI)
32. SPECIAL RESEARCH (FLOW CHARTS, AUOIENCE JURY TESTS, ETC.)
33. EVALUATING COST-PER-1,000 OF SHOW
34. RESEARCH SALES EFFECTIVENESS OF COMMERCIALS
35. CHECKING OF COST OF SHOW
36. REPRESENTATION IN MULTIPLE UNION NEGOTIATIONS
37. CONTINUING NETWORK NEGOTIATION ON COSTS & STATIONS
38. CONTINUING USE OF RESEARCH TO IMPROVE SHOW
39. SPECIAL TOP MANAGEMENT SPOT CHECKING OF PROOUCTION
40. OAILY HANOLING OF STAR TEMPERAMENTS, ILLNESS & EMERGENCIES
41. CONTINUING SEARCH FOR BETTER PROPERTIES
42. CHECKING OF ALL SCRIPTS FOR CLIENT POLICY
43. NEGOTIATION WITH NETWORKS FOR REBATES, PREEMPTIONS, ETC.
44. NEGOTIATION WITH NETWORKS FOR BETTER TIME
45. QUARTERLY REVIEWS OF ALL PHASES OF SHOW WITH CLIENT
46. RESEARCH ON SUMMER POLICY
47. SELECTION OF SUMMER SHOW OR HIATUS RECOMMENOATION
48. RECOMMENOATIONS FOR FOLLOWING YEAR

*48 steps above were developed by Y&R's Rodney Erickson



666 follows its target with SPOT RADIO

Firm follows migratory groups from South to large cities with ra

666 Cold Preparation is a proprietary medicine which began prior to World War I by advertising to farmers with small cardboard signs "on practically every pine tree in the South" and then switched to radio to reach a more complete mass audience.

Essentially, the people who use 666 Cold Remedy today are not too different from the people who used it at the turn of the century. They're families throughout the South and Southwest, either on farms and in rural areas, or in small-town communities. They're also families who moved to the North and Far West during World War II to get factory jobs during the manpower shortage. They're Negro and they're white, they're on farms and in cities, they speak English, but some of them (like Mexicans in Los Angeles and Puerto Ricans in New York) still speak Spanish at home.

Generally they're of the lower-income groups, "the people who don't call a doctor every time one of the kids sneezes," Jim Roberts, Charles W. Hoyt agency account executive for Monticello Drug Co., makers of 666, told SPONSOR.

This year Monticello Drug Co. will spend 60% of its budget in radio. The firm's radio expenditure has been growing steadily since 1947, when Monticello Drug allocated its first air budget—some 20% of its total advertising budget for 1947.

Monticello Drug's increased radio activity is particularly interesting in view of the trends in the cold remedy business this year. A number of major brands who began experimenting with tv during the past year or two, are now splitting their air budget between the two air media. Typical of this trend, for example, is Grove's 4-Way tablets (through Harry B. Cohen). With a total air budget similar to their 1953 expenditures, this firm is placing a five-a-week announcement schedule on a scattered number of radio stations, adding a lighter tv announcement schedule with the other portion of the budget.



These are 666's best custome

Firm reaches mass market in rural and small-town Southern areas with local-appeal radio stations; aims at city customers with c- binatian of powerhouse id special group sta-

On the other hand, Anahist, for one, through Ted Bates agency) is maintaining its 1953 ratio of radio and tv, with increased budgets in both media.

Why has Monticello Drug Co. increased its radio budget?

"In radio we found a sure way of reaching our market," Jim Roberts continued. "For one thing, we noticed that the smaller the community, the more its inhabitants rely on radio, rather than upon the weekly or daily newspapers of their community for news and weather coverage."

Following a series of tests from 1947 through 1949, Monticello established this pattern for 666 Cold Remedy's radio advertising:

The firm is on the air 26 weeks of the year, from October through mid-March—that is, during the cold sea-

Hoyt 666 account group (below, left) discusses firm's ad strategy: J. Sample, art dir., R. G. Pratt, service mgr., D. Conklin, copy consultant, J. R. Roberts, a e. Firm operates without salesmen; agencyman Wm. Baumert, field merch. man (below, right), checks stock in drug store







son. Generally, Hoyt agency buys early-morning and noontime news and weather adjacencies for the product's minute announcement. In this way, they expect to reach the entire family at breakfast, and in rural communities, farmers when they're home for lunch.

Roberts never buys less than five announcements per station, even when he is covering a particular market with as many as three or four stations. Maximum frequency during the heavy winter months reaches up to 10 or 15 announcements a week.

An interesting pattern emerges from a study of the 94 stations 666 Cold Remedy has bought to date for 1954. They are located primarily, of course, in the South and Southwest, Monticello's best markets. Monticello is, however, beginning to make a concentrated effort in such major metropolitan centers as New York, Detroit, Chicago, Cleveland, and Los Angeles.

Close to 30 of the stations on which 666 Cold Remedy will be advertised this year are Negro stations. Frequently, these stations are used in metropolitan centers in conjunction with a network-affiliated powerhouse station. For example, in St. Louis, Mo., 666 Cold Remedy uses station KSD, a 5,000-watt NBC affiliate, and KXLW, a 1,000-watt Negro station. The firm covers the Los Angeles area with KMPC, a 50 kw. indie, KABC, the 5,000-watt ABC affiliate in the market, and KOWL, a 5,000-watt Los Angeles area Negro station. Mobile, Ala., is another case in point. There 666 uses WALA, the 5 kw. NBC affiliate, and WMOZ, a 1,000-watt Negro station.

This is the reasoning behind the pattern: When going into a major market, 666 seeks two things—extensive mass coverage via the powerhouse station and appeal to its own special audience via the independent who programs directly for 666 customers. In several sections of the Southwest, as in Texas, for example, 666 buys stations with heavy Mexican programming: KGBT in Harlingen, carries 42 hours of Mexican programing. Most other Texas stations, on the other hand, were bought for sheer broad coverage: WFAA, a 50 kw. in Dallas; KLIF, a 5 kw. indie in Dallas; KXOL, a 1,000-watter in Fort Worth; KPAC, a 5 kw. MBS affiliate in Port Arthur; KONO, a 5 kw. indie in San Antonio.

Not just the choice of stations, but the copy approach, too, is indicative of the type of audience 666 Cold Remedy wants to reach. The opening and closing of the minute commercial is always a jingle recorded to the tune of *Farmer in the Dell:*

"Six-sixty-six,
Six-sixty-six,
Colds make you feel so bad,
Take Six-sixty-six."

At times the actual sales spiel wedged between this open and close jingle is also a tape from the recordings made by the Charles W. Hoyt radio department under Bill Smith, radio-tv director. At other times, Jim Roberts buys the local announcer a station provides for the sake of catching the particular flavor of a region. One thing, however, remains constant in the sales pitch, and that is its approach.

Announcer: "Colds *do* make you feel so bad . . . your head aches, you feel feverish, your head is all stuffy and there's that general over-all achiness. *Now* get relief from *all* of these discomforts . . . not just *one* of them. Try '3 sixes' . . . it's entirely different from any other cold preparation. '3 sixes' is much more than a simple pain-reliever. It not only eases your headache and general achiness, but also reduces feverishness, and eases nasal congestion at the same time. '3 sixes' has brought extra-fast relief to thousands of persons, so even if other medicines have failed you, try '3 sixes' today. It comes two ways, liquid or tablets . . . Remember, '3 sixes' does more because it has more."

With commercials like this one aired at least five times a week over the stations in Monticello's markets, the drug firm perks up consumer demand to such a point that customers go to their local druggists and ask for this particular cold remedy. When there is a

(*Please turn to page* 104)

case history

What's spot radio? What's netwo

Back in 1948 the dividing line between "spot" and "network" radio was as clearly defined as the Iron Curtain. But in the fall of 1954, this mythical media boundary is rapidly becoming diffused.

As every broadcast buyer knows, radio networks have stepped up the pace of their programing designed to act as "spot carriers," in which advertisers are sold participations on a short or long-term basis.

But in recent weeks the activity on the other side of the fence—the area in which stations and station reps operate—has been increasing. Now some spot radio opportunities are getting closer to "network" operations.

The latest major step in dramatizing and simplifying the purchase of spot radio has been made by the John Blair station rep firm. At presstime, a number of top agencies and advertisers had been shown a new Blair presentation covering the biggest spot radio "package" to date: the National Saturation Group.

The outgrowth of earlier Blair "packages" (such as the company's "12 Plan" and others), the new plan —nicknamed "NATSAT" by Blair men—is a direct and open bid for radio revenue in competition with everything from network radio to magazines.

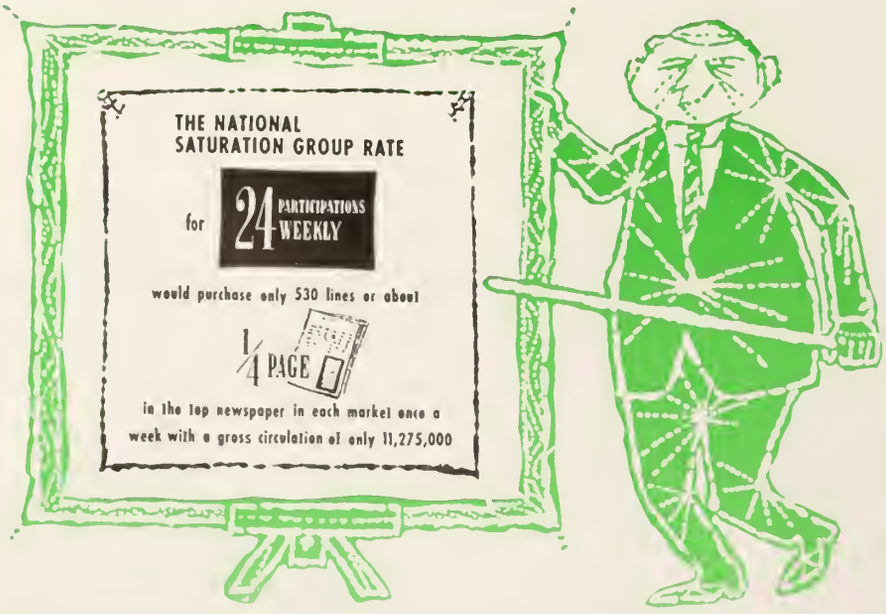


Stress of Blair "NATSAT" plan is on huge cumulative audience (43.0%) reached 2.3 times or more weekly in 45 markets through 24-participations-weekly schedule. It is a "one-bill" buy

"In the past couple of seasons, we have watched the trends in radio closely. NATSAT is the logical outcome of these trends," Blair sales v.p. Bob Eastman told SPONSOR. "The steady growth in the number of radio stations in the U.S. has complicated agency time buying and has increased the number of decisions to be made. At the same time, local radio programing has taken the play away in many cases from the networks. Advertisers today are beginning to think in terms of campaigns in local radio programing, often as part of a big, short-term punch or 'flight' of announcements.

"What we have done at Blair with NATSAT is to set up a package whereby an advertiser can get a huge circulation at a rock-bottom low cost and agencies can streamline a lot of their spot radio buying. We think NATSAT will set a new sales pattern for many station reps and station groups," Eastman added.

The first major move this fall on the part of a group of radio stations to make spot easier to buy was made last month by the Quality Radio Group, a confederation of 25 high-power stations that cover about 80% of the U.S. (See story in SPONSOR, 20 September 1954, page 40.) The QRG approach, of course, differs markedly from the new Blair plan since it embodies use of one show in all markets rather than announcements in a va-



"NATSAT" group rate of $15,582 weekly on a one-to-13-week basis is highly competitive with other media. Same amount would purchase a newspaper campaign of the size outlined above

he line gets thinner

Blair "NATSAT" plan offers a network-type buy in spot radio

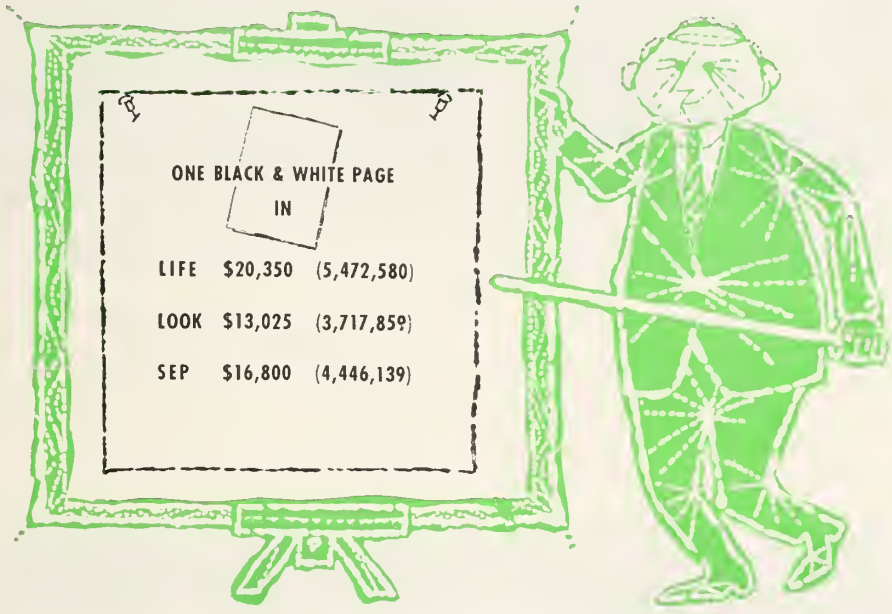
riety of local programs. The similarity between the two lies only in group buying provisos.

Under QRG member stations will sell taped shows as a network-like group. Advertisers buying the 25-station lineup with which QRG is starting will get discounts of up to 25% on a 52-week basis.

Under the presidency of Crosley Broadcasting Corp. (WLW, Cincinnati) v.p. Ward Quaal—who was elected to the post at a directors meeting in Chicago on 20 September—the QRG expects to open a New York office in the near future to act as a planning and sales headquarters. QRG, which is being spoken of as a prototype successor to regular network operations, had—at presstime—more than 20 additional applications for membership.

QRG is not gunning for spot announcement business. The sales effort will be geared to selling programs in those holes left in nighttime commercial network schedules.

What, exactly, is the new NATSAT and how does it work? Here's the run-down:



For amount within range of "NATSAT" weekly rate advertiser can buy only one black-and-white page in one of three typical magazines. "Life," "Satevepost" rates exceed cost of Blair plan

What's offered: In its simplest terms, the NATSAT plan is a multi-market spot radio "package" whereby advertisers buy participations in locally developed programs.

Under the plan, NATSAT purchasers are offered, via Blair, the following:

1. Announcement participations in a total of 180 locally produced radio shows on 45 stations in 45 markets via a single radio contract.

2. A basic frequency schedule of 24 participations per station per week. Commercials run at the rate of four per day, Monday through Saturday. Sunday is used for "make-goods" if there are any misses.

3. The cost of the package is scaled to the length of contract on a discount basis. On a one- through 12-week schedule, the cost is $15,582 per week gross. (Regular "out-of-the-rate-book" price, applicable discounts included, for this outside of the NATSAT plan is a little over $17,000. The open rate is over $26,000.) This weekly price drops with frequency; for 13 weeks it's $15,150; for 26 weeks it's $14,721; for 52 weeks it's $13,940. Maximum saving is 10%.

That's the basic plan.



Blair plan is aimed at major advertisers who spend big budgets in spot tv. For more than price of "NATSAT" plan advertisers could buy only two night tv announcements in 44 cities

Flexibility: A certain amount of flexibility is afforded. For example:

(Please turn to page 92)

status report



Commercial starts *as Marcia Reynolds accepts date; she goes to closet and chorus sings problem: What to wear?*



Ballet sequence *begins when store mannequins come to life while Marcia is shopping for new dress*



Animated sprite *flying around bra catches Marcia's eye just as she wonders if dress will fit her figure*

Brassieres on the air

Here's full story of Exquisite Form's entry into network Class "A" nighttime programs

by Keith Trantow

Garment world history was made last month. On 7 September, for the first time since Marconi invented wireless, there was a nationwide nighttime network television and radio exposure of the full American brassiere.

Some veteran observers of the brassiere business described the happening as the greatest thing since 1799 when a Frenchman invented *les supplants* (we call 'em falsies).

Until last month brassieres were one of several items considered too intimate to be advertised on network tv or radio in Class "A" time—although individual radio stations had long accepted lingerie advertising. ABC TV had twice before carried brassiere commercials: for Exquisite Form Brassiere, Inc., in 1950, once a week and late at night; for Maidenform Brassieres on Saturday noontimes in the first half of 1951. Both campaigns were on limited networks, had limited success.

It remained for Exquisite Form to find a way of presenting its brassieres so that hard-hitting sales points could be made without offending family groups around sets in early evening.

How Exquisite Form solved its presentation problems is a story other print advertisers of "delicate" products who want to get on the air will find instructive.

The degree to which Exquisite Form has moved in the direction of air media is seen in the fact that it's spending well over $1 million in its network tv and radio campaign. Almost all its point-of-purchase material and some of its magazine, newspaper advertising is tied in with the air promotion.

Traditionally a heavy magazine spender, this year the firm is allocating about $1 million to printed media, plus about $700,000 for co-op advertising (which, when matched by its dealers, buys about $1.5 million worth of local newspaper space).

"Television had hardly gotten off the ground when we realized that it would be the ideal medium for showing brassieres." Garson Reiner, president of Exquisite Form, told SPONSOR.

1950 experiment: "Our first experiment with tv was *The Robbins Nest*, carried over ABC TV Friday nights from 11:00 to 11:15. This effort lasted 13 weeks during the last part of 1950. It wasn't at all productive." Reiner said. Only six or seven stations were used.

One of the chief reasons for the disappointment was that the brassieres could hardly be seen by prospective customers. Although a visual article, the brassieres shown to video audiences in 1950 were either hidden behind layers of veil or else barely discernible on a silhouette of a girl. Whichever method was used, the model wearing the bras couldn't move.

"Under these conditions," said Reiner, "it was impossible to properly demonstrate the brassiere. We couldn't show the brassiere on a moving model because of blanket network taboos. Of course, we didn't get any letters of protest at that time. Probably the audience wasn't too sure just what we were trying to sell. Certainly they had a hard time seeing it."

Had the company expected to get



n nequin *does ballet as*
o's out bra's features:
ips, supports from below



In new bra *Marcia twists, turns, as chorus "Ohs" and "Ahs," sings "Exquisite Form with Floating Action"*



In new gown, *with exquisite figure, Marcia dances through the clouds in a dream-like sequence*

letters of protest from its early tv series?

"Whenever we've gone into a new medium," Reiner said, "we've had protests. When we first started to use car cards, we showed a girl in a loosely-fitting sweater. You couldn't even see the bra she was wearing. Yet we got hundreds of letters protesting our 'indecent' advertisements. The same with magazines and newspapers. Since women were the chief protestants, we had to be careful not to offend them or they might not buy."

Larry Klingman, public relations counsel, glanced about the office

case history

as if to make sure no women were listening. "Personally, though," he said, "I have the feeling that the same gals who protested rushed right out to buy Exquisite Form bras. I suspect they were titilated by the thought of wearing something they considered just a little bit sinful."

After *The Robbins Nest*, Exquisite Form went back into magazines, newspapers, car cards.

"Then last January," Reiner said, "we brought out our push-button brassiere—the Bra-O-Matic. It's a strapless bra featuring push-botton adjust-

(*Please turn to page* 100)



COMMERCIAL COST OVER $25,000

Wardrobe designer (right) grimmaces during rehearsal of Exquisite Form commercial. She had applied gold glitter to "store mannequin," decided she didn't like it. Two-minute commercial required staff of 100 to produce. Film Creations, Inc., produced the commercial

Does your show reach people—

It's not the raw size of audience that counts but what type of peop

In recent years it has become clear to experienced advertisers that the number of *potential customers* in the audience rather than the gross audience size is what counts. Yet many an advertiser still buys programs by ouija board, only to find his campaign limping along because his sale pitches are being directed to the wrong audience.

The latest reminder of how treacherous program buying can be is contained in an Ohio State University survey of tv listening preferences and habits. It shows how much program preferences and listening patterns vary with age, sex, education and income, thus points up the fact that each show can attract its own highly individual audience.

Among its interesting revelations:

- While women generally do not flock to tv sport shows, they find the flexing muscles of wrestling's behemoths fascinating—and more so as they grow older.
- Serious drama is likely to have a greater appeal for women than men.
- As they grow older, women seem to like "love story" drama less.
- Rich man and poor man are likely to have different program tastes, but both derive enjoyment out of a tv baseball-cast.
- The comedy variety show seems to appeal equally to the college graduate and the man who never got beyond elementary school.
- The vast majority of the available audience, both male and female, is over 30.

The survey was made last April by

How program type preference varies with these four factors: 1. AGE 2. SE

	Men aged:					Women aged:					Total men & women	All men
	14-18	19-30	31-45	46-60	Over 61	14-18	19-30	31-45	46-60	Over 61		
Number of people ►	(91)	(222)	(284)	(158)	(99)	(109)	(332)	(367)	(203)	(122)	(1987)	(854)
DETECTIVE STORY DRAMA	79%	69%	54%	56%	51%	58%	54%	42%	37%	36%	52.3%	60.1
COMEDY VARIETY SHOWS	60	65	55	47	31	56	48	53	39	40	49.7	52.6
'STRAIGHT' VARIETY SHOWS	25	37	35	42	54	47	51	51	59	67	46.9	39.2
POPULAR MUSIC PROGRAMS	48	43	41	31	28	69	53	52	37	27	42.2	37.9
'SERIOUS' 60-MINUTE DRAMA	22	35	38	20	10	52	55	52	36	29	36.6	27.7
NEWS BROADCASTS	14	31	36	46	36	8	25	33	36	40	27.9	35.2
COMEDY DRAMA	56	33	22	20	14	58	35	30	19	15	27.4	26.0
PANEL QUIZ PROGRAMS	13	16	23	30	17	19	21	36	35	38	26.1	21.3
BOXING MATCHES	28	36	49	56	40	1	7	8	7	4	25.1	44.2
MYSTERY OR 'SUSPENSE' DRAMA	40	38	25	22	11	27	32	27	17	9	24.9	26.6
'HOME SITUATION' COMEDY DRAMA	34	20	17	20	19	43	25	32	30	22	24.5	19.9
AMATEUR OR 'TALENT' SHOWS	20	19	16	25	38	13	20	24	33	37	24.3	22.6
OLD TIME MUSIC PROGRAMS	17	18	20	30	47	11	19	20	28	22	23.4	25.7
'HUMAN INTEREST' GIVEAWAY SHOWS	11	9	9	17	26	24	25	24	42	41	22.4	13.8
BASEBALL GAMES	36	35	35	32	35	9	5	10	7	9	21.2	34.3
QUIZ-AUDIENCE PARTICIPATION	4	12	13	13	30	8	12	16	30	29	17.0	14.8
WRESTLING MATCHES	7	13	18	32	31	3	7	9	12	27	16.3	21.9
'LOVE STORY' DRAMA	12	13	7	6	7	39	30	18	17	14	15.3	8.9
WESTERN 'ACTION' DRAMA	32	19	16	23	20	15	9	7	8	9	14.5	20.4
SERMONS INSPIRATIONAL TALKS	3	6	9	11	14	9	11	16	22	32	13.4	9.0
INFORMATIVE PROGRAMS	12	19	20	9	7	9	12	16	9	9	13.3	14.9
CONCERT OR 'SERIOUS' MUSIC	4	10	13	10	18	8	10	14	19	17	12.9	11.8
PUBLIC AFFAIRS FORUM	1	9	11	13	20	1	3	7	14	27	10.7	11.5
COMEDY AUDIENCE PARTICIPATION	10	8	6	6	8	14	9	9	7	5	7.6	6.8

The Ripley-Buell study (picture of the two Ohio State grad students at top of page) was conducted April 1954 in Columbus and Franklin County, Ohio. Usable information was obtained from 1,987 individuals in 1,000 tv homes by means of a questionnaire which was personally delivered and picked up two days afterward. The progr preference percentages as such are not nationally projectionable, tastes vary according to region and cultural background. Prefere trends may have more universal validity. Illustrations of each progr

stomers?

attracts



Show preferences study

Ohio State grad students Joseph M. Ripley and Stephen D. Buell studied show preferences found wide range of reactions with age, sex (see figures below)

Joseph M. Ripley and Stephen D. Buell; they are graduate radio-tv students at Ohio State University, work under the guidance of veteran radio-tv educator Harrison B. Summers, who pioneered similar studies for WIBW, Topeka, and in the state of Iowa.

The Ripley and Buell figures come out of a questionnaire study in which respondents were asked to indicate program preferences. They are not of course "projectable" nationally. It's assumed program taste by show types varies regionally so that the rank order of preferred programing would change as you went from say the Ozarks to Westchester County.

What might hold truer on a national basis is the trend line of program preference based on differences in age, sex, education, economics. If preference for show type A declines with age in Columbus, Harrison Summers feels a similar decline is likely to be shown elsewhere. He's found that to be the case in radio programing preference studies done over years past in multiple markets.

Columbus itself is used frequently as a test market, exhibits population characteristics which aren't strikingly removed from national urban averages. But the major point of the Columbus program preference figures is not to what degree you can use them in national show selection; rather they stand as a strong reminder of the di-

(*Please turn to page* 84)

programing

3. EDUCATION

Men H-Sc	Men Elem	Women Coll	Women H-Sc	Women Elem
(70)	(117)	(265)	(621)	(136)
0%	71%	30%	47%	56%
2	46	51	46	43
0	34	57	57	48
0	23	43	51	29
7	22	60	44	28
2	26	44	29	32
3	32	22	27	24
7	13	38	30	22
0	36	6	6	11
8	37	18	25	31
7	16	30	28	27
8	30	18	30	28
3	38	9	24	37
6	17	20	35	41
6	29	11	6	7
7	17	32	21	26
5	33	4	10	29
1	12	20	21	22
1	34	4	9	12
9	14	22	15	21
4	2	15	10	4
8	6	30	12	9
8	6	21	10	4
6	7	8	8	15

4. INCOME

High	Med	Low
Number of people		
32%	48%	70%
50	48	48
51	50	42
35	43	43
43	38	32
48	34	31
20	25	26
33	29	18
26	26	34
17	20	44
22	23	21
14	24	31
9	23	33
17	21	30
26	21	25
21	18	18
7	16	24
12	12	22
6	12	23
10	13	16
30	14	8
30	14	9
25	11	8
5	7	7

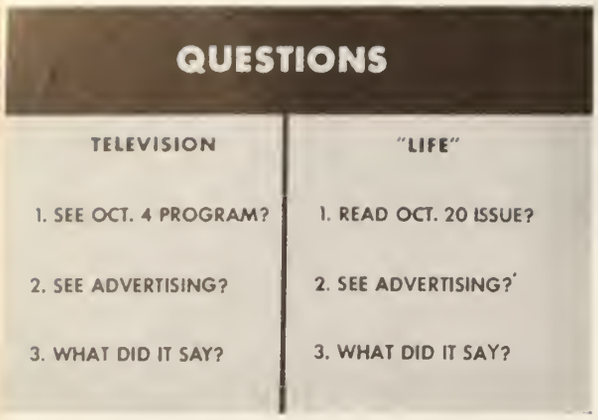
DETECTIVE STORY DRAMA
COMEDY VARIETY SHOWS
'STRAIGHT' VARIETY SHOWS
POPULAR MUSIC PROGRAMS
'SERIOUS' 60-MINUTE DRAMA
NEWS BROADCASTS
COMEDY DRAMA
PANEL QUIZ PROGRAMS
BOXING MATCHES
MYSTERY OR 'SUSPENSE' DRAMA
'HOME SITUATION' COMEDY DRAMA
AMATEUR OR 'TALENT' SHOWS
OLD TIME MUSIC PROGRAMS
'HUMAN INTEREST' GIVEAWAY SHOWS
BASEBALL GAMES
QUIZ-AUDIENCE PARTICIPATION
WRESTLING MATCHES
'LOVE STORY' DRAMA
WESTERN 'ACTION' DRAMA
SERMONS, INSPIRATIONAL TALKS
INFORMATIVE PROGRAMS
CONCERT OR 'SERIOUS' MUSIC
PUBLIC AFFAIRS FORUMS
COMEDY AUDIENCE PARTICIPATION

offered in the questionnaire. "The Milton Berle Show" and e Gleason Show" were used as examples of comedy variety; he Town" and "Arthur Godfrey and His Friends," "straight" Ozzie and Harriet" and "Mama" "homey," comedy drama; "Big Town" and "Dragnet," detective programs; "Suspense," "Danger," "The Web," mystery or suspense dramas; "Strike It Rich" and "This Is Your Life," "human interest"; "Beat the Clock," "Dollar a Second" comedy audience participation.

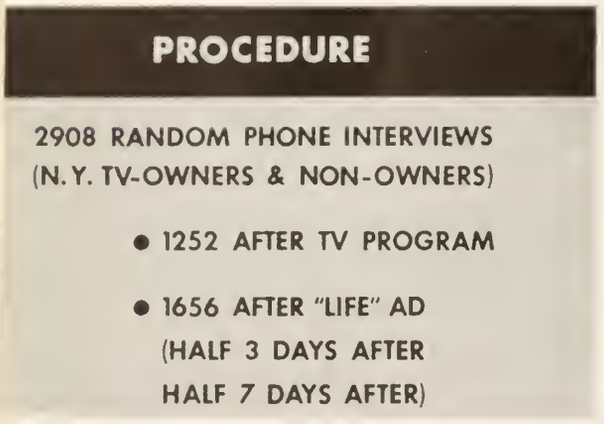
Life vs. tv: a cl

New product was introduced with $6.0

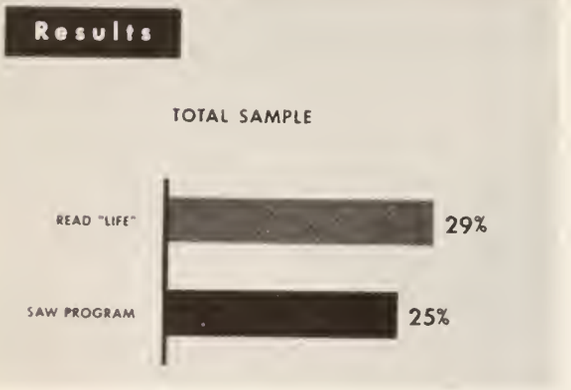
that "Life" got more readers, but tv



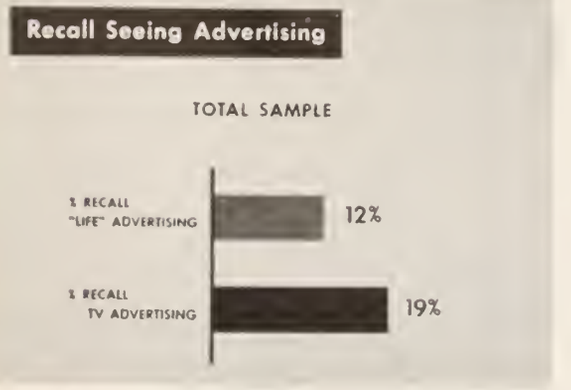
1. To measure impact of two media, questions were asked without use of visual reminders.



2. Advertest quizzed panel of 2,908 people in N.Y. area in two sets of telephone checkups.



3. "Life" ad and tv show cost about same and drew readers, tv viewers at fairly close rate.



4. Fewer saw tv show than read "Life" but more viewers recalled commercials than print ad.

Among points made in SPONSOR's *All-Media Evaluation study was that comparisons of media are difficult and, when they are accurate, rare. Yet it is possible to test one medium against another when conditions are carefully controlled,* SPONSOR's *study concluded. One such instance, recently revealed, was the introduction of a new product in which virtually equal sums were spent on a color spread in* Life *and a single tv show. The article below tells what happened.*

(SPONSOR's *All-Media Evaluation study, which appeared in 26 parts, has been reprinted in book form. Copies are now available at $4 each.*)

* * *

One of those rare opportunities for a clean-cut media test came up in the fall, two television seasons ago. Client X (the company prefers anonymity) bought the last half hour of *Your Show of Shows* for a one-shot. At almost the same time Client X used a double-page color spread in *Life*. Tom Coffin, NBC research manager, moved quickly to take advantage of the chance for a magazine vs. tv study.

He felt conditions were right because:

1. The product was new, with no advertising history in any medium.

2. The tv show was one of the most popular.

3. The magazine was the most popular of all that carried advertising.

4. The campaign was to be limited to one tv half hour and one magazine spread. The tv advertising was to appear on 4 October, the magazine ad on 20 October; no other media were to be used.

5. The costs of the tv show and magazine ad were very close, approximately $60,000 for each.

Here then was a chance to find out which medium could deliver more ad impressions per dollar and which was more effective in driving home a sales message.

Advertest Research of New Brunswick, N. J., was retained to make the study.

Here are the highlights of Advertest's findings:

1. More people could remember having seen the tv than the *Life* advertising.

2. More than twice as many people could describe the contents of the tv advertising than the *Life* advertising.

3. The tv show was more than three times as effective as *Life* in driving home sales points.

4. The tv show was equally effective with both men and women. *Life* less so with women.

5. Only in general exposure did *Life* exceed the tv show, and even this margin testifies in reverse against the effectiveness of *Life* and in favor of *Your Show of Shows.*

How the test was made: Advertest Research conducted 2,908 telephone interviews in the New York area. (Non-tv owners were included.) Of the calls, 1,252 were made the day after the tv show, 1,656 the week following the appearance of the *Life* test issue. Half of the calls following *Life's* issue date were made the first three days, half seven days after publication, to allow for readership accumulation. Respondents were asked these simple questions:

1. Had they seen the last half hour of *Your Show of Shows?* (day after show only)

or

2. Had they read the test issue of *Life?*

3. Did they recall the advertising for the new product?

4. Could they describe the contents of the advertising?

t media test

if," $60,000 tv show. Survey shows
n of audience's ability to recall sales points

Exposure: Of those interviewed the day following the tv show, 25% reported having seen the last half hour. Of those interviewed the week after the appearance of *Life*, 29% reported having read the test issue. *Life* exposure was larger, and superficially the magazine might be thought to deliver a lower cost-per-1,000.

Ad recall: It is obvious, however, that magazine exposure is not equivalent to ad readership, just as tv potential exposure is not equivalent to the number of viewers who may be watching any particular show. The fact is that in the vital "ad recall" rating, *Your Show of Shows* left *Life* far behind in terms of actual numbers involved. Here is how they stacked up:

Of the total *Life* sample, those who recalled the advertising in the test issue came to 12%. Of the total tv sample, those who recalled the advertising on *Your Show of Shows* equalled 19%.

This means that tv was 58% more effective in achieving ad recall.

Since these percentages are of the total samples, they tend to hide the weakness of the periodical in its comparative ability to make a dent in the consumer. For when the "ad recall" results are examined in the light of the reported readership and viewing, you find that the percentage of *Life readers* who recalled the advertising was 40, while the percentage of tv *viewers* who recalled it was 75. In other words, less than half of those who read the test issue of *Life* could recall the ad, three-fourths of those who saw the tv show could recall the advertising.

Another factor that may tend to distort the findings somewhat in favor of *Life* is the fact that 50% of those who recalled the *Life* ad also remembered having seen the tv advertising. Only half of the *Life* recallers, then, were really new prospects.

NBC's Tom Coffin reports that he compared the responses of those readers of the *Life* issue who stated that they had also seen the tv show with those who had not seen the show, and found that the reader-viewer group scored far higher on the ad recall questions than the readers alone. This suggests that in reality the tv impact is relatively greater than the available figures show.

Content playback: Important as exposure and recall figures are, they are only a beginning. Once having reached the prospect, the advertiser faces the question of how well his sales message is getting across. How well, for example, could respondents describe the contents of the advertising they had seen? First, let us see *how many* could describe the advertising in each case. The comparison is revealing.

Life—of the total magazine sample, the percent who could describe the ad contents was 7.

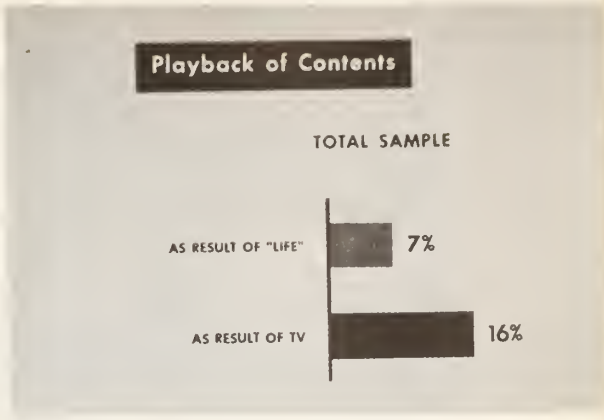
Your Show of Shows—of the total tv sample, the percent who could describe the contents of the advertising was 16.

Conclusion: In terms of ability to achieve remembrance of ad-content, the tv show was more than twice as effective as the magazine.

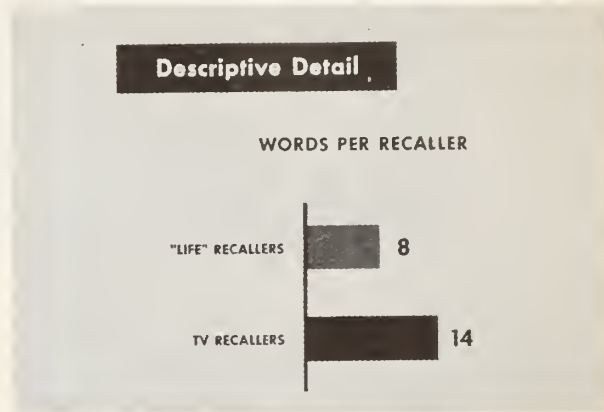
Put another way: only 24% of those who read the *Life* issue could describe the ad content; the comparable tv figure was 64%.

It is interesting to note that the often-cited ability of a magazine to build up readership of an issue with

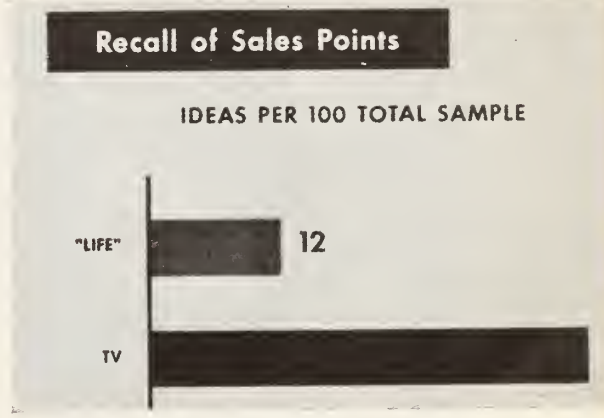
(*Please turn to page* 92)



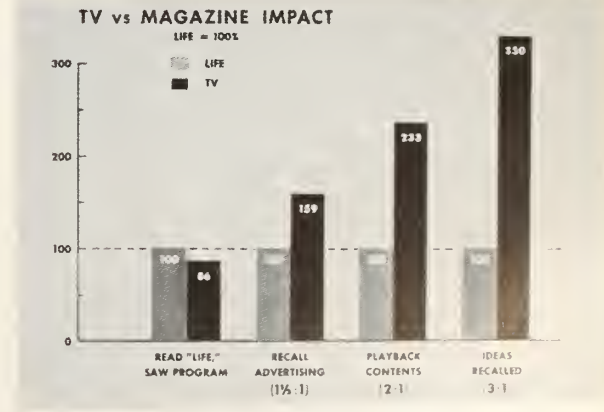
5. Tv show made deeper impression; tv viewers could "play back" sales points twice as often.



6. Viewers remembered more of actual details of product operation than did "Life" readers.



7. Number of separate ideas and sales points expressed were added; tv led by three-to-one.



8. "Recap" of figures in NBC TV study shows that tv lagged in cost-per-1,000, led otherwise.

research

TV DICTIONARY/HANDBOOK FOR SPONSORS

PART 6
O THROUGH P

© Sponsor Services Inc. 1954

What's the difference between "on the beach" and "on the log"? Read the dictionary to see

Do you know the difference between "on the beach" and "on the log"? If the answer's "no," this installment of SPONSOR's Tv Dictionary/Handbook will give you the answers. These two frequently used tv industry terms are among the words defined in this issue. But you'll do more than just increase your vocabulary by reading through the definitions in the tv dictionary. You'll get a new perspective on the many facets of the television industry today. The dictionary was compiled by Herbert True, advertising assistant professor at Notre Dame. The names of the 37 consultants and contributors within the tv industry who helped him compile the dictionary have appeared previously.

O *(continued)*

OFF-THE-CUFF Also called ad lib or vaudeville. Phrase used in connection with productions which are televised without script or preliminary camera preparation or rehearsal where the producer calls for camera switches and takes as action occurs. Most on-the-scene events and many small station studio shows are produced off-the-cuff.

O. HENRY The tag line or climax speech of a dramatic sequence consisting of a surprise or twist ending.

OLD COW HAND Experienced personnel or staff member called upon to escort important guests, clients about the studios.

OLEO Any roll curtain or backdrop.

OMNIES Unrecognized crowd voices.

ON CAMERA Talent or object is on the air—being televised.

ON THE AIR Program in process of telecasting.

ON THE BEACH Not employed or not working steadily at moment.

ON THE BOARD The engineer or personnel on the control board or assigned to control room at that time.

ON THE HEAD Show which starts exactly on scheduled time.

ON THE LINE Meaning acceptable picture is leaving here on the way to the transmitter for telecasting.

ON THE LOG Has been entered in the studio record or log required by FCC.

ON THE NOSE or ON THE BUTTON Term denoting perfection in timing and focus.



ONE AND ONE Instructions to an orchestra to play one verse and one chorus of a musical number.

ONE AND TWO Instructions to orchestra or soloists to play or sing one verse and two choruses of a number.

ONE SHOT (1) Picture of a single subject, person or object filling picture screen. (2) A script complete in one installment. (3) A single show not part of a regularly telecast series, as The March of Dimes, Red Cross, National Safety Week shows.

OPAQUE A complete slide as distinguished from a transparency. (See Slides.)

OPEN COLD To open a show without (a) theme; (b) musical introduction; (c) rehearsal.

OPEN END A tv kine, film or show that leaves the commercial spots blank to be filled in at the point of broadcast or telecasting.

OPEN LEFT or RIGHT Command to place subject to extreme left or right of planned picture or camera pickup.

OPTICAL A trick effect done mechanically, permitting the combining of two or more pictures or film frames in one, creating wipes, montages, dissolves, some fades and other effects. (See Special Effects.)

OPTICAL EFFECTS Changes of the photographic image as filmed in the normal motion picture camera, produced in an optical printer.

OPTICAL PRINTER (1) Device for enabling images from one film to be photographed onto another film by means of a lens. (2) Used in making reduction prints and for special effects and trick work.

OPTICAL LENS Lens focusing image of scene to be televised on the light-sensitive plate of camera tube.

OPTICAL VIEW FINDER Device on tv camera used by cameraman to accurately frame and focus scene or object to be televised. Now obsolete. A finder is supplied with a Zoomar Lens.

ORIGINALS Dramatic scripts written for television as opposed to adaptations, which were written for another medium.

ORIGINATE (1) To issue a show from a particular location. (2) To have been the first to conceive and record a basic tv idea, plan or technique.

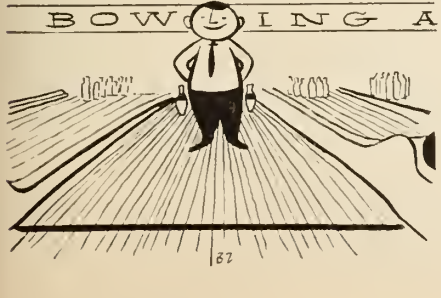
ORTHICON Very light sensitive RCA camera tube used in all cameras except film cameras which use the iconoscope.

O.S. Script direction meaning off stage.

OSCILLOSCOPE Electronic tube for viewing the picture output of a camera chain. Usually used to evaluate and control shading operators.

OUT A script term to show the end of sound or music.

OUT IN THE ALLEY Obstructed or out of the range of the camera or mike.



OUT OF FRAME A motion picture projection term to denote a fault when the film is not properly threaded over the sprockets which results in half a picture or two adjoining frames both on the screen at the same time.

OUT SYNC (1) When the tv image on a receiver screen is seen to roll vertically or horizontally. It is usually the result of the receiver circuits being out of synchronization with the transmitted signal. (2) When sound and action are not reproducing correctly or in synchronization. (3) Performer's lip movements are not synchronized with the sound.

OUTLINE Also synopsis or scenario. The first briefly written account of a show or film in general terms. The writer need not be a tv expert.

OUT TAKES Shots which are discarded as unusable.

OVERBOARD (1) Too much of anything. (2) Tv show which exceeds its allotted time. (3) An excessive or overacted characterization. (4) Overcut, over-portrayed, or, in music, over-intensified.

OVER FRAME Term to indicate that a speaker's voice or sound is heard, but the source of the sound is not seen in the frame of the picture.

OVERLAP Also known as dissolve or optical. Shot in which view from one camera is combined with another.

OVER MUSIC Voices or sounds heard over a music background.

P

P. A. Public Address. Loudspeaker wire system used in tv studios, usually for directions to people who are not wearing cans.

PACE Rate of over-all show, music, skits or delivery of lines. A variation of pace is used to express a variation of thought.

PACKAGE A special show or series of shows bought by an advertiser (usually for a lump sum), which includes all components ready to telecast.

PAD To add action, sound, any material to fill the required on-the-air time.

PAN or PANNING Gradual swinging of camera to right or left across a scene to see segments of the scene as camera moves.

PANEL Master tv or radio control board. Usually in master control room.

PAPIER-MACHE Substance made by combining paper, glue and water and usually cooked. From it are molded, usually over a wooden or wire-netting base, three-dimensional, irregular shapes such as statues, friezes, rocks, plaster decorations or wood carving effects used in tv sets.

Dictionary Handbook will be reprinted in book form

After the complete Tv Dictionary/Handbook has appeared in installments in regular issues of SPONSOR *it will be reprinted in book form. The book is designed for your convenience as a reference; cost is $2 each. You may reserve your copy now by writing to Sponsor Services Inc., 40 East 49 St., New York 17.*

PARABOLA or DISH PAN (1) Special direction microphone mounting, usually circular in shape, to pick up crowd noise, band music. (2) Circular object used in picking up or throwing out tv microwave.

PARALLEL Base of a platform which is hinged so that it folds together for easier striking and storage when the flat top of the platform is removed.

PARALLEL DEVELOPMENT Device of narrative construction in which the development of two pieces of action is represented simultaneously by showing alternately first a fragment of one, then a fragment of the other.

PARTICIPATION PROGRAM (1) A single tv show sponsored by more than one advertiser. (2) A program in which the audience takes part.

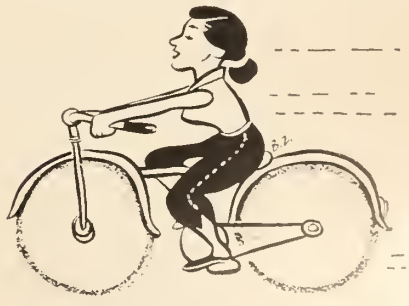
PARTICIPATING SPONSORSHIP In radio and tv an arrangement whereby two or more advertisers join in sponsoring the same program.

PATCH IN To tie together electrically camera chain, mikes to form circuit.

PAY OFF or PAY OFFS (1) Solution to plot of a drama. (2) Tag line of comedy gag. (3) Final music selection to conclude scene or act.

PEAKS High points in the technical variation of visual or audio portion of tv show which may or may not be adjusted in the control room before transmission.

PEDAL PUSHER The organist who plays background or incidental music.



(*Dictionary continues page* 112)

Auto radio repairman sells 'em at the point-of-use



Detroit auto accessory store uses d.j. participations twice a day to tell motorists about "five-minute stop" repair service

Point-of-use selling means getting your message to a consumer while he's using your product. A new MBS study, the Ward Daily Living Habits Survey, helps advertisers apply this principle by pinpointing the audience at various times of the day (*see* 4 *October* 1954 SPONSOR, *page* 44). *The story below tells how a local radio advertiser—an auto accessory shop—puts the point-of-use concept into practice.*

* * *

What's the best time to sell an auto radio repair job to a car owner?

It's while he's in his car, listening to the radio—and most aware of its faulty performance.

That's the theory behind the highly effective radio advertising used by a Detroit auto accessory and sporting goods store, Auto Radio Wholesale. The firm buys auto radio to sell car radios and its car radio repair services.

Auto Radio Wholesale has been hitting consumers with its auto radio messages while they're listening in their cars since February 1953. It allocates about 75% of its total advertising budget to reach men driving to and from work. The radio budget goes for five morning and five afternoon participations weekly in two CKLW disk jockey-type shows.

Walter McClelland, owner of Auto Radio Wholesale, believes the timing of his radio messages doubles their punch. "I never realized that radio could produce so many prospective buyers," he says. "It's a mistake on my part that I didn't get into radio advertising years ago."

McClelland's enthusiasm about radio is borne out by his sales volume figures. Before starting his CKLW schedule, the 22-year-old firm's record sales volume was $366,000. Now, it's grossing a healthy $500,000-plus each year—a 39% increase.

Incidentally, Auto Radio Wholesale has no agency or advertising director. The firm's radio programing schedule and commercials are the joint effort of McClelland and the CKLW staff.

Although McClelland carries a complete line of sporting goods ranging from fishing rods to guns, the backbone of his business is the sale of auto radios and his auto radio repair service. McClelland had long felt drivers procrastinated when it came to

(*Please turn to page* 74)

Auto Radio Wholesale's owner, Walter McClelland (center), got 39% sales increase with D.J.'s Eddie Chase (left), Toby David. Both are veterans in Detroit, have listener loyalty



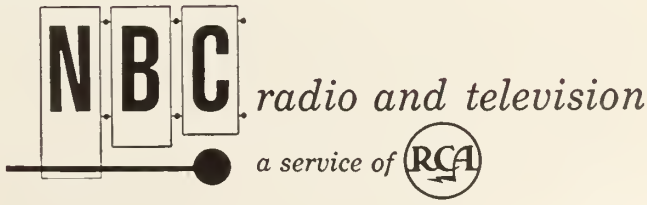
case history

and now...NBC takes you to

NEW YORK

LOS ANGELES

and WASHINGTON, D. C.





This is Ben Grauer reporting from New York . . .

as of October 18, the FCC has authorized **WNBC 660**

to change its call-letters to **WRCA 660**

and **WNBT** *channel* **4**

to change its call-letters to **WRCA-TV** *channe*

Only the call-letters are changed. In New York, radio advertising still sells best on 660. . . television advertising still sells best on Channel 4.

and now to Los Angele

WRCA 660 · WRCA-TV CHANNEL 4 · REPRESENTED BY NBC SPOT SAL



is Jack Latham reporting from Los Angeles . . .

as of October 18, the FCC has authorized **KNBH** *channel* **4**

to change its call-letters to **KRCA** *channel* **4**

Only the call-letters are changed. In Los Angeles, television advertising still sells best on Channel 4.

and now to Washington, D. C. . . . . .

KRCA CHANNEL 4 · REPRESENTED BY NBC **SPOT SALES**



This is Richard Harkness reporting from the Nation's Capital...

as of October 18, the FCC has authorized **WNBW** *channel* **4**

to change its call-letters to **WRC-TV** *channel* **4**

Only the call-letters are changed. In Washington, D. C., te advertising still sells best on Channel 4 . . . radio advertis still sells best on WRC-TV's sister station, WRC 980.

WRC-TV CHANNEL 4 · WRC 980

WRCA, WRCA-TV, KRCA, WRC-TV *a service of* RC

REPRESENTED BY NBC SPOT SA

New developments on SPONSOR stories

See: Canadian Radio & Tv

Issue: 23 August 1954, page 75

Subject: What is happening to radio in Canada

"Wherever you go, there's radio"—in Canada too. Or, to put it the way Canadian station representatives put it, "*especially* in Canada."

To point up the place of radio in Canada's advertising world today, All-Canada Radio Facilities Ltd. has prepared a book called *The Listening Millions.*

The book begins by noting that "not so long ago, a radio in the home was considered almost a luxury." On the next page, it says that "Now, wherever you go there's radio—kitchen, car, bedroom, cottage, train, living room, workshop, office."

The next subject—programing. "Not so long ago," says the book, "radio stations and advertisers were not aware of the importance of catering to the likes and dislikes of the listeners. Now—across Canada radio stations are identified with and have become an integral part of the communities they serve."

The book notes that "in 1953, Canadians spent over $52 million for over 600,000 radios."

"Not so long ago, broadcasters knew very little about merchandising the products advertised over their facilities," is another point made in the book. "Now, radio stations promote and merchandise advertised products in many ways. . . ."

Next comes the All-Canada commercial. It says that "Not so long ago, the radio station representative was more concerned with his sales effort and overlooked the importance of supplying market data and station information to client and agency. Now," says All-Canada, "the radio station representative recognizes the growing need and importance of providing clients and agencies with up to the minute station and market data."

The last part of the book consists mostly of facts and charts (combined with illustrations) about the Canadian market. Winding up, the book says that "Radio is an established selling medium, radio set sales are steadily increasing, radio listening is enjoyed by the masses anywhere and everywhere at all times. Radio is the lowest-cost mass circulation medium." ★ ★ ★

See: Negro Radio Section

Issue: 20 September 1954, page 47

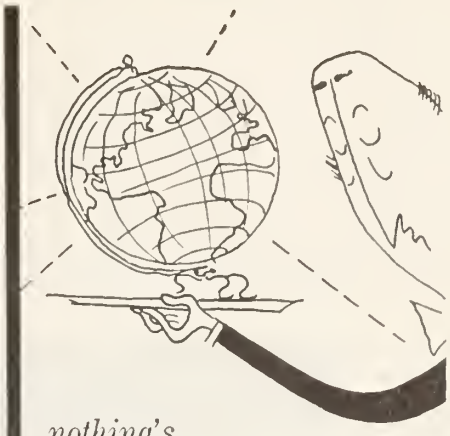
Subject: Status report on Negro radio

One of the largest groups of Negro radio stations sold as a network is being offered by Keystone Broadcasting System.

The network has 769 affiliated stations, of which 226 are offering Negro programing. More than 1,128 station hours per week of Negro programing is offered by the stations, according to Keystone, or an average of five hours per week for each of the stations.

KBS says that 74.1% of the stations are located in areas with 10% or more Negro population. More than half—56.2%—are located in counties with 20% and more Negro population, and 36% of the outlets are in counties with 30% Negroes. Almost one-fifth, says Keystone, are located in counties with 40% or more Negroes.

Even those stations with less than 10% Negro population are important Negro outlets because they are in densely populated areas ★ ★ ★



nothing's too good for that wonderful, wonderful greater

WHEELING

audience!

Yes Sir, the best is none too good for the WTRF-TV audience. That's why 26 new programs made their PREMIERES and 40 old favorites have returned to WTRF-TV. Advertisers realize a whale of a selling job is being done on Wheeling's BIG station—backed up by hard hitting promotion and merchandising. Although we are practically SRO at night some choice day times are still available. Call Hollingbery or Wheeling 1177 for full details.



Latest Wheeling-Steubenville Pulse result now available!

Call Hollingbery for details

WTRF-TV

WHEELING, W. VA.

Channel 7 • **316,000 Watts**

NBC Primary • ABC Supplementary

Represented by Hollingbery

Robt. Ferguson • VP & Gen. Mgr

Phone WHeeling 1177

Now equipped for network color TV

FCC making speedy grants as tv backlog thins out

Want to build a new tv station?

Assuming there's not a mutually-exclusive application already on file at FCC, you may be able to get a construction permit from the Commission within a fortnight after filing your application.

As the listing below indicates, the number of grants for new stations—which has run as high as 10 or 15 a week—has reached a leveling off. That's because the flow of applications for stations has been reduced to a trickle. Some weeks go by when FCC doesn't receive one application. As a result the Commission has pared up the backlog of applications, except for those set for hearing.

Another fact pointed up by the listing is that many of the stations going on the air today are in secondary markets: Cape Girardeau, Florence, Tyler. This is because all major markets now have at least one station in operation (many now have two or more on the air). It is estimated that nearly every market of 75,000 or more is within range of at least one tv signal.

NEW AND UPCOMING TV STATIONS

*I. New stations on air**

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	
CAPE GIRARDEAU, Mo.	KFVS-TV	12	10 Oct.	85	990	CBS	0	NFA	Hirsch Broadcasting Co. Oscar C. Hirsch, pres. Robert O. Hirsch, gen. mgr. & chief eng. Jack Ramey, commercial mgr.	P
FLORENCE, S. C.	WBTW	8	3 Oct.	316	790	CBS	0	NFA	Jefferson Standard Broadcasting Co. Joseph M. Bryan, pres. Charles H. Crutchfield, exec. v.p. & gen. mgr. John Brock, commercial mgr. J. William Quinn, mng. dir. Melvin Purvis, manager Robert L. Rierson, pgm. dir. and film buyer Emil A. Sellars, chief eng.	CE
TYLER, Tex.	KLTV	7	14 Oct.	100	520	ABC	1	28 uhf	Luellie Ross Lansing, permittee and pres. Marshall H. Pengra, gen. mgr. Robert Norris, pgm. dir. and film buyer Hudson Collins, chief eng.	Pe

*II. New construction permits**

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET	ERP (kw)**, Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	P.
BINGHAMPTON, N. Y.	WINR-TV	40	29 Sept.		190	560	1	294 vhf	Southern Tier Radio Service Inc. Donald W. Kramer, pres. E. R. Vadeboncoeur, v.p. Donald J. Duvall, sec. Nelson L. Kidd, treas.	Holt
FORT WAYNE, Ind.	WANE-TV	69	29 Sept.		99	432	2[2]	93 uhf	Radio Fort Wayne Inc. C. Bruce McConnell, pres. Robert B. McConnell, v.p. Stokes Gresham Jr., v.p. Frank E. McKinney, treas. Earl H. Schmidt, sec.	Bell
PETERSBURG, Va.		8	1 Oct.		316	158	0	NFA	Petersburg Television Corp. Thomas G. Tinsley Jr., pres. Irvin G. Abeloff, v.p. H. Carter Myers Jr., v.p. Alexander Hamilton Jr. sec. Benjamin T. Kinsey, treas. James L. Dodd, asst. sec.	

BOX SCORE

U. S. stations on air, incl. Honolulu and Alaska (15 Oct. '54)	**405**	*Post-freeze c.p.'s granted (excluding 32 educational grants; 8 Oct. '54)*	**569**[1]	*Tv homes in U. S. (1 Aug. '54)*	**31,036,000**§
Markets covered	**216**	*Grantees on air*	**296**	*U.S. homes with tv sets (1 Aug. '54)*	**63%**§

*Both new c.p.'s and stations going on the air listed here are those which occurred between 24 Sept. and 8 Oct. or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Effective radiated power. Aural power usually is one-half the visual power. ***Antenna height above average terrain (not above ground). †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. §Data from NBC Research and Planning. Percentages based on homes with sets and homes in tv coverage areas are considered approximately. ‡In most cases, the representative of a radio station which is granted a c.p. also represents the new tv operation. Since at press time it is generally too early to confirm tv representatives of most grantees, SPONSOR lists reps of the radio stations in this column (when a radio station has been given the tv grant). NFA—No figures available at presstime on sets in market.

[1]This number includes grants to permittees who have since surrendered their c.p.'s or who had them voided by FCC.

[2]Includes Waterloo, Ind.

KTVU

HALF A MILLION WATTS FROM HALF A MILE IN THE SKY

Channel 36

gives grade A coverage of

SACRAMENTO
STOCKTON
and
MODESTO, CALIFORNIA

A market area of over a million people with over 112,000 UHF television homes

---

525,000 watts of ON THE AIR power
affiliated with
NBC-TV
with the best of live network

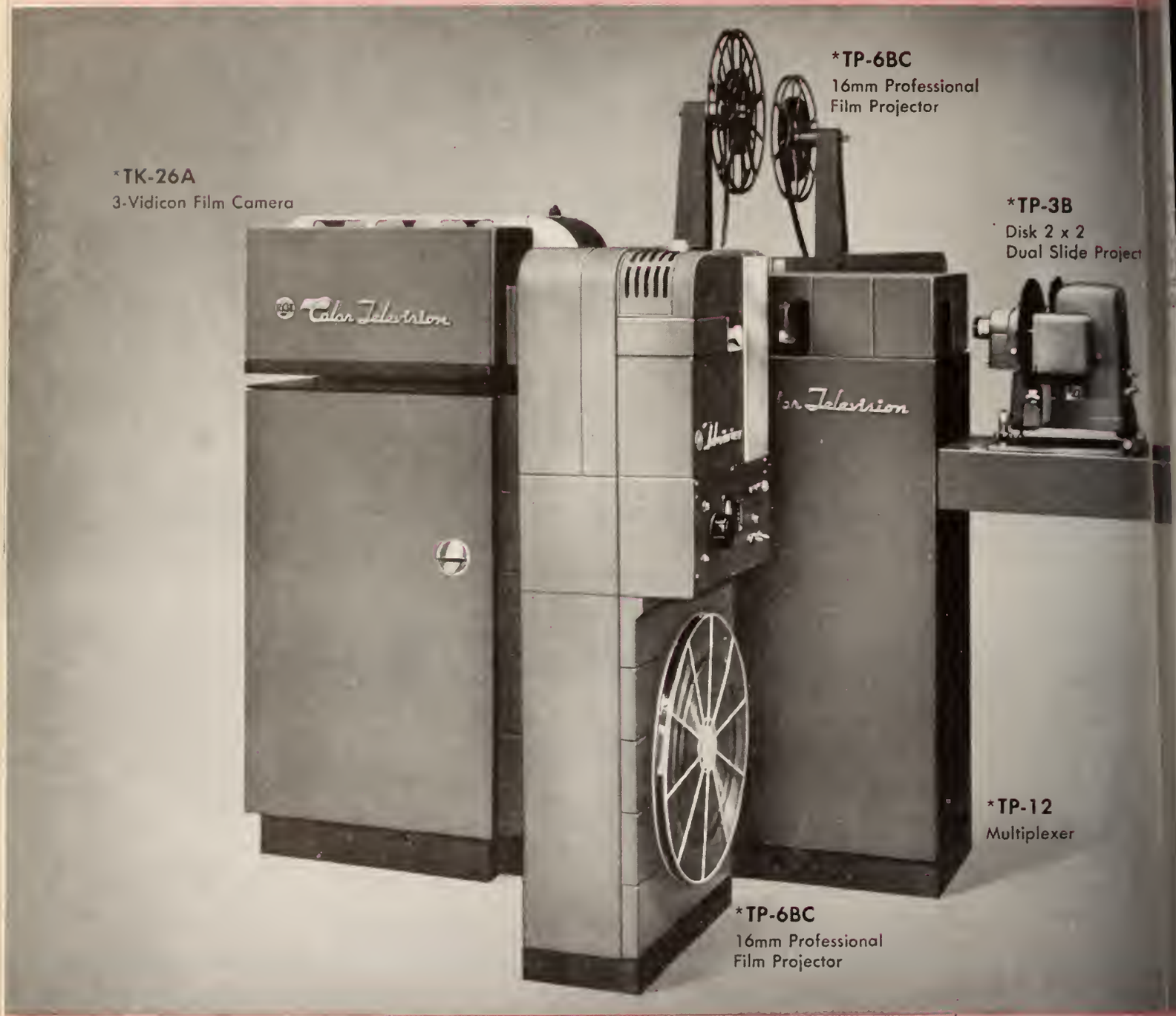
KTVU 36 NBC-TV

Represented by GEORGE P. HOLLINGBERY COMPANY

THE NATION'S MOST POWERFUL TELEVISION STATION

"3-V"*

The Color-TV Film Camera that outmodes all other approach



NEW SIMPLIFIED DESIGN

The RCA TK-26A uses 3 small, inexpensive Vidicon cameras to handle red, green, and blue individually (see diagram)—and a fixed lens-and-dichroic mirror system—for handling color separation. *Electronic control* assures precise registration of the three cameras for day-in, day-out operation. Here is the color film system that not only handles 16- and 35-mm motion picture film—*but slides as well!*

UNMATCHED PICTURE QUALITY

Resolution and stability are unmatched by any other approach. Gamma is ideal—needs virtually no correction. Color fidelity equals the high-quality standards set by RCA's studio color camera. Exceptional stability and precise picture registration are characteristics that assure simplicity and ease of operation and a minimum of maintenance. Ample reserve of light assures best possible pictures from the densest of films.

NEW, EASY MULTIPLEXING

As simple and straightforward as any monochrome arrangement, the TK-26A includes all facilities needed for color film programming—slides, film, and multiplexer. You can interchange slides, and 16- and 35-mm film—just like you do with black and white.

EMPLOYS STANDARD TYPE PROJECTORS

RCA's TK-26A Film Camera system works with standard type television projectors such as RCA TP-6BC. You get all light to handle dense films and at the same time you avoid complicated projector equipment involving moving optical RCA's equipment operates with "station tested" reliability.

RCA TK-26A

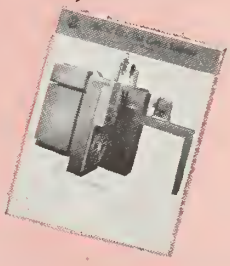
NOW, "STUDIO REALISM" IN COLOR —WITH 16MM, 35MM COLOR FILM AND SLIDES

The search for high quality in a Color-TV film and slide camera is ended!

After several years of intensive work with almost every conceivable approach to color film and slide reproduction, RCA Broadcast Design Engineers have now produced a superior film camera system matched by no other. This is the color film system that has outperformed . . . flying-spot scanners . . . fast pull-down systems . . . continuous motion arrangements . . . in actual side-by-side tests at the RCA Engineering Laboratories. This is the color film system that RCA has now *adopted over its own previous "flying-spot scanner."*

For complete technical information on the TK-26A—the remarkable RCA 3-Vidicon color film camera that outmodes all other approaches—call your RCA Broadcast Sales Representative. In Canada, write RCA Victor Ltd., Montreal.

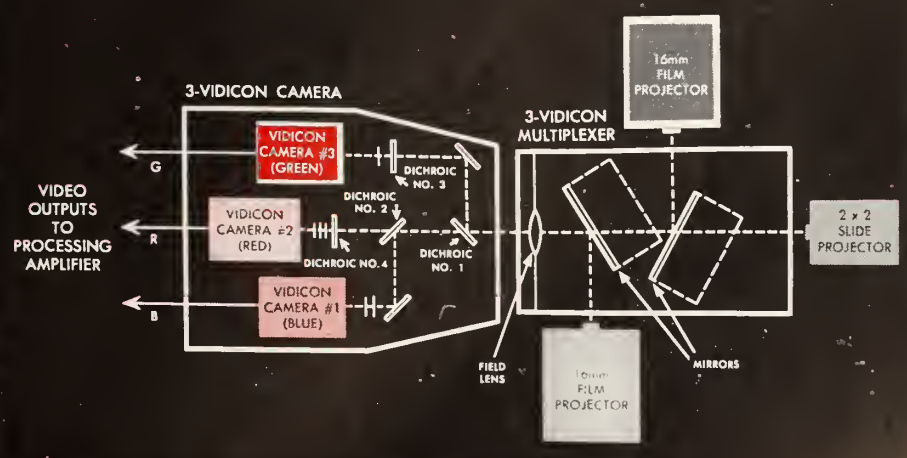
Important for Station Men—new brochure on RCA's 3-Vidicon Camera Chain. Free, from your RCA Broadcast Sales Representative.



RCA Pioneered and Developed Compatible Color Television

How It Works!

Light from either one of three selected color picture projectors passes into the 3-V Multiplexer. A remotely-controlled mirror arrangement reflects the incoming image through a field lens and into the 3-V Camera. Here, dichroic mirrors and color filters "split" the light into three color components—green, red, and blue. Each color component produces a VIDEO signal in a separate Vidicon camera. Video output from each camera then goes into the Processing Amplifier in the camera control unit.



RCA

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DIVISION **CAMDEN, N. J.**

Tv film shows recently made available for syndication

Programs issued since June 1954. Next chart will appear 15 November

Show name	Syndicator	Producer	Length	No. in series
ADVENTURE				
Adventure Album	Interstate	Toby Anguish	15 min.	26
Jungle Macabre	Radio & Tv Packages Inc.	Radio & Tv Packages Inc.	15 min.	52[6]
Mandrake the Magician	ABC TV	Atlantic Prod.	30 min.	26[7]
Passport to Danger	ABC TV	Hal Roach Jr.	30 min.	26[7]
CHILDREN'S				
Adventures of Danny Dee	Danny Lee	Irwin Rosee	15 min.	130
Boy's Railroad Club	Association Films Inc.	Association Films Inc.	15 min.	6
Let's Draw	Geo. Bagnall	Frank Webb	15 min.	52
Playtime with Jerry Bartell	Sterling	Jerry Bartell	15 min.	13
World of Wolo	Geo. Bagnall	New Albion Films	15 min.	13
COMEDY				
Meet Corliss Archer[4]	Ziv	Ziv	30 min.	39
Meet the O'Briens	Official	Roland Reed	30 min.	39
The Little Rascals	Interstate	Hal Roach	20 min. 10 min.	100
DOCUMENTARY				
Impact	Natl. Telefilms	Herbert Bregstein	60 min.	26
Tenth of a Nation	Essex Films	American Newsreel	15 min.	26
Where Were You?	UTP	Bing Crosby	30 min.	26
DRAMA, MYSTERY				
All Star Theatre	Screen Gems	Screen Gems	30 min.	76
Celebrity Theatre	Screen Gems	Screen Gems	30 min.	78
Conrad Nagel Theatre	Guild Films	Andre Luotte Prod.	30 min.	26
His Honor, Homer Bell	NBC TV Film	Galahad Prod.	30 min.	39
Hollywood to Broadway	Atlas Tv	Demby Prod.	30 min.	13
Man Behind the Badge	MCA	Procktor	30 min.	39
Mayor of the Town[4]	UTP	Gross-Krasne	30 min.	29
Tales of Tomorrow	TeeVee	G. Foley	30 min.	26
The Eddie Cantor Theatre	Ziv	Ziv	30 min.	39
The Star and the Story[1]	Official	4-Star Prod.	30 min.	39
The Whistler[4]	CBS TV Film	Leslie Parsons	30 min.	39
EDUCATIONAL				
Popular Science	Interstate	Jerry Fairbanks	15 min.	77
This is Charles Laughton	TeeVee	Gregory-Harris	15 min.	26

Show name	Syndicator	Producer	Length	No. in series
INTERVIEW				
Spotlite of Hollywood	Geo. Bagnall	Hollywood Spotlite Newsfilm	15 min.	13
MUSIC				
Florian ZaBach Show[4]	Guild Films	Guild Films	30 min.	39
Frankie Laine Show[4]	Guild Films	Guild Films	30 min.	39
Horace Heidt Show[4]	Consolidated Tv	Geo. Bagnall	30 min.	26
The Guy Lombardo Show	MCA	MCA	30 min.	52
This Is Your Music[2]	Jan Prod.	Barrett	30 min.	26
NEWS				
Adventures in the News	Sterling	Telenews	15 min.	26
PANEL				
Answers for Americans	Facts Forum	Hardy Burt	30 min.	52
SPORTS				
All-American Game of Week	Sportsvision	Sportsvision	30 min.	Not set
College Grid Classics	Vitapix	Ray Gordon	15 min.	13
Greatest Fights of the Century	Mannie Baum Enterprises	Allan Black	15 min.	52[8]
Pro Grid Classics	Vitapix	Ray Gordon	15 min.	13
Sports Mirror	Geo. Bagnall	Wickham Film	15 min.	13
Telesports Digest	MCA	Tel Ra	30 min.	39
The Big Fight[5]	The Big Fights	The Big Fights	60 min.	52
This Week in Sports	INS	Hearst-Metrotone	15 min.	52
Touchdown	MCA	Tel Ra	30 min.	13
World's Greatest Fighters in Action[5]	The Big Fights	The Big Fights	15 min.	52
VARIETY				
Date with a Star[4]	Consolidated Tv	Geo. Bagnall	15 min.	26
Movie Museum	Sterling	Biograph	15 min.	26
WOMEN'S				
The Sewing Room[3]	Zahler Films	Centaur	15 min.	13

[1]Sold to Rheingold in California, N Y C., New Haven and Binghamton. Other markets available for sale to local sponsors. [2]Sold to Pactfic Telephone in California Washington and Oregon. Other markets available to local sponsors. [3]Available in color. [4]Available 1 September. [5]Formerly known as Greatest Fights Inc. [6]39 in black & white; 13 in color. [7]Ready 15 Oct. 1951. [8]Another 52 in production. SPONSOR invites all tv film syndicators to send information on new films.

(See film notes, page 56)



FIRST CHOICE

with Sponsor and Station . . .

With more and more money invested in film, advertisers are demanding better and better projection—insisting upon maximum quality at the tube—*quickest possible reaction to selling messages.* As a result, they favor stations using the Eastman 16mm. Projector, Model 250.

Six reasons why the EASTMAN 16MM. TELEVISION PROJECTOR, Model 250, rates A-1 with everyone . . .

1. **Variable Transformer** permits raising or lowering level of illumination to accommodate material used. Tungsten light source—protected by standby lamp.

2. **Increased Signal Strength:** Optical system allows use of high red and infrared absorbing filter. Assures clearer pictures, greater signal strength.

3. **Still-Frame Projection:** With unwanted radiation removed, and separate drive for shutter, single frame of film can be left indefinitely in gate.

4. **Refined Sound System with low flutter and distortion** gives optimum results for either emulsion position.

5. **Projection Optics:** An *f*/1.5 optical system corrected for the 12:1 magnification required by television provides truly high resolution.

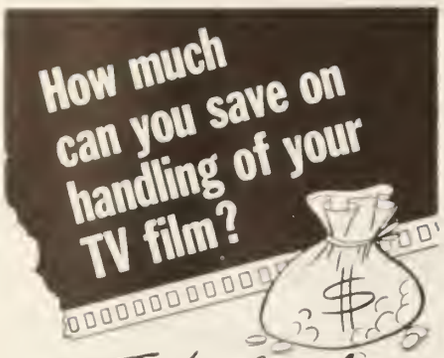
6. **Lower Maintenance.** Heavy-duty mechanism designed for long life, trouble-free operation, minimizes repairs. Model 250 is available for prompt delivery.

For further information address:
Motion Picture Film Department
Eastman Kodak Company
Rochester 4, N. Y.

East Coast Division
342 Madison Avenue
New York 17, N. Y.

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois



To find out take the **BONDED** *test!*

1. Estimate your total cost per *print* for the round trip — to station and return. If you know your total cost, enter here: $_____

If not, here's a check list of steps performed by Bonded to help you estimate your total cost. Enter what you think your cost is for each service, skipping those you do not now receive.

Attaching leaders	$_____
Mounting on reels	_____
Inserting commercials	_____
Cost of container, reels	_____
Shipping	_____
Print Control Record	_____
Confirmation of waybills	_____
Immediate check in on return	_____
Examination and repair	_____
Cleaning	_____
Removal of commercials	_____
Report of print condition	_____
Storage	_____
TOTAL	$_____

2. Next, estimate the number of prints (programs, features, or commercials) you use in an average month. Multiply. Put the total here. $_____. ***Don't just groan, move on to Step 3.***

3. Now phone, or write, for a Bonded TV Film Service estimate and plan for handling your film. It costs you nothing to find out. And — whether your needs are large or small, whether you now do your own film handling or not — you will find that Bonded can do the job better and cheaper.

BONDED
TV FILM SERVICE

LOS ANGELES • NEW YORK
904 N. La Cienega, BR 2-7825 — 630 Ninth Ave., JU 6-1030

FASTER, SAFER, LESS COSTLY...
Because It's More Efficient!

Film notes and trends

Repeat shows rate high: Running the same show over a period of five or seven days pays off in high cumulative ratings for the advertiser's message.

That's the report from stations which repeat the same movies over a week's span. WOR-TV, New York, says the first of its *Million Dollar Movie* series, *Magic Town*, got a cumulative Pulse rating of 70.7 for 14 evening and two matinee performances. KHJ-TV, Los Angeles, reports its *Channel 9 Movie Theatre* showing of *Miracle of the Bells* got a cumulative ARB rating of 62.2 during the five nights it was shown.

"The only way a local station can compete with top-flight network programing," said a WOR-TV spokesman, "is to amortize the cost of top entertainment over a period of a few days. And about the only way a local station can buck up against network ratings is to sell cumulative ratings. Our new *Million Dollar Movie* series accomplishes both objectives."

WOR-TV says the first of the series reached a total of 3,110,300 homes. On the basis of less than two viewers per set, that's about six million people reached.

"To reach a comparable audience in a movie theatre," says the station, "you'd have to fill the world's largest theatre, Radio City Music Hall, five times a day seven days a week for 29 weeks."

The WOR-TV movies are shown from 7:30-9:00 p.m. and 10:00-11:30 p.m. seven nights a week. In addition, there are two matinee performances 4:30-6:00 p.m. Saturdays and Sundays.

WOR-TV sells minute participations in the movies and has instituted what it calls a "Grand Plan" for the sale of 20-second announcements adjacent to the movie. An advertiser gets eight such quickie announcements spread throughout the week for $1,000. ★ ★ ★

First 3D tv film series: The first television film series ever to be shot in 3D is expected to go into syndication early next month, according to the producer, Broadway Angels, Inc.

The series, *Angel Auditions*, consists of scenes from various plays to be shown on Broadway during the current season. There will be 39 half-hour films in the series. Syndicator is Elliot Hymans.

Televiewers watching the films with special 3D glasses will get a 3D effect on the screen; without the glasses, viewers will see a standard 2D picture. The 2D-3D compatible process was developed by L. P. Dudley, formerly in charge of Stereoscopic photography for the British Admiralty Research Laboratories. He's supervising the filming of the series. Special 3D tv glasses are to go on sale in drugstores throughout the country for about 50¢. ★ ★ ★

▼ ▼ ▼

Color shooting guide: Should you use long shots in shooting color film? Can you get good black-and-white prints from color negatives?

These are some of the questions answered in CBS TV's new "Color television film shooting practices" booklet to guide the network's clients and their agencies.

The booklet discusses the fine points of color film staging, lighting, camerawork, film and sound tracks.

Here are five of the tips it gives on color film production:

1. *Costumes and backgrounds should contrast with flesh tones.* Unless a performer's skin contrasts in hue and brightness with his clothes and the set background he won't stand out from the rest of the picture.

2. *Avoid long shots, busy backgrounds, small detail.* Scenes using long shots and cluttered detail are apt to give a blurry effect on color receivers.

3. *Keep lighting uniform in the playing area.* Small variations in lighting often become exaggerated in color reproduction.

4. *High-key lighting is best.* Low-key lighting is less predictable and tends to give muddy reproduction in color.

5. *Closeups should be heightened.* Shots should be kept tighter than in monochrome film work to obtain equivalent fine detail. ★ ★ ★

WKRC-TV programming



CBS programming dominates
the Cincinnati area day and night
over WKRC-TV.

Radio Cincinnati, Owners and Operators of

WKRC-Radio, Cincinnati, Ohio
WKRC-TV, Cincinnati, Ohio
WTVN-Television, Columbus, Ohio
WTVN-Radio, Columbus, Ohio

WKRC-TV channel 12 CINCINNATI, OHIO

Ken Church
National Sales Manager

CBS TELEVISION NETWORK—REPRESENTED BY THE KATZ AGENCY

SAVINGS BANK

SPONSOR: California Savings AGENCY: Knollin

CAPSULE CASE HISTORY: *California Savings appointed Knollin Advertising its agency on 1 September 1952 when the bank's total resources were a little over $9 million. Now the resources are around $13 million and, according to James C. Knollin of the agency, "the largest gains have taken place since we started on KEAR. Results continue excellent. Client reports that 'the money continues to pour in' and also that they have had a number of loan application from KEAR listeners." Cost of 30 minutes daily is $42 for time.*

KEAR, San Francisco PROGRAM: Candlelight & Wine

RADIO results

MEDICINE

SPONSOR: The Lexino Co. AGENCY: Direct

CAPSULE CASE HISTORY: *This sponsor sells direct to drug stores but uses radio advertising to stimulate consumer sales. Lexino has been running participations on the daily* Polish-American Hour *(9:00-10:00 a.m.), plus an announcement schedule at various times. After renewing the full schedule recently, the sponsor wrote WSCR: "Congratulations on a mightily well-run radio station and a proved receptive group of listeners." Class "B" announcements and participations, at the 260-time rate, are $6.10 each over WSCR.*

WSCR, Scranton PROGRAM: Polish-American Hour, Annets.

HOUSES

SPONSOR: Hutchinson Realty Co. AGENCY: Direct

CAPSULE CASE HISTORY: *As its first venture in radio advertising, this sponsor bought a two-hour remote program broadcast from its Sunny Acres and Mar-Lee Manor developments. After the first show, three houses were sold (time cost was $182). Pleased with the results, the firm signed for 13 more remote shows, one weekly, and five announcements daily for 13 weeks (26-time rate for one-minute announcements is $9.35). At the end of the second week, six homes were sold; after the third, nine were sold until the firm reached a peak of 29 sold in one week. Sponsor called results "fabulous."*

KTLN, Denver PROGRAM: Two-hour remotes, Announcements

INSURANCE

SPONSOR: A. H. Cox AGENCY: Direc

CAPSULE CASE HISTORY: *When the CJVI sal[es]ma[n] suggested that Cox buy one announcement nigh[t] o[n] the station's after-midnight* Niteshift *program, t[he] insurance agent agreed to a trial run—but didn't ha[ve] much faith in either the time or the program's abi[lity] to sell insurance. "The trial run is now over," Cox re[cently] wrote the station, "and I can safely say that Nit[eshift] has been responsibe for more insurance sales than a[ny] other advertising promotion . . . we are renewin[g] for one year." Daily cost of the campaign is $2.50.*

CJVI, Victoria PROGRAM: Nit[eshift]

SOAP FLAKES

SPONSOR: Knolar "Nola" Flake AGENCY: McKee & All[en]

CAPSULE CASE HISTORY: *After developing a [new] larger-size package of soap flakes, the sponsor wo[rked] (1) to get the new packages on grocers' shelves, and [(2)] to get housewives to take the packages off the she[lves]. Two participations weekly were bought on Kit[chen] Kapers at a weekly cost of $120. After 13 weeks, [the] president of Knolar said, "The Nola advertising on [WIP] has done the best job of any single advertising effor[t] increase Nola sales. It provided the extra distribu[tion] and extra push which was necessary to start our s[ales] curve rising in this competitive market."*

WIP, Philadelphia PROGRAM: Kitchen Ka[pers]

DIAPER SERVICE

SPONSOR: Dy-Dee Service AGENCY: Da[vis]

CAPSULE CASE HISTORY: *Up to a year ago, Ed Pr[ice], manager of Dy-Dee, spent up to 14% of the firm's sa[les] revenue for advertising: it went into direct mail and [di]rect contact with about 70% of the prospective moth[ers] in the area. Since using radio advertising, however, t[he] company has increased sales by one-third, yet approp[ri]ates only 7% of its sales total to radio advertisin[g]. Price uses participations (260-time rate, $8). "We b[e]lieve that in radio we have found the most efficie[nt] method of selling," he says enthusiastically.*

KPHO, Phoenix PROGRAM: Make Mine Mus[ic]

COOKBOOKS

SPONSOR: Cookbook Sales AGENCY: Direc[t]

CAPSULE CASE HISTORY: *The sponsor, publisher o[f] the* Encyclopedia of Cooking, *offered a new cookboo[k] every week for 26 weeks on WHAM. The cookbook[s] were available in four grocery chains in the WHAM listening area. However, the radio announcements were the only advertising used by the publisher. At the end of the campaign, the sponsor wrote to the station and reported that more than 427,000 cookbooks and binders were sold as a result of the WHAM advertising. Sales topped any previous campaign, the sponsor said. Class "B" announcements (520-time rate) are $52 each.*

WHAM, Rochester PROGRAM: Announcements

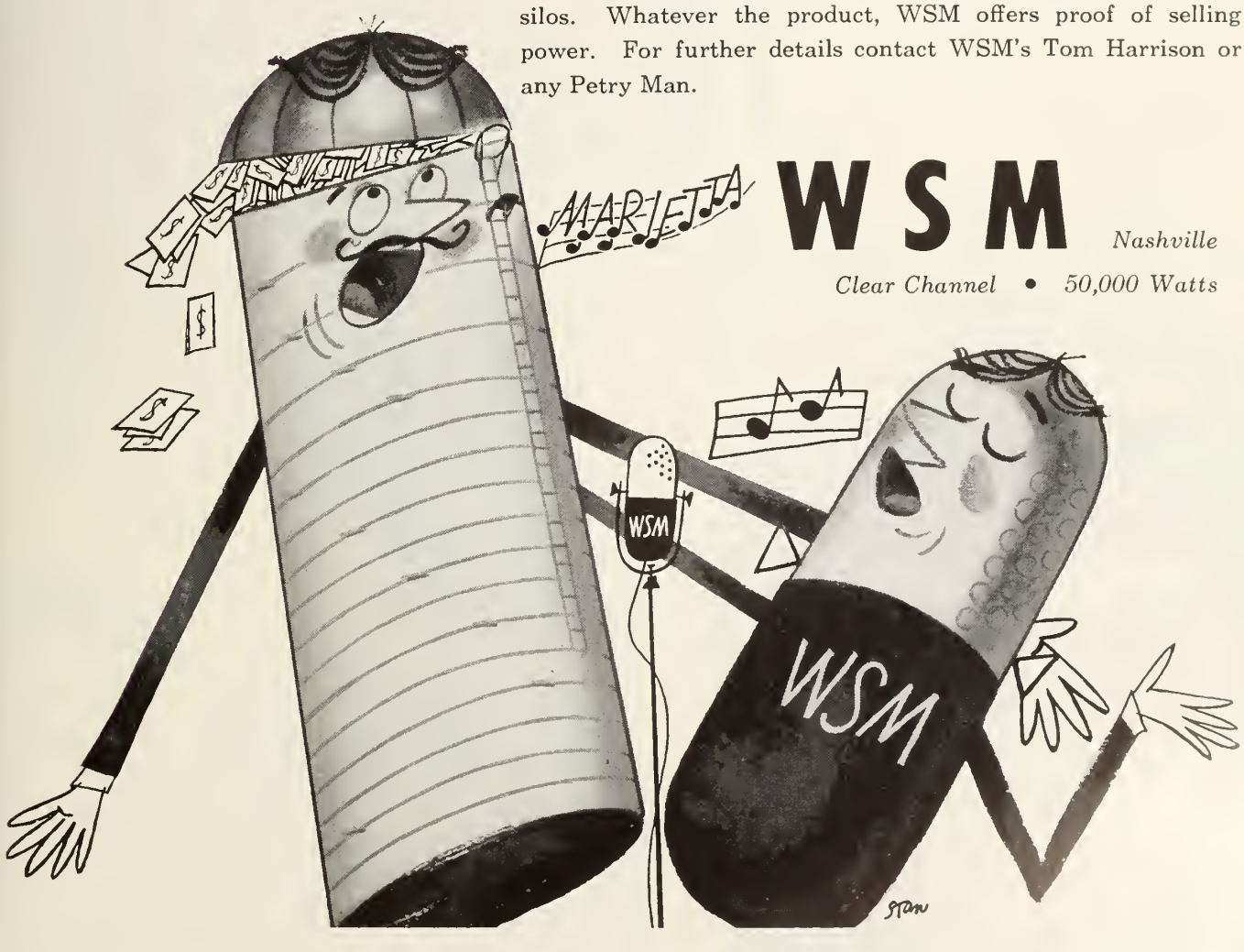
Sing a song of silos... a pocketfull of sales!

A few months ago the Marietta Concrete Corporation of Marietta, Ohio — world's largest builder of pre-cast concrete-stave silos — opened a branch plant in Nashville to serve the burgeoning Southern farm market.

To get the Marietta message across to the farmers of the Central South, Marietta's agency in Nashville — Noble-Dury and Associates, Inc. — bought an early morning 15-minute time segment three days a week, dubbed it the Marietta Farm Journal, and featured market and weather reports, country music, and facts about Marietta silos presented by John McDonald, WSM's Farm Director.

Within a few weeks, eight separate crews of silo builders were hard at work in the area. Seven silo sales resulted directly and immediately from one week's inquiries drawn by the program. "This one week's sales would have made our entire investment in WSM programming worthwhile," says Marietta's advertising manager Jack Anthony. To which Marietta's president, F. L. Christy adds: "We consider this advertising on WSM the most successful radio advertising in our experience." (Marietta has been going strong since 1916.)

So to successful sales of siding, sideboards, silks, silver, and scores of other items *including* kitchen sinks, we proudly add silos. Whatever the product, WSM offers proof of selling power. For further details contact WSM's Tom Harrison or any Petry Man.



WSM *Nashville*

Clear Channel • 50,000 Watts

THE FIRST TOP RATE
AVAILABLE FOR LOCAL O

ON FILM



EXTRA POWER IN YOUR SALES PROGRAM!

Co-ordinated promotion with local offices of the public agencies featured in this series can give your product the broadest kind of tie-in with the "Man Behind The Badge" in your community!

MCA-TV Ltd

Contact your MCA-TV office TODAY!

NEW YORK: 598 Madison Avenue
BEVERLY HILLS: 9370 Santa Monica Blvd.
ATLANTA: 515 Glenn Building
BOSTON: 45 Newbury Street
CHICAGO: 430 North Michigan Avenue
CLEVELAND: 1172 Union Commerce Bldg.
CINCINNATI: 3790 Gardner Avenue
DALLAS: 2102 North Akard Street
DETROIT: 837 Book Tower
SAN FRANCISCO: 105 Montgomery Street
SEATTLE: 715 10th North
ROANOKE: 3110 Yardley Dr., NW
NEW ORLEANS: 42 Allard Blvd.
SALT LAKE CITY: 727 McClellan Street
CANADA: 111 Richmond Street, Toronto, Ontario

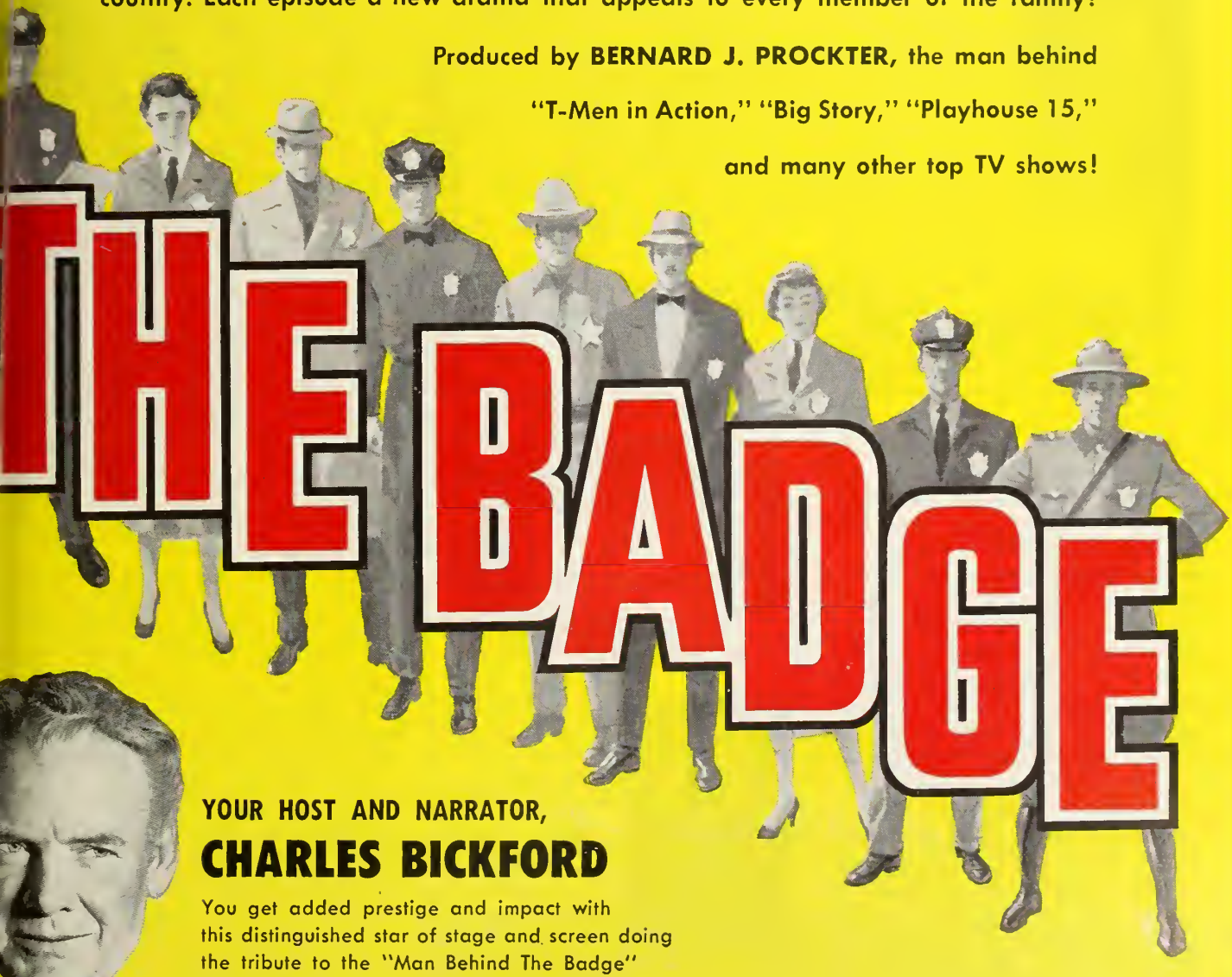
TWORK TV SHOW
EGIONAL SPONSORSHIP

NEW HALF HOUR DRAMAS,
MADE EXPRESSLY FOR TV

EEK, THRILLING, TRUE-LIFE MELODRAMAS DONE IN DOCUMENTARY STYLE.

All the facts taken from files of police, fire, and treasury departments, service, sheriffs' offices and many other agencies dedicated to public service throughout the country. Each episode a new drama that appeals to every member of the family!

Produced by **BERNARD J. PROCKTER,** the man behind "T-Men in Action," "Big Story," "Playhouse 15," and many other top TV shows!



THE BADGE

YOUR HOST AND NARRATOR,

CHARLES BICKFORD

You get added prestige and impact with this distinguished star of stage and screen doing the tribute to the "Man Behind The Badge" for you each week.

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

Is it 'poor taste' to make a singing commercial out of a well-known public domain tune

THE PICKED PANEL ANSWERS

NEED GOOD MUSIC, NOT JINGLES

By George R. Nelson
Nelson Ideas, Schenectady



Most "jingles" are in poor taste.

Any sales material that is worn and tired and hackneyed — raucous and repetitious — any type of sales approach that irritates and alienates rather than interests and entertains — is most definitely in poor taste. Whether a musical announcement is in poor taste or good taste is not determined by whether the basic melody lies in the public domain or is covered by Washington copyright on original material.

Most "jingles" don't belong on the air — have no right to intrude with their unimaginative tawdriness in the average American home. Good quality music definitely does belong on the air—definitely is welcomed in the average American home. There is no reason under the sun why songs that sell commercial products and services can't be every bit as good—every bit as entertaining—every bit as appealing as those songs which bear Victor, Decca, Columbia, Mercury, MGM, and other famous labels.

The public resents your taking a well-known, well-loved public domain tune and making an irritating little hodgepodge of advertising clichés out of it.

If you take that same tune and put the best quality talent—the best musicians and the best name singers available on the spot—if you record it with meticulous care — if the lyrics and treatment are actually original and different and in good taste—you will receive welcome letters from the listening public, and show correspondingly better sales results.

The public is most rightfully fed up over its collective ears with the usual drivel heard and seen on radio and television. The public welcomes that which is fresh and new and interesting in musical sales material, whether the basic melody employed is a well-known tune or an entirely original composition.

You have no right to ask listeners and viewers to accept that which is cheap, shopworn, irritating and intrusive—regardless of whether it is based on a song well-known or a song you've just composed.

You have every right to expect that listeners and viewers will gladly welcome that which is pleasant and entertaining and truly melodic — and it makes little or no difference who wrote the song originally.

A QUESTION OF JUDGMENT

by Phil Davis
President, Phil Davis Musical Enterprises, New York



This question is by far too general to be answered with an unqualified yes or no. Primarily, one who is acquainted with the variety of problems confronting the advertiser at the many different levels, and who appreciates the wide range of circumstances and objectives pertaining to the use of musical commercials will understand that the definition of good or poor taste is relative to the individual case.

Actually, the use of public domain music for advertising purposes seems to be more a question of judgment than one of taste. "Yankee Doodle" might be the best answer for a small local advertiser with a low budget and limited creative talent at hand, but if used on a national basis the same song might prove to be extremely poor judgment.

If we limit the area of discussion to the national level where adequate budgets and top brains are available, then we sincerely question the wisdom of using a public domain tune.

As a first consideration, the production cost of a musical commercial, be it original or public domain, is a substantial item. If an advertiser uses a public domain tune, he can neither protect his investment nor build equity in a musical trademark that could and should be one of his most valuable advertising properties.

Also, remember that the most important fundamental characteristic of every effective musical trademark is individuality. Carefully planned and skillfully created music will afford a signature as individual as the brand name and even without lyrics can establish immediate product identification.

It is difficult to get this clear-cut identification with a public domain tune. For no matter how frequently a sponsor delivers his message to the tune of "My Old Kentucky Home," a goodly portion of listeners subconsciously will be thinking as much about the Kentucky Derby as about the

erits of the product. Obviously the les impact is diffused.

Another reason it is difficult to get ear-cut sponsor identification with a ublic domain tune is conflict of spon-rship. Let us assume a national man-facturer of mattresses decides to use Brahms Lullaby" as his musical ademark. There is nothing he can o to stop a regional or local mat-ess company or any other company om using the identical tune. He has o control whatsoever over it.

From a technical standpoint. there re many more reasons that favor orig-al compositions for use on the na-ional level. but when it comes to a uestion of good judgment and taste,

(*Please turn to page* 116)

"Poor taste"

The following letter appeared in the letters-to-the-editor column of *The Los Angeles Times* on 9 September 1954:

"If there is such a thing as a business code of ethics, then I would think it should most certainly apply to the field of advertising and most specifically to the singing commercial which uses well-known, beloved old favorite tunes with modern lyrics added designed to sell a particular product.

"It seems a kind of sacrilege on a grand scale when 'Jingle Bells' blares forth not during the Christmas season but in midsummer. when 'Clementine' becomes nothing but a huckstress, when Waldteufel's beautiful waltz, 'Estudiantina,' becomes a signal for a thirst quencher, when any tune for that matter which has long been associated with enjoyment of the tune itself now becomes identifiable with a brand name. A better hatchet job could not be done to our culture.

"There should be no quarrel with those advertisers who live up to the usual fine standards of the business world and originate their own tunes. Singing commercials do have their place but only when their tunes have not been lifted from the public domain."

PEGGY K. WALKER.
Santa Ana, Cal.

NOW, more than ever...QUALITY COUNTS

in the East...

...it's

MOVIELAB

The superior QUALITY CONTROL consistently maintained by MOVIELAB on all film processing assignments has earned it the jealously-guarded reputation of being the "QUALITY LABORATORY" in the east.

More producers, cameramen and technicians throughout the east put their trust into Movielab's "KNOW-HOW" and "personalized service" than any other.

Get to know Movielab—for this is the standard by which all film processing is judged.

ROUND THE CLOCK SERVICES

FOR YOUR SCREENINGS



- Three Channel interlock projection
- 16 mm 17½ mm & 35 mm tape
- 16 mm & 35 mm interlock projection

Negative Developing
Ultra Violet and Flash Patch Printing
Quality Control
16 mm and 35 mm Release Printing
Title Department
25 Cutting and Editing Rooms
First Print Department

for color it's... Rainbowlab Inc.

MOVIELAB FILM LABORATORIES, INC.
619 West 54th Street, New York 19, N. Y. JUdson 6-0360

TO SELL JACKSONVILLE

(and the rich Northeast Florida market . . .)

BUY



WJHP-TV

Channel 36

§ § §

62,500 UHF SETS-IN-USE

§ § §

ABC • NBC • DuMONT
Television Networks

§ § §

For rates, availabilities, and other information, call Jacksonville 98-9751 or New York MU 7-5047.

§ § §

WJHP-TV

JACKSONVILLE, FLORIDA

276,000 watts

on Channel 36

Represented nationally by John H. Perry Associates



agency profile

Louis J. Riggio

V.P., Treasurer
Hilton and Riggio, New York

During the past two decades, Lou Riggio, partner of the Hilton and Riggio agency, has alternated between the tobacco and advertising business. On several occasions, he combined both functions: as vice president of Regent Cigarettes running from 1940 to 1947; advertising and sales director of American Tobacco Co. during the subsequent three years.

"When we opened our agency in 1950," Riggio told SPONSOR, "we specialized in launching new products. Today, our accounts are so diversified, with such individual needs, that we can no longer say that we specialize in one field, although both Pete Hilton, with Snow Crop, and I, with Regents, have had particular experience in new products."

During the past year, the agency has grown by some 54% in its over-all billings: from $3 million in 1953 to $5.5 million in 1954. Riggio anticipates that much of the anticipated extra billing will come from radio and local tv accounts.

"A few years ago, the air media played a relatively small part in the advertising strategy of small or medium-sized accounts," Riggio continued. "Today there are few package goods clients who consider their advertising campaigns complete without either radio or tv."

H&R's air billings have grown proportionately, from some 38% in 1953 to nearly 50% of total billings in 1954.

Among its radio-tv clients, the agency numbers Coca-Cola Bottlers of New York, National Paper Corp. of Pa., Colonial Airlines.

"Generally, our pattern is announcements plus local programming where it's affordable," Riggio explained. In line with this strategy, the Coca-Cola Bottlers of New York have just added a half-hour tv show to their current radio-tv announcement campaign. The show, *Finders, Keepers*, WABD, 7:30-8:00 p.m. Thursdays, premiered on 7 October.

At the end of the day, Riggio rushes to the Central to catch a train to Ardsley-on-the-Hudson. His current problem: helping his wife steer his precocious 16-year-old twin sons in their choice of college.

"I went to Yale," says he. "Of course, I quit school to get married but I don't set myself up as the only possible example." ★ ★ ★



LLANFAIRPWELGWYNGYLLGOGERYCHWYRNDROBWELLHANDYSSILIOGOGOGOCH

Just a little town in
Wales—with the biggest name
in the world.
In Big Aggie Land the biggest
name in *selling* is WNAX-570.
featuring the biggest names
in consuming.
Perhaps one of the
reasons for this is this:
We've been serving our listeners
with information and
entertainment for the whole
generation of radio.
And Big Aggie Land is one
of the richest agricultural
areas in the world—Minnesota,
the Dakotas, Nebraska, and Iowa.
To be a big name in this
market, see the Katz Agency.



WNAX-570

Yankton-Sioux City

CBS

Represented by The Katz Agency

WNAX-570, a Cowles Station, is under the same management as KVTV-Channel 9, Sioux City, the tv station reaching 32 farm-rich counties in Iowa, Nebr. and S. Dak. with 632,000 population, $746 million in '53 retail sales.

Now Ready for your Immediate Us

THE FIRST BOOK TO ANALY

COMPLETELY THE ADVANTAGES A

LIMITATIONS OF ALL MAJOR MED

The most eagerly awaited advertising book of the decade is fres
the press, waiting for you to put it to profitable use. It's the "All-M
Evaluation Study", containing the widely-acclaimed series of 26 SPON
arti

Here for the first time, you get side-by-side objective analyses of all
jor media—radio, TV, magazines, newspapers, outdoor, direct mail, busi
pap

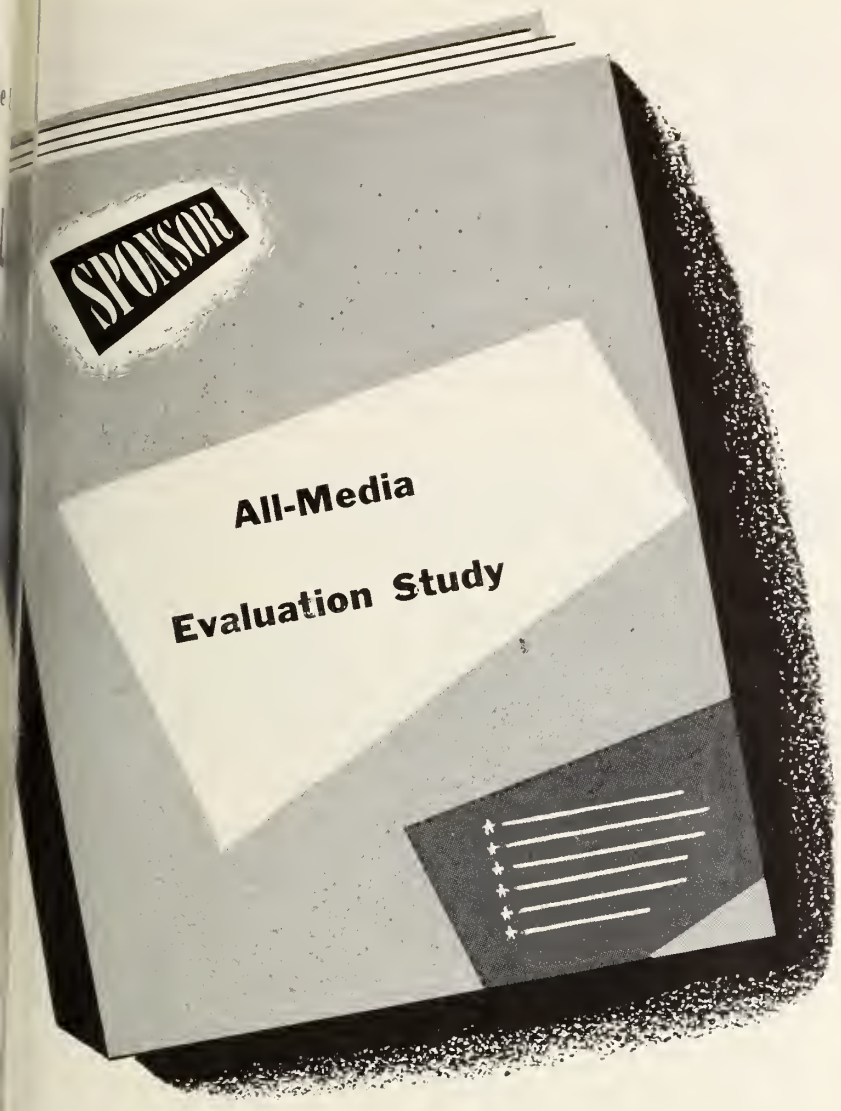
Here you get tips on when to use each medium . . . yardsticks to
you choose the best medium for your product . . . pitfalls to watch for w
making media selections . . . never-before-printed media evaluation method
the nation's top advertisers and agenc

The All-Media Study took 22 months to complete . . . involved perso
interviews with 200 leading advertising experts and separate mail s
veys to more than 2000 advertisers and agenc

It can be worth thousands of dollars to you . . . yet it's yours in permanet,
book form to use and refer to time and time again for just $4.0

Advance sale has already absorbed a good portion of the first printi
So make sure of your "All-Media Evaluation Study" — send in yo
order no

NO NEED TO PAY AT THIS TIME . . . JUST MAIL THIS COUPON TODAY



THE CONTENTS

Why evaluate air media

Media basics

How to choose media

Life's new 4-media study

Beware of these media research pitfalls

How 72 advertisers evaluate media

How 94 agencies evaluate media

How BBDO evaluates media

How Emil Mogul tests media weekly for radio

Why these 31 advertisers don't use air media

What's wrong with the rating services

How different rating services vary in the same market

Can you set up the "ideal" media test

How Bloch Ding tests media

The psychology of media

Do radio and TV move goods

Conclusions by advisory board

SPONSOR'S conclusions

''QUOTES''

uffy, President, BBDO (who wrote reword to the "All-Media tion Study")

26-part study should serve as a ient handbook of media evaluation vertisers, agency men and media ike."

Everett, Jr., Marketing Research or, Ford Motor Co.

t to compliment you on this series t in a request for several sets after its completion."

Frank Stubbs, Station Manager, KLMS

"I am sure this will prove to be one of the most valuable things yet done in the business."

R. F. Hursey, V. P. and Media Director, Foote, Cone & Belding

"Sincerest congratulations on a lively and remarkably impartial handling of the highly competitive American media scene."

NSOR SERVICES, INC. 40 EAST 49TH ST., NEW YORK 17, N. Y.

me ..... copies of the ''All-Media Evaluation Study'' at only $4.00 each.

☐ Bill me later. ☐ Payment enclosed.

ny _____

s _____

_____

_____ State _____

MAIL IT TODAY!

DIAL
KCOR
FOR
ACTION!

ACTION in translating YOUR message for the largest Spanish speaking audience in the Great Southwest. . . .

ACTION in top performance and production by a skilled staff of translators, directors, announcers, actors, singers and musicians. . . .

ACTION in putting YOUR product in thousands of homes in the San Antonio area. . . .

WE INVITE YOU TO
ASK ABOUT OUR

Knowhow
Co-operation! and
On-the-beam
Results

Many national advertisers have successfully invaded this profitable market through KCOR's superb facilities and service. . . .

Some of them are:—

PROCTER & GAMBLE
LUCKY STRIKE
GENERAL FOODS
BRISTOL MYERS
CHESTERFIELD

KCOR

R. A. Cortez, Pres.
SAN ANTONIO, TEXAS
Texas' First Spanish Station
Represented by
Richard O'Connell, Nat'l. Adv. Dir.
40 East 49th St., New York 17, N. Y.
PLaza 5-9140
LOS ANGELES — SAN FRANCISCO

AGENCY AD LIBS



(*Continued from page 8*)

viewers who hadn't gone to Ed Sullivan how much the stud in which the epic had been unfolded set the network bac and how many foot candles of light were used and how th cast was going to have a triumphant party to celebrate th show. This in addition to reams of pre-publicity about th $300.000 talent tab of the program. It's entirely possibl that after the show was over, all concerned wished the hadn't boasted of the cost of the opus because even tossin $1.000 bills at the camera wouldn't have made apparen where the money went or what wisdom was used in its disposal.

Further follow-up publicity, this time probably with the agency as its source, revealed that one of the live commercials was rehearsed just short of a full day and cost as much as a small Renoir although I'll be darned if I could see how it differed from the normal run of simple on-camera live copy using an announcer, a few hand props, closeups and a solo musical tag of the most unadorned variety. True, this entire tone poem was on color which should take a bit more time and trouble but other than this, the copy and execution of same didn't appear to be more involved than what most advertisers can do with half an hour of commercial rehearsal on any local channel.

To get back to my opening sortie, it seems unfortunate that television people are more impressed with the money they spend than the money they save. I can remember back in the days when a half-hour live drama cost $5.000 and full animation with musical track set one back about half as much as it does today. We boasted, in those days, how we did 16 mm. copy using stills and opticals in the camera for $300 and got them to come out pretty darn well. But the latest boasts I've heard concern only *how many* dollars are spent.

The agencies are now going out of their way to boast their dollar volume in television and releasing publicity about it—something that was anathema to most of them in the "good auld days" when anonmity was both desired and achieved and gross billing a matter for the board of directors alone to discuss.

But the Dollar Derby has changed all that and each of us is vying (as well as lying) with the other to show that we are the number one or two or three spender in this great new medium. To date, however, I haven't seen a single pica of publicity on how some one took a buck and made it do the work of a dollar and fifty cents. ★ ★ ★

There's a New Star in
The Sky Over OKLAHOMA

OKLAHOMA'S
No. 1
TV STATION

We're Now On the Air with

WORLD'S TALLEST TV TOWER

and 316,000 watts power



That beacon atop *KWTV's* new 1572-foot tower—tallest man-made structure in the world—marks a new era for television in Oklahoma. It lights the way to reception in thousands of homes never before reached by television—a vast audience over a huge area never before reached by any other Oklahoma station! Along with this new tower, with its 12-bay superturnstile antenna and RCA equipment, KWTV brings to advertisers the facilities of its new studios, among the largest and best equipped in the Southwest.

LET KWTV PROVE ITSELF AS YOUR STAR TV SALESMAN IN OKLAHOMA

KWTV Channel 9 OKLAHOMA CITY

CBS

EDGAR T. BELL, Executive Vice President
FRED L. VANCE, Sales Manager

AFFILIATED MANAGEMENT KOMA—CBS
REPRESENTED BY AVERY-KNODEL, INC.



WREX-TV 13

47,000 WATTS E. R. P.

WINTER SCHEDULE

ASSURES YOU THE "Lion's Share" of the big ROCKFORD - MADISON AREA AUDIENCE

* Disneyland
* I Love Lucy
* U. S. Steel Hour
* Professional Football Games
* Jackie Gleason Show
* Voice Of Firestone
* N.C.A.A. Collegiate Football
* Robert Q. Lewis Show
* Blue Ribbon Bouts
* Bob Crosby Show
* *Toast Of The Town*
* Perry Como
* Arthur Godfrey
* Make Room For Daddy
* Meet Millie
* G.E. Theatre
* What's My Line
* Strike It Rich

and 15 more of the top-rated shows.



WREX-TV 13

Now Serving Over 214,992 Television SETS

ROCKFORD - ILLINOIS

NETWORK AFFILIATIONS ABC

REPRESENTED BY H-R TELEVISION, INC.

SPONSOR BACKSTAGE



(*Continued from page* 11)

ward the end of the plank, and will soon be overboard with situation-comedy and mystery-adventure stanzas. Naturally, of the newly produced series in these categories a number of the more expertly put together shows will survive and do a fine job for their sponsors. Many more, however—and this is no daring prediction—will fail to deliver ratings and will prove big disappointments to the buyers. The inevitable point of saturation must be reached.

There are two two tv programing types, however, in which only the barest beginnings have been made, and producers and distributors seem to be getting under way with projects in these areas. Spurred by the phenomenal success of the Liberace series, Guild has made available new musical series featuring Frankie Laine and Florian Zabach, to name just two. And Eddy Arnold completed the first of a 26-week half-hour musical series called "*Eddie Arnold Time*" in Chicago this past week.

It is my guess that the well-produced musical series will take its place as a first-ranking deliverer of ratings for advertisers, and that we will see more and more music shows. There would seem to be no reason why the fine results produced via live music for Chesterfield by the Como show, for Coke by Eddie Fisher, for Chevrolet by Dinah Shore, for American Tobacco by *Hit Parade* shouldn't be duplicated for scores of other advertisers by other top quality musical stanzas.

A second type of film programing which seems to be getting under way this season is daytime-gimmick fare. Official has kicked off its own version of bingo with a show called *Time for Tune-O*, and Guild has latched on to a proved Pittsburgh local show called *It's Fun to Reduce*, which it is filming as a daytime series. I added the word "gimmick" to the category description above with no intent to ridicule or play down. Both shows have a giveaway element with which the sponsor may tie in, and certainly the history of radio and tv to date indicate that few gimmicks are more effective from the standpoint of moving merchandise than the old giveaway—when competently done.

So much for an early look at the new season's programing and apparent tv film trends. Later in the season we'll be able to check ourselves on these comments.

P. S.—Thanks to all you gents for your nice letters about the new column. Always happy to hear from you.

with WAVE

you don't buy the palm tree—

YOU BUY THE COCONUT!

If you want to do a top radio job in the best part of Kentucky, you obviously don't need to buy the whole radio "tree" — trunk, roots *and* branches!

WAVE GIVES YOU THE BEST OF KENTUCKY — AT MINIMUM COST. WAVE's 50% BMB daytime area is almost precisely the same as the Louisville Trading Area, which racks up *42.5% of this State's total Effective Buying Income.*

WAVE PROGRAMMING GUARANTEES AUDIENCE. WAVE is *the only NBC station* in or near Louisville. But network attractions are only part of our appeal. 62 good people on *radio* (44 of them working on-the-air activities rather than sales, etc.) give us better news, better sports, better local programming *all along the line.*

WAVE alone in Louisville gives you ALL the coconut, at the *right* price. NBC Spot Sales has the figures.

WAVE • **5000 WATTS**
LOUISVILLE • **NBC AFFILIATE**

NBC Spot Sales, Exclusive National Representatives



round-up

Happy uhf sponsor builds patio for Worcester station

Something new in station-sponsor relations came to light recently when a sponsor insisted on doing a favor for the station.

Herewith is the story:

Last December, when WWOR-TV Worcester, went on the air, one of its first sponsors was Camosse Bros., Inc., of Auburn, Mass. The company, which makes concrete and cinder blocks, bought a series of weathercasts on the uhf outlet.

"We weren't at all sure we were spending our best advertising dollar when we started." Gene Camosse, treasurer of the block firm, recalls.

Last March Camosse told WWOR-TV that "we have passed the 'growing pains' stage and are getting real measurable results from our use of television. One small example of these is a recent sale of material for one complete house."

But the most dramatic proof of Camosse's enthusiasm for uhf television was demonstrated a few weeks ago. WWOR-TV was drawing up plans for a patio right outside the overhead door of the main studio which would double as an outdoor studio. When Camosse heard about the patio, he insisted on footing the bill for the entire enterprise. The station says that a conservative estimate of cost for the construction is close to $2,500 including an outdoor fireplace and additional landscaping which Camosse provided. "This is a happy sponsor," WWOR-TV observes. ★ ★ ★

Tv program producers now "testing" new shows

Broadway plays frequently open in, say, Hartford for a "trial run" before going to Gotham.

Now the same principle is being used on the West Coast with a television program.

The Annette Kellerman show, featuring one of America's most famous bathing beauties, is being premiered and tested on KEYT in Santa Barbara. Backers of the program believe it will appeal to late-afternoon homemaker audiences, so it is being telecast on KEYT Friday afternoons. ★ ★ ★

Swimming pool used by Houston station for Red Cross show

Newest addition to a tv station's standard equipment: a swimming pool.

KPRC-TV, Houston, recently installed a 3,500-gallon pool in its outdoor patio at a cost of $175 for a new Red Cross show, *Be Waterproof*. The once-a-week show features a Red Cross volunteer swimming instructor giving free swimming lessons to viewers.

The portable pool is 18 feet in diameter and three feet deep, costs about $6 for each "filling." ★ ★ ★

Red Cross swimming instructor with young student demonstrates water safety before tv camera



Briefly . . .

This is the front cover of a t[w]o-color booklet being mailed out [b]y KOMA, Oklahoma City, Okla. (see [b]elow). What might be under the be[d]? Why, a radio, of course. The KOM[A] promotion uses line drawings to ill[u]strate all the places where radios [a]re apt to be found: in the workshop, [i]n retail stores, in the factory, at t[h]e beach and so forth. The booklet poi[n]ts out that "no matter where you a[re], you always have radio: there's n[o] substitute for the convenience of ra[d]io."



* * *

WDSU-TV, New Orleans, plans to go into local color telecasting in a big way. Robert D. Swezey, executive vice president and general manager of the station, said construction has started on new color studios directly behind WDSU-TV's present monochrome studios. The new studios, to be ready in about two months, are the first in the South to be built especially for color, according to Swezey. "With a studio for color only," he said, "it will be possible for us to devote all of the time necessary for color productions and enable us to schedule demonstrations, clinics and closed circuits without interfering with our regular telecasting operations."

* * *

Random facts department: A check of the bobby soxers in the studio audience of crooner Merv Griffin's *Song Snapshots on a Summer Holiday* (CBS TV) revealed that 40% were carrying

meras. The majority had flash attachments, 85% of which were using the sponsor's product (General Electric flashbulbs). Griffin poses for pictures after his shows.

* * *

Newcomers to Oklahoma City now receive on-the-air introductions to their neighbors. WKY's afternoon program, *Between Us Two*, devotes several minutes to welcoming the city's new residents. The station sends new residents a WKY "Welcome to Oklahoma City" folder and a personal note, inviting them to the show.

* * *

Radio is bigger than ever at WNBC, New York. The station's accounting department reports that for the first six months of 1954 the outlet enjoyed billings 6% higher than the best six months of last year. And July sales ran 15% ahead of July 1953. "Much of the increase in business is attributable to new interest among advertisers in radio on a local level," George Stevens, WNBC sales manager, reported.

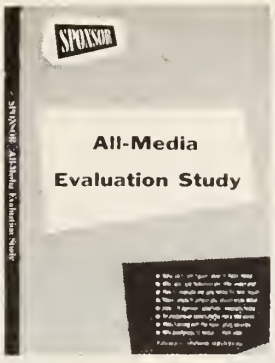
* * *

The first Christmas party of the year was held in Chicago's Gaslight Club recently by Deane Carroll, the blonde conductor of *Social Register* over WSEL-FM. Shown in the picture are (l. to r.) Miss Carroll; Walter "Santa"



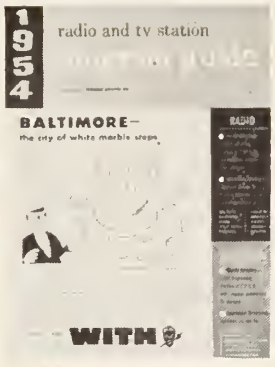
Kellin, Gaslight Club manager; William Halligan Jr., sales manager of Hallicrafters Co., and Trev Marshall, assistant sales manager of Hallicrafters. The trio is being interviewed for Miss Carroll's program.

(*Please turn to page* 112)

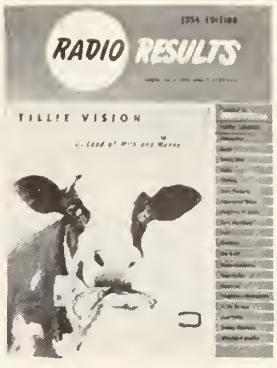


ALL MEDIA STUDY
$4.00





1954 PROGRAM GUIDE
$2.00



1954 RADIO RESULTS
$1.00

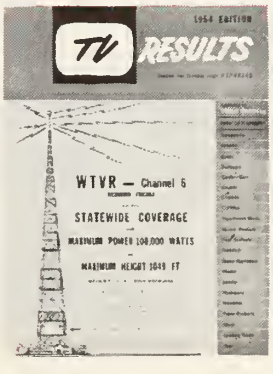
can
you use these
reprints and
special publications?

These prices are for single copies only. They are also available at special low quantity rates. Write to:

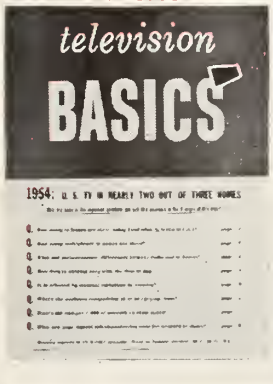
SPONSOR SERVICES Inc., 40 E. 49TH ST., NEW YORK 17

13 QUESTIONS RETAILERS ASK MOST OFTEN ABOUT RADIO .20
PSYCHOLOGY OF MEDIA WHY ADMEN BUY WHAT THEY DO .20
WHY SPONSORS BELIEVE THE RECESSION IS OVER .10
WEEKEND RADIO: ARE YOU MISSING A GOOD BET .25
6 BIG SPOT CLIENTS: HOW THEY USE TV .20
I SAY RATINGS ARE OPINION, NOT FACT! .20
A DEPARTMENT STORE TESTS RADIO .25
12 BIG SPOT CLIENTS: HOW THEY USE TV .20
HOW IS RADIO DOING IN TV MARKETS .20
HOW TO SELL A CANDIDATE .10
1954 FILM BASICS .25
LOCAL PROGRAMING WHERE IS IT HEADED .10

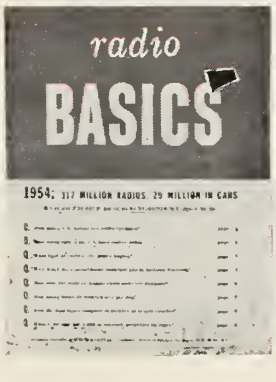
$1.00
1954 TV RESULTS



.30
TV BASICS



.30
RADIO BASICS





CAR RADIO REPAIRS

(*Continued from page 44*)

getting their car radios repaired because they didn't want to drive in silence for the few days normally required to fix the radio.

He reasoned: Why not offer an eight-hour repair service? The car owner could stop off at Auto Radio Wholesale on his way to work, wait five minutes while the radio is removed, then stop off again the very same day on the way home, wait another five minutes while it was reinstalled in the automobile.

Accordingly, McClelland signed for participations in the *Tob David Show*, aired 6:00-9:00 a.m. Monday through Saturday, and the *Eddie Chase Show*, broadcast 4:00-7:00 p.m. Monday through Friday. McClelland decided to rotate his announcements during the three-hour span of each broadcast. On Monday, for example, the Auto Radio Wholesale minute announcement might be heard at 7:30 a.m. On Tuesday, at 8:30, and so on. In that way the messages would reach the largest possible audience of both programs tuning in at various tim

"We decided to use shows with an informal, easy-going approach," Mc-Clelland told SPONSOR, "because most men like to relax at the wheel after a hard day's work or when they've just gotten up in the morning. The disk jockey show with music, news, weather and so on has proven tops in popularity with male listeners.

"We concentrate only on men because it's always the man who takes care of things like buying a new car radio, or getting an old one fixed."

In line with the easy-going program approach, Auto Radio Wholesale commercials combine an intimate man-to-man delivery with hard sell. One of the reasons for the success of his ad campaign, McClelland believes, is the loyal following built up by both Tob David and Eddie Chase.

"When they say they endorse a product," McClelland pointed out, "people believe it." Both David and Chase are familiar voices to CKLW listeners; both have been broadcasting in the area for many years. Listener loyalty and familiarity with these two personalities make their commercials more convincing, authoritative.

The copy itself focuses on the radio repair service, then touches on the sporting goods department of the store. Greatest emphasis is placed on the speed and convenience of the auto radio repair service and the reliability of the firm. Auto Radio Wholesale's address—5757 Woodward—is mentioned at least three times in every minute announcement. Here's a sample commercial:

Wherever you go there's radio. Most of you, like yours truly, would be lost without a car radio. Many of you have a car radio that acts up—goes dead once in awhile, you have a lot of static on it—well, the reason you put off having it worked on is the fact that you don't want to be inconvenienced, and have your car tied up. You just haven't heard of Auto Radio Wholesale—that's all. It's as simple as that—Detroit's oldest and largest car radio sales and service organization. Now on the way downtown tomorrow morning, drive in to 5757 Woodward. Now it's all inside parking, they remove your car radio in five minutes. Now you won't be late to work, they're not going to tie you up, just five min-

(*Please turn to page 84*)



If you're hunting sales in the big Western Market, you're going to need the "big gun"—KOA—the single signal that GETS where Westerners GO—on all of those 52 weekends a year when our ideal climate lures them out-of-doors!

SELL THESE PROSPECTS!

- The people in 1,854,200 automobiles, with radios!
- The 10 to 30% more people listening to out-of-home radios on weekends!
- The 25% more people-per-set listening to home radios on weekends!
- The people in 302 counties in 12 states covered by the "single station network"!

WESTERNERS ARE ON THE GO—WITH RADIO

WESTERNERS GO ALL THE WAY—WITH KOA

BIG TOP
Sundays, 7 to 9 p.m.
A unique, lively show with an exciting circus motif and four big KOA personalities to entertain and sell for you!

On These Programs
DOUBLE PLAY
Saturdays and Sundays, 1 to 5 p.m.—beamed at the weekend driver! There's music, highway traffic reports, and easy-listening featuring two top KOA personalities in each hour-long segment.

KOA
DENVER
Covers The West
Best!

Call Petry

Fast way to win a foothold in a market with $4 Billion **EBI***

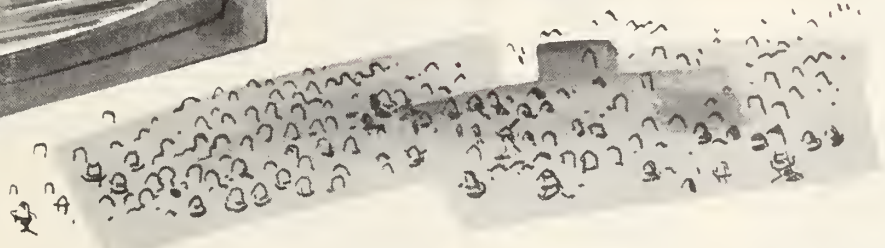


Put your message on

WTMJ-TV

. . . the only station that blankets this area containing 3,416,085 people, without counting Chicago!

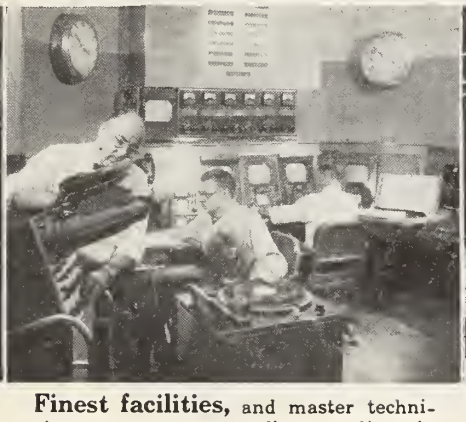
*Effective buying income.



FIRST in coverage, programs, results . . . in a market that's always first!



Seven complete studios, a mobile unit, and three microwave relay transmitters are ready to serve WTMJ-TV advertisers. In Wisconsin, only WTMJ-TV offers so much programming flexibility.



Finest facilities, and master technicians, mean outstanding quality in WTMJ-TV telecasts. 100,000 watts of power, transmitted from a 1,035-foot tower, assures good image within a 90-mile radius.



Fast results from WTMJ-TV programs give advertisers a real check on the station's performance. Today, WTMJ-TV is first in scheduled advertising, local and national, in Wisconsin.

There's no substitute for
WTMJ-TV EXPERIENCE

1st
- with seven years on-the-air experience in television.
- to transmit network color programs in Wisconsin.
- to originate local color broadcasts in Wisconsin.
- in the homes and hearts of the people of Wisconsin.

WTMJ-TV is the only television station in Wisconsin on the air for 115 hours per week . . . presenting local and basic NBC-TV network programs. Due to audience and advertiser demand, WTMJ-TV presents more programs than any other Wisconsin television station. Make it **your** station when you want results.

WTMJ-TV CHANNEL 4

The Milwaukee Journal Television Station

Represented Nationally by Harrington, Righter and Parsons, Inc. New York • Chicago • San Francisco

FIRST CHOICE . .

of television advertisers
well as the more than 630,0
television homes in the nation
NINTH largest market . .

KSD-TV
ST. LOUIS

Established February 8, 1947 . . . America's FIRST
Completely Postwar Equipped Television Station

100,000 5

WATTS on VHF CHANNEL . .

The MAXIMUM POWER
authorized by the Federal
Communications Commission

●

NBC TV NETWORK

National Advertising Representative:
NBC SPOT SALES

●

KSD-TV is owned and operated by the ST. LOUIS POST-DISPATCH

TV COMPARAGRAPH OF NETWORK PROGRAMS

SUNDAY

ABC	CBS	DuMont	NBC
No network programing	Omnibus 5-6:30 (cont'd) (see sun. 6pm for commercial) You Are There Prudential Ins Co Amer Ayer all wks Prudential Ins 112NY all wk L C&H $21,000	No network programing	Meet the Press Pan Amer World Airways JWT alt wks Revere Copper: 82Warh 191. St Georges & Keyes $1500 Roy Rogers Gen Fds grape nuts, post toasties 62Hy F B&B $26,000
You Asked For It [illegible] $11,500 [illegible]	Lassie Campbell Soup Hy F BBDO $27,000 Private Sec'y American Tob: lucky strikes 81NY F BBDO $27,000 all wks Jack Benny Amer Tob BBDO $55,000	TBA Opera Cameos NY co-op L	People Are Funny Frawley Corp: paper-mate pens FC&B Toni Co 110Hy L [illegible] $12,500 Mr Peepers Reynolds Metals 63NY L (3 wks in 4) (see bel) Seeds $21,000
Flight No. 7 [illegible] The Big Picture [illegible]	Toast of the Town Lincoln-Mercury Dealers 132NY L K&E $12,500	No network programing	Colgate-Palmolive Comedy Hour Colgate 91NY alt (3 wks in 4) 8-9 Bates $80,000 Spectaculars 7:30-9 (1 wk in 4) Reynolds Metals Hurlihan Hazel Bishop Raymond Spector Sunbeam Corp Perrin-Paus 95NY L $200,000
[illegible] Winchell [illegible] Martha Wright [illegible] Light's Diamond Jubilee [illegible]	G E Theatre General Elec 158NY L BBDO vary from $27,000 to $40,000 per show [illegible] Show F DCSS $20,000	Rocky King, Det Am Chicle chiclets DFS (see ball) Pharmaceuticals [illegible] 88NY L Cohen $6800 Life Begins at 80 Serutan Co serutan 86NY L Kletter $6500	Goodyear TV Playhouse 9-10 Goodyear Tire & Rubber 88NY alt wks Y&R $42,000 Philco TV Plyhse Philco Corp radio, TV sets, refrig 91NY alt wks Hutchins $37,000
Break the Bank [illegible] Dodge [illegible]	Father Knows Best P Lorillard kent cigs F Y&R $40,000 What's My Line? Remington Rand Y&R all wks Jules Montenier stopette deod 15NY L Earle Ludgin $10,500	The Music Show L Light's Diamond Jubilee 9-11 pm 10/24 only (see NBC for details)	Loretta Young Show P&G tide 120NY F B&B $30,000 The Hunter R J Reynolds camel cigs 50NY F Esty $24,000
No network programing	Sun News Spec'l Norwich pepto bismol, unguentine 50NY L B&B $1,250 No network programing m-sun	No network programing	No network programing

MONDAY

ABC	CBS	DuMont	NBC
No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f
No network programing m-f John Daly News Tide Water Oil 41NY m,w,f L Burhanen $15,000 Name's the Same Ralston Purina NY L Guild, Bascom & Bonfigli $7500	No network programing m-f D Edwards News Amer Home Prod 73NY m only L Biow alt $22,500 Perry Como L&M chesterfields 65NY m,w,f L C&W $27,000	Captain Video NY m-f L co-op Morgan Beatty Miles Labs alka seltzer, 1-a-day Wash m-f L Wade $15,000 No network programing	No network programing m-th Tony Martin Show Toni, bobbi home perm, white rain 123Hy m only L Y&R $12,000 Camel News Carvn R J Reynolds Tob 70NY m-f L&F Esty $10,000
Come Closer NY F Voice of Firestone Firestone Tire & Rubber 90NY L S&J $19,000	Burns & Allen Carnation Co 81Hy alt m F E, W (see bel) Goodrich tires 83Hy alt m F BBDO $31,000 Talent Scouts Thos J Lipton tea, soup mixes; frostee dessert 79NY L Y&R $20,600	No network programing	Sid Caesar (3 wks in 4) Amer Chicle D-F-S RCA K&E Speidel watchbands 95NY L SSCB $90,000 Spectaculars 8-9:30 (1 wk in 4) Ford Motor JWT RCA K&E 15 min NY at 10-18 L $200,000
College Press Conference Phila L Boxing from Eastern Parkway NY 9:30-11 L	I Love Lucy Philip Morris phil morris cigs 133Hy F Biow $35,000 December Bride Gen Fds instant maxwell hs coff. 155NY L B&B $28,000	Professional Boxing co-op 88NY L	Medic (3 wks in 4) Dow Chemical 70Hy F McManus, John & Adams $15,000 R Montgomery Presents 9:30-10:30 S C Johnson wax 82NY alt m [illegible] NL&B (see bel)
Boxing from Eastern Parkway (cont'd)	Studio One Westinghouse appliances, TV, radio sets, [illegible] 69NY L McE $31,000	Professional Boxing (cont'd) At Ringside NY co-op L	Amer Tob: lucky strikes 52NY alt m 45L BBDO $38,000 No network programing
No network programing m,t,th,f	Chronoscope Longines-Wittnauer Watch Co 53NY m,w,f L Bennett $6,000 No network programing m-f	No network programing m-l	No network programing Tonight (Steve Allen) 11:30 pm-1 am Var m-f L 1 min partic time & talent $4400

TUESDAY

ABC	CBS	DuMont	NBC
No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f
No network programing m-l John Daly News [illegible] tu, th L $15,000 Cavalcade of America Du Pont 52NY F BBDO $35,000	No network programing m-l D Edwards News Am Tob pall mall 71NY tu, th L SSCB alt $22,500 Jo Stafford Gold Seal Co Hy L C-M $12,000	Captain Video NY m-f L co-op Morgan Beatty Miles Labs alka seltzer, 1-a-day Wash m-f L Wade No network programing	No network programing Dinah Shore Chevrolet Dlrs Hy tu,th L C-E $20,000 Camel News Carvn R J Reynolds m-f (see mon) Esty
No network programing Twenty Questions Florida Citrus Commission NY L JWT $16,800	Red Skelton NY L Halls of Ivy Intl Harvester Burnett alt wk 50NY F [illegible] 55NY F at 10/10 McE $51,000	Life Is Worth Living (Bishop Sheen) Admiral Corp 156NY L Erwin, Wasey $12,000 One Minute, Please NY L $11,500	Milton Berle Buick Div, GM 135NY L Kudner $80,000 Irreg alt with Martha Raye 10 hr shows Hazel Bishop 116NY L Spector $90,000 Bob Hope 6 1-hr shows Gen Fds Y&R $75,000
Danny Thomas Alt wk sponsors: American Tob lucky strikes SSCB (see bel) Dodge, Chrysler: 139NY L Grant $28,000 U S Steel Theatre US Steel Corp 90NY L 9:30-10:30 alt wks BBDO $35,000	Meet Millie O'Cedar Corp 103NY L Julian alt wks Carter Prods 21NY L SSCB $20,000 Danger Nash-Kelvinator 62NY L Geyer alt wk Block Drug amm-i-dent 12NY alt wk L Cohen $14,000	Studio 57 H J Heinz Co 32NY F Maxon $23,000 No network programing	Fireside Theatre P&G tide, ivory soap 80Hy F Compton $22,000 Armstrong Circle Theatre Armstrong Cork: floor coverings 68NY L BBDO $20,000
Elgin Hour Elgin Natl Watch NY L 9:30-10:30 alt wks Y&R $32,000 Stop the Music Exquisite Form Brassieres Grey alt wk Quality Jewelers NY all wk L Grey $10,000	Life with Father Pet Milk Gardner alt wk S C Johnson NY L NL&B $30,000 See It Now Aluminum Co NY L&F FSR $18,000	No network programing	Truth or Consequences P Lorillard: old golds 56Hy L L&N $12,000 It's a Great Life Chrysler: Plymouth Dlrs Hy F McCann-Erikson $30,000
No network programing m,t,th,f	No network programing m-f	No network programing m-l	No network programing all wk Tonight (Steve Allen) 11:30 pm-1 am Var m-f L 1 min partic time & talent $4400

WEDNESDAY

ABC	CBS	DuMont	NBC
No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f
No network programing m-f John Daly News Tide Water Oil 41NY m,w,f L Burhanen Disneyland 7:30-8:30 Amer Motors Geyer ½ hr wkly Amer Dairy Campbell-Mithun ½ hr alt wks ½ hr $37,375 at 10/27	No network programing m-f D Edwards News Ero Mfg, Bendix 78NY w only L Ludgin $22,500 Perry Como L&M chesterfields m,w,f (see mon) Cngh'm & Walsh	Captain Video NY m-f L co-op Morgan Beatty Miles Labs Wash m-f L Wade No network programing	No network programing m-th Coke Time (Eddie Fisher) Coca-Cola Co 102NY w,f L D'Arcy $22,000 Camel News Carvn R J Reynolds m-f (see mon) Esty
Disneyland (cont'd) Derby Foods McCann-Erikson ½ hr alt wks at 10/27 300 Hy L&F 1 hr show $74,750 Stu Erwin Show Liggett & Myers L&M filters Hy F at 10/20 C&W $17,000	Godfrey & His Friends Toni home perm 135NY L W&G alt wks 8-8:30 General Motors frigidaire FC&B alt wks 8:30-9 Pillsbury Mills Burnett alt 30-9 60NY L $45,000	No network programing	I Married Joan General Elec. appliances 75NY,Hy F Y&R $23,000 My Little Margie Scott Paper 62Hy F JWT $22,500
Masquerade Party Knomark Mfg: esquire polish Mogul alt wks Remington Rand 89NY L all wks Y&R $11,000 Enterprise USA (documentary) NY F	Strike It Rich Colgate: lustre crm, palmolive shv crm, veto 116NY L Esty $11,000 I've Got a Secret R J Reynolds: cavalier cigs 109NY F Esty $10,000	Chicago Symphony Orchestra Ch L	Kraft TV Theatre Kraft Foods: velveeta, kraft deluxe slices 49NY 43L JWT $24,000
No network programing	Blue Ribbon Bouts Pabst Brewing 104Var L 10 pm to concl Warwick & Legler $17,000 Best of Broadway (or alt wk) Westinghouse McCann-Erikson 1 hr $160,000 Sports Spot General Cigar: white owl 61NY 10:45-11 L Y&R $1500	Down You Go Ch L No network programing	This Is Your Life P&G: gleem Compton Hazel Bishop: cosmetics 45Hy L Raymond Spector $14,000 Big Town Lever Bros SSCB, McE, Ogilvy, Benson & Mather A.C. Spark Plug NY alt wk F Brother $18,000
No network programing	Chronoscope Longines m,w,f (see mon) V A Bennett No network programing m-f	No network programing m-f	No network programing all wk Tonight (Steve Allen) 11:30 pm-1 am Var m-f L 1 min partic time & talent $4400

THURSDAY

ABC	CBS	DuMont	NBC
No network programing m-f	No network programing m-l	No network programing m-f	No network programing m-f
No network programing m-f John Daly News sue tu, th 33NY L 5/wk $15,000 Lone Ranger General Mills wheaties 51NY F DFS $16,000	No network programing m-l D Edwards News AmTob pall mall tu,th (see tu) SSCB Jane Froman GE Lamp Div 70NY L BBDO $11,000	Captain Video W H Johnson Candy Co 80NY th only L Bruck $2500 Morgan Beatty Miles Labs Wash m-f L Wade No network programing	No network programing Dinah Shore Chevrolet Dlrs Hy tu,th L Campbell-Ewald Camel News Carvn R J Reynolds m-f (see mon) Esty
The Mail Story NY L $11,000 Treasury Men in Action Chevrolet 115NY F Campbell-Ewald $16,000	The Ray Milland Show Gen Electric 80NY L Maxon $29,500 Climax (drama) (3 wks of 4) Chrysler Corp Hy 8:30-9:30 L McE $50,000 Shower of Stars (monthly, 1 wk in 4) Chrysler McE $100,000	They Stand Accused Consolidated Cosmetics: lanolin plus 40Cb 8-9 L Duggan $8,500	You Bet Your Life DeSoto Mtr Div of Chrysler 137NY F BBDO $24,000 Justice Borden Co: all products 59NY L Y&R $11,500
So You Want to Lead a Band [illegible] Mfg 36NY L JWT $12,000 Kraft TV Theatre Kraft Foods: cheese, food prs 49NY L 9:30-10:30 JWT $22,000	Climax and Shower of Stars 8:30-9:30 Chrysler Corp McCann-Erikson (see above) Four Star Playhouse Parker Pen JWT alt wks Singer Sewing Machine Co 104NY F Y&R $25,000	What's the Story? Allen B Du Mont Labs: du mont tv sets NY L Direct $3000 Chicago Pro Football Plays of the Week Regl sponsors Hamm Brewing Campbell-Mithun 10 west coast stns Drewry's Ltd McFarland Aveyard 5 midwest stns Var L	Dragnet Liggett & Myers: chesterfields 80NY F Cunn'ham & Walsh $28,000 Ford Theatre Ford Motor Co: autos, trucks 83NY F JWT $25,000
Kraft Theatre (cont'd) No network programing	Public Defender Philip Morris 3Hy L Biow $21,000 Name That Tune Carter: arrid 82Hy alt th L SSCB (see bel) Amer Home Pr 95Hy alt th L SSCB $11,000	No network programing	Lux Video Theatre Lever Bros: Hy L 10-11 JWT $45,000
No network programing m,t,th,f	No network programing m-f	No network programing m-l	No network programing all wk Tonight (Steve Allen) 11:30 pm-1 am Var m-f L at 9/27 1-min partic time & talent $4400

FRIDAY

ABC	CBS	DuMont	NBC
No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-l
No network programing m-f John Daly News Tide Water Oil 41NY m,w,f L Burhanen Rin Tin Tin Natl Biscuit: shredded wheat Hy F K&E $26,000	No network programing m-f D Edwards News Pharmaceuticals NY f only L Edw Kletter Perry Como L&M chesterfields m,w,f (see mon) Cngh'm & Walsh	Captain Video NY m-f L co-op Morgan Beatty Miles Labs Wash m-f L Wade No network programing	No network programing Coke Time (Eddie Fisher) Coca Cola Co 102NY w,f L D'Arcy Camel News Carvn R J Reynolds m-f (see mon) Esty
Ozzie & Harriet Lambert Pharm Lambert & Feasley Hotpoint appliances 67NY alt wks F Maxon $30,000 Ray Bolger Show Lehn & Fink Dorothy gray cosm 16Hy F L&H $26,000	Mama Gen Fds (Jello) Baker Choc & Cocoa Div 85NY L B&B $24,000 Topper R J Reynolds: camel cigs 96NY L Esty $27,000	No network programing	Red Buttons (3 wks in 4) GM Pontiac 55Hy L MJ&A $30,000 Jack Carson (1 wk in 4) $30,000 Life of Riley Gulf Oil 120NY L Y&R $24,000
Dollar a Second Mogen David Wine 11NY L Weiss & Geller $12,500 The Vise Sterling Drug 90NY F DFS $28,000	Schlitz Playhouse of Stars Schlitz Brewing 67NY F L&N $26,000 Our Miss Brooks Gen Fds: instant jell-o, birdseye frozen fds 73Hy F Y&R $26,000	The Stranger Pharmaceuticals: geritol 10NY L Kletter $10,000 No network programing	Big Story Amer Tob Co: pall mall SSCB (see bel) Simoniz Co: wax 81NY alt F L&F SSCB $16,000 Dear Phoebe Campbell Soup 41Hy L BBDO $30,000
No network programing	The Lineup Brown & Wmsn: Viceroy cigs 132Hy L Bates $27,000 Person to Person Amer Oil Katz 45NY L Hamm Br O-M 11NY L Noxzema Chem N alt wk L SSCB $22,000	Chance of a Lifetime P Lorillard: old golds L&N alt wk Lentheric Inc 26NY alt wk L C&W $9500 Time Will Tell (Ernie Kovacs) NY L	Cavalcade of Spts Gillette Safety Razor Co 87NY F Maxon $40,000 Greatest Moments in Sports (Walter Kiernan, host) Mutual of Omaha NY L&F B&J $5500
No network programing m,tu,th,f	Chronoscope Longines m,w,f (see mon) V A Bennett No network programing m-f	No network programing m-f	No network programing all wk Tonight (Steve Allen) 11:30 pm-1 am Var m-f L 1-min partic: time & talent $4400

SATURDAY

ABC	CBS	DuMont	NBC
No network programing	No network programing	No network programing	No network programing
No network programing Dotty Mack Show Cinci L	Gene Autry Wm Wrigley Jr NY F R&R $26,000 Beat the Clock Sylvania Electric Prods 81NY L C&P $11,000	No network programing Gen Sports Time Gen Tire 102NY 3/wk F D'Arcy $7000	Mr Wizard Science prog Ch L Ethel & Albert Sunbeam Corp 75NY L Perrin-Paus $13,000
Let's Dance NY, Chi L 8-9 per ¼ hr $13,500 ½ hr $6,725 ¼ hr $3,475	Jackie Gleason Co-sponsors Nestle: nescafe Bryan Houston Schick elec shavr Kudner Sheaffer Pen Seeds 107NY L $72,000	Pro Football Schick Shavers Kudner (nat'l) Partic sponsors: Atlantic Ref Ayer Carling Brewing Lang, Fisher & Stashower Goebel, BFS&D Gunther, Katz Chevrolet, Ketchum, MacLeod & Grove 97Var L 10/13-12/11	Mickey Rooney Pillsbury Mills Burnett alt wk Green Giant Co Hy alt wk F Burnett $37,000 Place the Face Toni Co NY L Burnett $11,000
Saturday Night Fights (Boxing) Baruk Cigar Co: phillies 18NY L 9pm to concl Ellington $21,000 Fight Talk 14Var L co-op	Two for the Money P Lorillard: old gold cigs 133NY L L&N $12,600 My Favorite Husband Intl Silver Y&R alt wks Simmons: beauty-rest, hide-a-bed Hy alt wks L Y&R $26,000	Football Schick Shavers Kudner and other participating sponsors. See above (cont'd)	Imogene Coca Griffin BC&P Johnson & Johnson Y&R 10 min Lewis Howe, DFS SOS McE 50NY L $38,000 Jimmy Durante; Donald O'Connor Texas Co Hy L Kudner $40,000 Spectacular 9-10:30 1 wk in 4 Oldsmobile Brother $200,000
The Stork Club NY L No network programing	That's My Boy (Eddie Mayehoff) Plymouth Dlr, Chrysler Corp 144Hy L Ayer $26,500 Willy Gen Mlr: gold medal, cheerios NY L DFS, Esty $28,000	Football Schick Shavers Kudner and other participating sponsors. See above (cont'd)	George Gobel (3 wks in 4) Armour Co FC&B Pet Milk Gardner NY L $25,000 Your Hit Parade (Warner-Hudnut) K&E Amer Tobacco: lucky strikes 136NY F BBDO $33,000
No network programing	No network programing	Wrestling from Chicago Ch co-op L Sports Showcase Amer Home Pro 60Cb L 15 min Geyer $1775 Wrestling (resumes 11:30)	No network programing

Notes and explanations to help you use this chart

COSTS [illegible] talent and production only, do not include commercials or time charges. They [illegible] the 15% agency commission to the client. Some film shows are con[illegible] the basis of so many originals and so many reruns. In such cases the [illegible] the average cost per show over the full season. Where a price for air [illegible] show is listed, it includes only that portion of the show for the week.

TIME [illegible] Eastern Standard Time.

ABBREVIATIONS Balt, Baltimore; Ch, Chicago; Hy, Hollywood; NY, New York; Var, [illegible] alternate; pr, products; r&tv, radio and TV; simul, simulcast; alt, alt share; [illegible] TBA, to be announced. 75NY means show is carried on 75 stations originating in NY; [illegible] means 50 of these stations telecast show live, the rest carry it via kine[illegible] in addition to those mentioned in chart are plugged on this program.

ABC TV Breakfast Club, simulcast M-F 9-10 am on 14 ABC TV stations from Chicago. [illegible] sponsors: Philco, [illegible], Quaker Oats, Swift, [illegible] Mfg. Ruthrauff & Ryan (Tu only).

CBS TV The Morning Show, M-F 7-9 am news variety. Sells in 5-min segments, with [illegible] at time (6 each, at cost of $2500 to $3000 for time (about 40 stations)) [illegible] for talent per segment.

NBC TV Today, M-F 7-9 am (not on chart). Gross cost per 1 min participation $1600 [illegible] available to advertisers on a widely flexible basis [illegible] purchase [illegible] Today's commercial [illegible] Today has carried [illegible] to date; among those currently or recently using the program are [illegible] Ayer; American Maize Prods, [illegible] Mutual of Omaha, Bozell & Jacobs. [illegible] seen on a total of 40 stations in the East, Southeast and Midwest. The [illegible] telecast for three hours, 7-10 am, EST; the first hour is seen only in the East, the second hour in both the East and Central zones, and the third hour in the Central [illegible]. Commercials in the final hour are repeated in the third in order to cover both sections. Home, M-F 11-12 noon and Tonight, M-F 11:30 pm-1 am, are also part of NBC TV participation plan. For details, see chart.

Sponsors listed alphabetically with agency and time on air

A. C. Spark Plug, Brother: NBC, W 10:30-11 pm
Admiral Corp, Erwin, Wasey: DTN, Tu 8-8:30 pm
Alcoa, FSR: CBS, Tu 10:30-11 pm
Alum Co of Canada, JWT: CBS, Sun 5-6:30 pm
Amana, Maury, Lee & Marshall: ABC, Sat 2 pm
Amer Chicle, D-F-S: DTN, Sun 9-9:30 pm; NBC, M 8-8:30 pm
Amer Dairy Assn, C-M: CBS, Tu 3:45-4 pm; ABC, W 7:30-8 pm
Amer Home Pr., Biow: CBS, M-F 12:15-30 pm; M, W, F 1:15-30 pm; Geyer: DTN, Sat 11 [illegible] pm; CBS, M [illegible] pm
Amer Motors, Geyer: ABC, W 7:30-8:30 pm
Amer Oil Co, Joseph Katz: CBS, F 10:30-11 pm
Amer Safety Razor, [illegible]: ABC, Sun [illegible] pm
Amer Tob., SSCB: CBS, Tu, Th 7:45-8 pm; NBC, alt F 9-9:30 pm; BBDO: CBS, Sun 7:30-8 pm; NBC, alt M 9:30-10:30 pm, alt Sat 10:30-11 pm; ABC, alt Tu 9-9:30 pm
Armour & Co, FC&B: NBC, Sat 10-10:30 pm
Armstrong Cork, BBDO: NBC, Tu 9:30-10 pm
Avco Mfg, Ludgin: CBS, W 1:30-45 pm
Baruk Cigar, Ellington: ABC, Sat 9 pm to concl
Best Fds, Lantein: CBS, W 10:15-30 am; [illegible] pm
Hazel Bishop, Spector: NBC, W 10-10:30 pm; NBC, Sun 7:30-9 pm (1 wk in 4); Tu 8-9 pm
Block Drug, Cohen: CBS, Tu 9:30-10 pm
Borden Co., Y&R: NBC, Th 8:30-9 pm; CBS, F 11-11:15 am
Bristol-Myers, DCSS, Y&R: CBS, Sun 9:30-10 pm; F 10:30-45 am
Brown Shoe, Burnett: ABC, Sat 10:30-11 am
Brown & Williamson, Bates: CBS, F 10-10:30 pm
Buick, Kudner: NBC, Tu 8-9 pm
Campbell Soup, BBDO: NBC, F 9:30-10 pm; CBS, Sun 7-7:30 pm
Carnation, Erwin, Wasey: CBS, M 8-8:30 pm; NBC, Sat 1-1:30 pm
Carter Prods., SSCB: CBS, alt Tu 9-9:30 pm; NBC, T, Th 3:30-45 pm
Chevrolet, Campbell-Ewald: ABC, Th 8:30-9 pm; NBC, Tu, Th 7:30-45 pm
Chrysler, BBDO: CBS, Sat 10-10:30 pm; NBC, Th 10-10:30 pm; CBS, Th 8:30-9:30 pm
Chun King, JWT: CBS, alt Th 10:15-30 am
Coca-Cola, D'Arcy: NBC, W, F 7:30-45 pm
Colgate, Esty: CBS, M, W, F 11:30-12 noon; W 9-9:30 pm; M, W, F 3:30 pm; NBC, Sun 8-9 pm; Bates: NBC, Tu 5:45-6 pm; ABC, Sat 1-1:30, NBC, M-F 12:30-45 pm, 1:15-30 pm
Comstock Fds., Burnett: CBS, alt M 10:15-30 am
Consolidated Cosm., Duggan: DTN, Th 8-9 pm
Continental Bkg., Bates: NBC, W 3:30-4 pm
Converted Rice, Leo Burnett: CBS, F 10:15-11 am
Helene Curtis, Lantein: CBS, Tu 3:15-30 pm
Derby Fds., McCann-Erickson: ABC, W 7:30-8:30 pm
DeSoto Motor, BBDO: NBC, Th 8-8:30 pm
Dodge, Grant: ABC, Tu 9-9:30, Sun 10-10:30 pm
Doeskin, Grey: CBS, F 2-2:15 pm
Dole Sales, Ayer: CBS, F 2:15-3 pm
Dow Chemical, MacMJ&A: NBC, M 9-9:30 pm
DuMont Labs, direct: DTN, Th 8-8:30 pm
Du Pont, BBDO: ABC, Tu 7:30-8 pm
[illegible] Lab, [illegible]: CBS, F 10:15-30 am
Electric Cos., Ayer: CBS, alt Sun 6:30-7 pm
Elgin, Y&R: ABC, alt Tu 9:30-10:30 pm
Englander Co., Burnett: alt F 3:30-45 pm
Exquisite Form, Grey: ABC, alt Tu 10:30-11 pm
Faith for Today, Hockhill: ABC, Sun 12:30-1 pm
Firestone, Sweeney & James: ABC, M 8:30-9 pm
Florida Citrus, JWT: ABC, Tu 8:30-9 pm
Ford, JWT: NBC, Th 9:30-10 pm; M 8-9:30 pm
Frawley Corp., FC&B: NBC, Sun 7-7:30 pm
General Cigar, Y&R: CBS, W 10:45-11 pm
General Electric, BBDO: CBS, Sun 9-9:30 pm; Th 7:15 pm; Y&R: NBC, W 8-8:30 pm
General Foods, Y&R: CBS, F 9:30-10 pm; B&B: CBS, F 8-8:30 pm; M 9:30-10 pm; NBC, Sun [illegible] pm; CBS, M-F [illegible] pm; NBC, Tu [illegible] pm; CBS, W 3:30-45 pm
General Mills, D-F-S, Knox-Reeves, Tatham-Laird: [illegible] CBS, M, W, F 12-12:15 pm; CBS, W, F 5-5:15 pm; M, W, F 3:45-4 pm; NBC, F 10-10:15-30 am; CBS, W, F 2:15-30 pm; Sat 11-11:30 am, Sat 10:30-11 am
General Motors, Oldsmobile, D. P. Brother: CBS, M, W, F 7:30-45 pm; Frigidaire, FC&B: CBS, Tu, Th, 10:30-45 am, alt W 8:30-9 pm; Pontiac, NBC, F 8-8:30 pm
General Tire, D'Arcy: DTN, Sun 1:15-2 pm; Sat 7:45-8 pm
Gerber Prods., D'Arcy: NBC, Th 10:15-30 am
Gillette, Maxon: NBC, F 10 pm to concl
B. F. Goodrich, BBDO: CBS, alt M 8-8:30 pm
Gold Seal, Campbell-Mithun: CBS, Tu 7:45-8 pm
Goodyear, Y&R: NBC, alt Sun 9-10 pm
Green Giant, Burnett: NBC, alt Sat 8-8:30 pm
Griffin Mfg., BC&P: NBC, Sat 9:30-10 pm
Gruen, McCann-Erickson: ABC, Sun 9-9:15 pm
Hall Bros., FC&B: NBC, Sun 5-6 pm
Hamm Brewing, Campbell-Mithun: CBS, alt F 10:30-11 pm
Hartz Mtn, Hallman: NBC, Sun 12-12:15 pm
H. J. Heinz, Maxon: DTN, Tu 9-9:30 pm
Hoover Co., Burnett: CBS, alt M 10:15-30 am
Hotpoint, Inc., Maxon: ABC, alt F 8-8:30 pm
Lewis Howe, DFS: NBC, Sat 9-9:30 pm
Int'l Harvester, Burnett: CBS, alt T 8:30-9 pm
Int'l Shoe, D'Arcy: NBC, alt F 5:45-6 pm; alt T 10:15-30 am
Intl Silver, Y&R: CBS, Sat 9:30-10 pm
Jergens, [illegible]: [illegible]
Johnson & Johnson, Y&R: NBC, Sat 9:30-10 pm
Walter H. Johnson, Bruck: DTN, Th 7-7:15 pm
S. C. Johnson, NL&B: NBC, alt M 9:30-10:30 pm; CBS, Tu 2-2:15 pm; alt Tu 10-10:30 pm
Kellogg, Burnett: CBS, Tu, Th 2:30-45 pm; M, W, 10:15-11 am, Tu 10:15-30 am
Knomark Mfg., Mogul: ABC, alt W 9-9:30 pm
Kraft Foods, JWT: NBC, W 9-10 pm; ABC, Th 9:30-10:30 pm
Lambert Pharm., L&F: ABC, alt F 8-8:30 pm
Lehn & Fink, L&N: ABC, F 8:30-9 pm
Lentheric, C&W: DTN, F 10-10:30 pm
Lever Bros., McCann-Erickson: CBS, Tu 9:30-10 pm; M, W, 11-11:15 am; Ayer: CBS, M, W, F 2:30-45 pm; Sat 1:30-2 pm; NBC, Th 10-11 pm, alt W 10:30-11 pm
Liggett & Myers, Cunningham & Walsh: CBS, M, W, F 7:45-8 pm, NBC, Th 9-9:30 pm; ABC, W 8:30-9 pm
Lincoln-Mercury, K&E: CBS, Sun 8-9 pm
Thomas J. Lipton, Y&R: CBS, M 8:30-9 pm
Longines, Bennett: CBS, M, W, F 11-11:15 pm
P. Lorillard, Y&R: CBS, Sun 10-10:30 pm
Luden's, Inc., J. M. Mathes: NBC, F 5:30-45 pm
Mars, Inc., Leo Burnett: ABC, alt Sun 5:30-6 pm
[illegible], Anderson & Cairns: CBS, M 10-10:15 am
Maytag, McCann-Erickson: ABC, Sat 2 pm
Miles Labs, Wade: DTN, M-F 7:10-30 pm; CBS, Tu 10-10:15 am; 2-2:15 pm
Minnesota Mining, C&P: CBS, M, W 10:30-45 am
Mogen David, Weiss & Geller: ABC, F 9-9:30 pm
J. Montenier, Ludgin: CBS, Sun 10:30-11 pm
Philip Morris, Biow: CBS, M 9-9:30 pm; alt Th 10-10:30 pm
Nash-Kelvinator, Geyer: CBS, alt Tu 9:30-10 pm
Nat'l Biscuit, McC-E: CBS, Tu, Th 11-11:15 am; ABC, F 7:30-8 pm; CBS, alt T 8:30-9 pm
Nat'l Dairy Prods., Ayer: CBS, Sat 12-1 pm
Nestle, Bryan Houston: CBS, Sat 8-9 pm
[illegible], Kimball: CBS, Sun 5-6:30 pm
Norwich Pharm., B&B: CBS, Sun 11-11:15 pm
Noxzema, SSCB: CBS, alt F 10:30-11 pm
O'Cedar, Turner: CBS, alt T 9-9:30 pm
Oldsmobile, D. P. Brother: NBC, ev 4th Sat, 9-10:30 pm
Pabst, Warwick & Legler: CBS, W 10 pm to concl
Pacific Mills, JWT: CBS, alt M 10-10:15 am
Packard, Maxon: ABC, Sun 9:15-30 pm
Pan-Am. Airways, JWT: NBC, alt Sun 6-6:30 pm
Parker Pen, JWT: CBS, alt Th 9:30-10 pm
Pepsi-Cola Co., Biow: ABC, Sun 7:30-8 pm
Pet Milk, Gardner: CBS, alt Tu 10-10:30 pm; NBC, Sat 10-10:30 pm
Pharmaceuticals, Inc., Kletter: CBS, F 7:30-45 pm; DTN, F 9-9:30 pm
Philco, Hutchins: NBC, alt Sun 9-10 pm
Pillsbury, Burnett: CBS, M-Th 11:15-30 am; M-F 2:15-30 pm, Sat 8:30-9 pm; W 8:30-9 pm
Procter & Gamble, D-F-S, B&B, Biow, Compton: CBS, M-F 12:30-1 pm; 1:15-2 pm; 4:30-5 pm; 4-4:15 pm, NBC, Tu 9-9:30 pm; M-F 3-45 pm; 1-1:30 pm; Sun 10-10:30 pm; W 10-10:30 pm
Quaker Oats, NL&B: NBC, alt Sun 4:30-5 pm
Dunker Dots, NL&B: NBC, alt Sun 4:30-5 pm; (Sherry, Baker & Tilden: CBS, Sun 12:30-1 pm
ReaLemon-Puritan, Rutledge & Lilienfeld: ABC, Tu, Th 7:15-30 pm
Prudential Ins., Calkins & Holden: CBS, alt Sun 6:30-7 pm
Quality Jewelers, Grey: ABC, alt Tu 10:30-11 pm
Ralston-Purina, Gardner: ABC, M 7:30-8 pm
RCA, JWT: NBC, M 8-9:30 pm
Remington Rand, Y&R: CBS, alt Sun 10:30-11 pm; ABC, alt W 9-9:30 pm
Revere, St Georges & Keyes: NBC, Sun 6-6:30 pm
R. J. Reynolds, Esty: CBS, W 9:30-10 pm, F 8:30-9 pm; CBS, M-F 7:45-8 pm; NBC, Sun 10:30-11 pm; ABC, Sat 1:30-2; 4-1:10 pm
Reynolds Metals, Seeds: NBC, Sun 7:30-8 pm
Rosefield Packing, Guild, Bascom & Bonfigli: ABC, Sun 1-1:30 pm
Schick, Kudner: CBS, Sat 8-9 pm; DTN, Sat 8 pm to concl, Sun 2 pm to concl
Schlitz Brewing, L&N: CBS, F 9-9:30 pm
Scott Paper, JWT: NBC, W 8:30-9 pm; CBS, Sun 5-6:30 pm
Serutan Co., Edward Kletter: DTN, F 6-6:30 pm; DTN, Sun 9:30-10 pm; NBC, M-F 3:30-45 pm
Sheaffer Pen, Seeds: CBS, Sat 8-9 pm
Simmons, Y&R: CBS, Sat 9:30-10 pm
Simoniz Co., SSCB, Tatham Laird: NBC, alt F 9-9:30 pm; CBS, W 10-10:15 am
Singer Sewing, Y&R: CBS, Th 9:30-10 pm
S.O.S., McCann-Erickson: CBS, alt F 3:30-45 pm; NBC, Sat 9-9:30 pm
Speidel, SSCB: NBC, M 8-8:30 pm
Standard Brands, Bates: NBC, M 5:30-6 pm
Sunbeam Corp., Perrin-Paus: NBC, Sat 7:30-8 pm, Sun 7:30-9 pm (or 4 wks)
C. A. Swanson, Tatham Laird: CBS, Th 3:30-45 pm; Th 2:15-30 pm
Swift, JWT: CBS, Tu, F 10-10:15 am; F 11:15-30 am
Sylvania, Cecil & Presbrey: CBS, Sat 7:30-8 pm
Texas Co., Kudner: NBC, Sat 9-10 pm
Tide Water, Buchanan: ABC, M, W, F 7:15-30 pm
Toni Co., Weiss & Geller: CBS, W 8-8:30 pm; Tu, Th 10:45-11 am; Leo Burnett: CBS, Tu, Th 12-12:15 pm, Tu 3:30-45 pm; Tatham-Laird: NBC, M 7:30-45 pm; Sun 1-1:30 pm; Sat 8:30-9 pm
U. S. Steel, BBDO: ABC, alt Tu 9:30-10:30 pm
Van Camp Sea Fd., [illegible], Wheeler & Staff: NBC, alt Tu 10:30-11 pm
Wander Co., Tatham Laird: CBS, alt Sat 11-11:30 am, W 10:15-30 am
Welch Grape Juice, DCSS: NBC, alt F 5:15-30 pm
Wesson Oil, Fitzgerald: NBC, W, F 1-1:15 pm
Westinghouse, McCann-Erickson: CBS, M 10-11 pm
Wrigley, R&R: CBS, Sat 7-7:30 pm
Yardley, Ayer: CBS, F 10:30-45 am
Zenith, Y&R: ABC, Sat 3 pm to concl

Home Ground Surveys** prove MOST PEOPLE IN WHEELING WATCH WSTV-TV

VHF-Channel 9

CBS Affiliate

STEUBENVILLE CBS WHEELING

KEY TO THE GREAT WHEELING MARKET

plus

Steubenville · Pittsburgh · Youngstown · Canton

THE BIGGEST BUY IN TV TODAY

1,083,000 TV homes for the price of 399,400!*

*CBS research

**54.4% of Wheeling's entire viewing audience saw the June 13 Cleveland-Boston ball game on WSTV-TV.

**58% of Wheeling's survey respondents saw Senator McCarthy's Senate Investigating Committee Hearings on WSTV-TV. And the percentage was even higher—74%—in the combined Wheeling-Steubenville area.

Be realistic! Don't limit your thinking about WSTV-TV's extraordinary coverage. The clear signal of this station extends far beyond Steubenville—blankets the rich Wheeling market—pervades the 9th largest market in the country: industrial Pittsburgh and nearby Canton and Youngstown. Yet you pay for only a fraction of what you get!

NOW! FULL POWER (230,500 Watts) from our 881 ft. MOUNTAIN-TOP TOWER (2,041 ft. above sea level)

WSTV-TV STEUBENVILLE-WHEELING

ANOTHER AVERY KNODEL REPRESENTED STATION

The service with the most subscribers

PULSE FOR DEPENDABILITY

INSTANTANEOUS!

Ratings without waiting by DAX

Pulse demonstrating *new* electronic program rating system designed for *market-by-market* reporting!

You owe it to yourself and to your firm to visit Pulse Headquarters to see the new DAX system, the result of seven years of development.

DAX Home Unit utilizes latest type transistor—no tubes, no moving parts, no tapes. Nothing for the householder to do or mail back.

DAX Monitor totalizes tune-in to all programs, all stations, instantly—prints minute-by-minute ratings.

DAX is available at a price the industry can well afford if this is what the industry wants. We await the decision—your decision. DAX will supplement, not supplant, standard Pulse procedures.

This month throughout the U.S., 117,000 homes are being interviewed for next month's "U.S. Pulse TV"



Nothing takes the place of INTERVIEWS in the HOME

RURAL AND URBAN COVERAGE

PULSE, *Inc., 15 West 46th St., New York 36*
Telephone: Judson 6-3316

SUNDAY

	ABC	CBS	Du Mont	NBC
10				
10:15				
10:30				
10:45				
11				
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THURSDAY

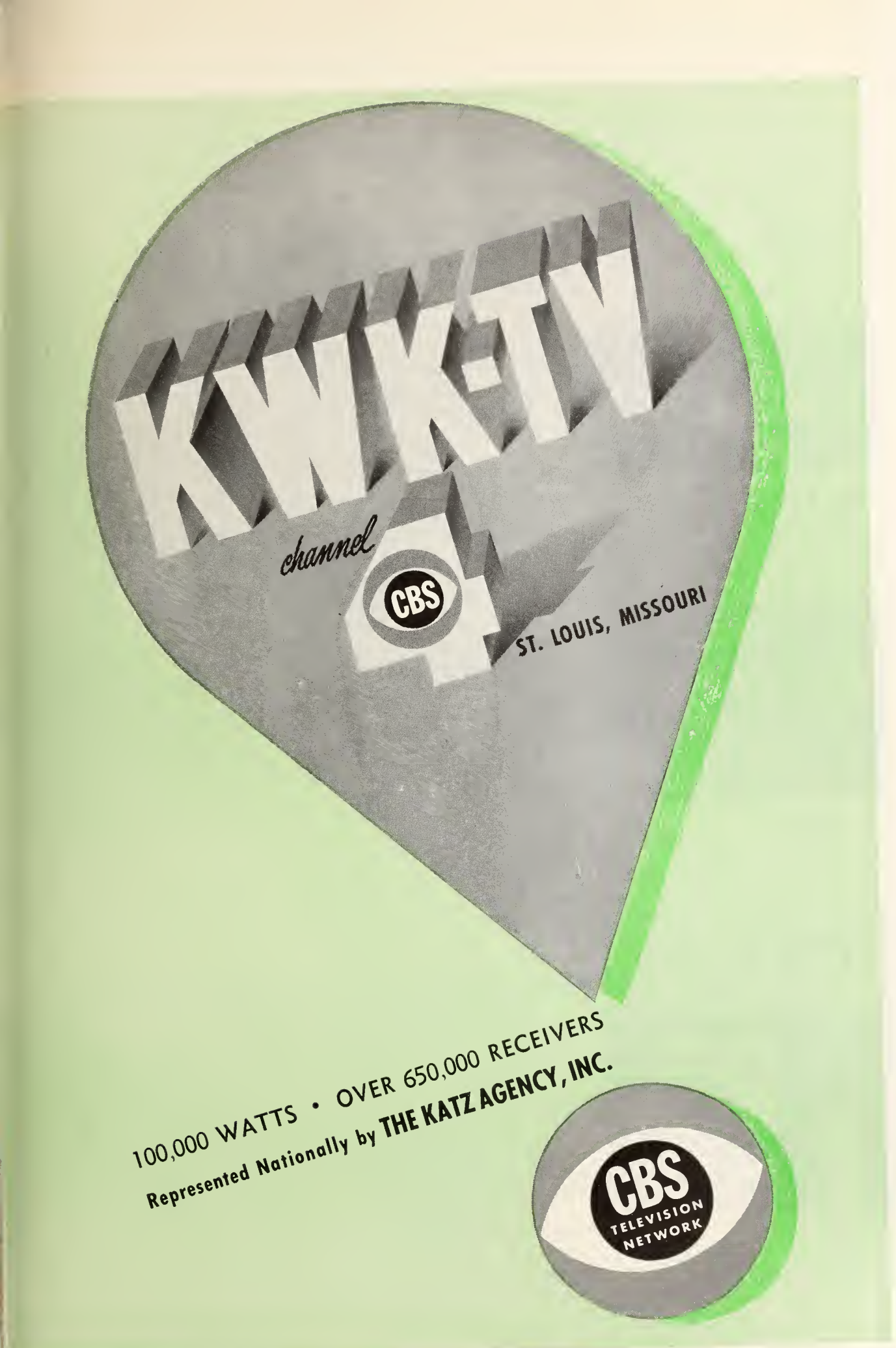
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FRIDAY

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KWK-TV
channel 4
CBS
ST. LOUIS, MISSOURI
100,000 WATTS • OVER 650,000 RECEIVERS
Represented Nationally by THE KATZ AGENCY, INC.
CBS
TELEVISION
NETWORK



GOOD . . . advertising

always pays in the . . . . .

RICH, GROWING NORTH CAROLINA MARKET

BETTER . . . coverage

than ever before is yours with

RADIO in the . . . . . .

15-county Winston-Salem NORTH CAROLINA Market

BEST . . . buy morning,

afternoon and evening is

WSJS

NBC

AFFILIATE

600 KC—5 KW

AM - FM

Represented by

HEADLEY-REED CO.

CAR RADIO REPAIRS

(*Continued from page 74*)

utes to remove your car radio. Something else, you can pick it up that very same evening. . . .

After plugging the repair service, the commercials go on to mention the new car radios the firm offers—with prices—then briefly names at least four or five sporting goods items.

Many of the men who drive in for repair jobs make a special point of telling McClelland they heard the radio message and then decided not to put off the repair job any longer. "Most of them say they had been planning to get their radios repaired for a long time, but never could bring themselves to actually do it. When people start volunteering information like that," says McClelland, "you know your advertising is working."

He also notes that other departments of the store pick up in business as the number of auto radio service jobs grows. "I'm sure my service shop in the rear of the store has been instrumental in pushing up sales of sporting goods," McClelland says. "In other words, if I only had a sporting goods shop and no auto radio service, I don't think any advertising would have been able to draw as many customers into this store as have come in because of the radio repair commercials."

For the first 20 years of its operation, Auto Radio Wholesale used no advertising at all. Then, in 1952, when sales took a slight dip, McClelland decided to use direct mail leaflets calling attention to in-season specials in the sporting goods line and its car radios and radio repair work. In his first year of advertising McClelland spent about $10,000 on direct mail.

Although sales were higher that year, McClelland still felt he wasn't getting the most for his advertising dollar. In '53, he upped his budget to $20,000, diverted 75% of it to radio, keeping about $5,000 for direct mail pamphlets.

"There's nothing like the immediacy of radio for impact," he says. "When a man's driving, he's a ready-made audience for our commercials. When he gets a booklet through the mail, on the other hand, he's just as apt to throw it away as to read it."

Auto Radio Wholesale began operations in 1932 as a car radio installation firm. In those days, very few automobiles came equipped with radios from the factory, and McClelland concentrated only on installing and repairing car radios. Later on, he branched into other auto accessories, like spotlights and windshield wipers. A few years later, he added a sporting goods line and appliances to his business. Today, McClelland has the largest auto accessory and sporting goods store in the Detroit area.

Only one other retailer in Detroit combines auto accessories with sporting goods in his operations. He had used radio only sporadically. ★ ★ ★

CUSTOMER APPEAL

(*Continued from page 39*)

versity of audience taste.

What tools *are* available for checking your own program's audience cross-section? Here's what some of the major research firms offer.

ARB provides, along with rating percentages of men, women and children listening to specific programs both on a national and city basis.

Pulse issues three network audience composition reports annually containing similar information, plus teen-age and economic level breakdowns.

Both Pulse and ARB will break down the audience into age groups.

Nielsen can also tell you county size, size of family, age of family, age of oldest child, educational level, territorial popularity in addition to ratings.

For information on how advertisers today use such research material to help in program selection, SPONSOR talked with the A. C. Nielsen Co. A company spokesman decried the prevalent over-emphasis on ratings.

"Ratings by themselves," he insisted, "are not enough. It is ridiculous to determine a program's fate solely on the basis of whether it is in the first 10 or just out of it. The program's purpose is to sell goods. This means that it must reach the right audience in the right market."

It is for this reason, according to the Nielsen executive, that many pro-

With RADIO'S Economy you can afford priceless FREQUENCY

With radio advertising you don't have to start all over again with each advertising message. You can afford continuity and frequency; therefore, each broadcast message builds on the one that went before. Radio's economy lets you keep building, day after day, the year round. In no other medium is such frequency practical.

This is the basic economy of all radio, the secret of its tremendous advertising power.

When you add to this basic economy the special efficiency of great stations — then you have the immense force of radio at its utmost effectiveness. Great radio stations have always given the advertiser far more for his money — not only in coverage but in responsiveness, prestige and believability.

To make the most of today's great opportunities in radio, the best plans start with the best stations. Let us tell you some of the exciting facts about the 12 great stations we are privileged to represent.

THE HENRY I. CHRISTAL CO., INC.

NEW YORK — BOSTON — CHICAGO — DETROIT — SAN FRANCISCO

Representing Radio Stations Only

WBAL Baltimore (NBC)
The Hearst Corp.

WBEN Buffalo (CBS)
Buffalo Evening News

WGAR Cleveland (CBS)
Peoples Broadcasting Corp.

WJR Detroit (CBS)
The Goodwill Station, Inc.

WTIC Hartford (NBC)
Travelers Broadcasting Service Corp.

WDAF Kansas City (NBC)
Kansas City Star



Measure of a Great Radio Station

KFI Los Angeles (NBC)
Earle C. Anthony Inc.

WHAS Louisville (CBS)
Louisville Courier-Journal & Times

WTMJ Milwaukee (NBC)
Milwaukee Journal

WGY Schenectady (NBC)
General Electric Company

WSYR Syracuse (NBC)
Herald-Journal & Post-Standard

WTAG Worcester (CBS)
Worcester Telegram-Gazette

grams are cancelled despite their popularity. More national programs are changed, he reported, because research has indicated the desirability of such a change than because of position in the rating lineup, popular industry views notwithstanding.

Examples: Here are some examples cited by Nielsen which show how an advertiser can make use of research information to help him in his program determination.

Example A. A few years back an advertiser with a breakfast food seeking to reach families with young mothers purchased a daytime radio show. Its ratings showed the right audience was being attracted:

Age Group	*Rating*
16-34	8.8%
35-54	6.4%
55-*plus*	5.2%

This changed drastically when a program appealing to older families appeared as the preceding show: after some time had passed, the rating of the 16-34 group fell to 5.6%, while the rating of the 55-plus group rose to 7.1%. The younger group was shifting to a competing variety show.

The advertiser then went to another show at a new time slot, which gave him this breakdown:

Age Group	*Rating*
16-34	7.6%
35-54	7.1%
55-*plus*	3.4%

By making the change the advertiser thus picked up 200,000 more young-housewife homes than the show he had dropped was now delivering.

Example B. Take the case of a manufacturer of baking powder who wishes to utilize a network radio show. His market is primarily rural, since the urban population buys its cakes ready-made for the most part. The problem is how to reach a maximum prospect-filled audience without waste. Would it be advisable for him simply to select a well-rated show and let it go at that? Let us see what his territorial rating story would be if he chose the morning Arthur Godfrey show on radio, for example.

Godfrey, according to Nielsen figures this spring, is rated 3.0 nationally. But he is much stronger in urban than in rural areas. This is shown by the rating in the urban counties, 3.4 as opposed to that in the smaller rural counties, 2.9. It is further shown in the comparison of a regional 2 rating in the Northeast as against the 2.1 rating for the South. For this particular advertiser then, the Godfrey vehicle, while it would reach rural areas, would involve considerable waste coverage.

Example C. Quaker Oats program illustrates the Nielsen point that national rating isn't everything. The show, *Man On The Farm*, can boast only a 1.4 national rating. In urban counties this drops to a poor 0.8. The company, however, is unworried. Even in the rural counties it is interested in reaching, the rating is 2.2.

Example D. This is a highly successful case of matching vehicle to market. The radio show selected by this rural advertiser has a modest 1.6 national rating, and it does poorly in the Northeast. In the rural counties, however, it rides a 4.3 rating, and in the South a substantial 5.1. Taking it a step further, you find that 70% of the total audience is in the South although this area has only 22% of the country's radio homes. Does this, then, represent good program selection? Yes, because 54% of this company's sales are in the South.

In other words, the advertiser is reaching exactly the audience he wishes in his prime market area.

Competing for same audience

Not only is it important to know what audience your show appeals to, but also what audience your competition appeals to. The reason, according to Nielsen, is that if a well-entrenched program has dominated a certain portion of the audience for a time, it is extremely difficult for a show trying to snare exactly the same audience to do so successfully.

Here is an example involving three competing tv shows:

Program A was reaching more younger families than any other age group.

Program B was appealing equally to younger and more mature families.

Program C was trying to reach the same audience as A, but all that was left were the older families, who were not prospects for the product. Therefore the sponsor of program C dropped the show, although it had a good rating.

WHLI "THE VOICE OF LONG ISLAND"

NASSAU COUNTY
the heart of Long Island

★ ★ ★

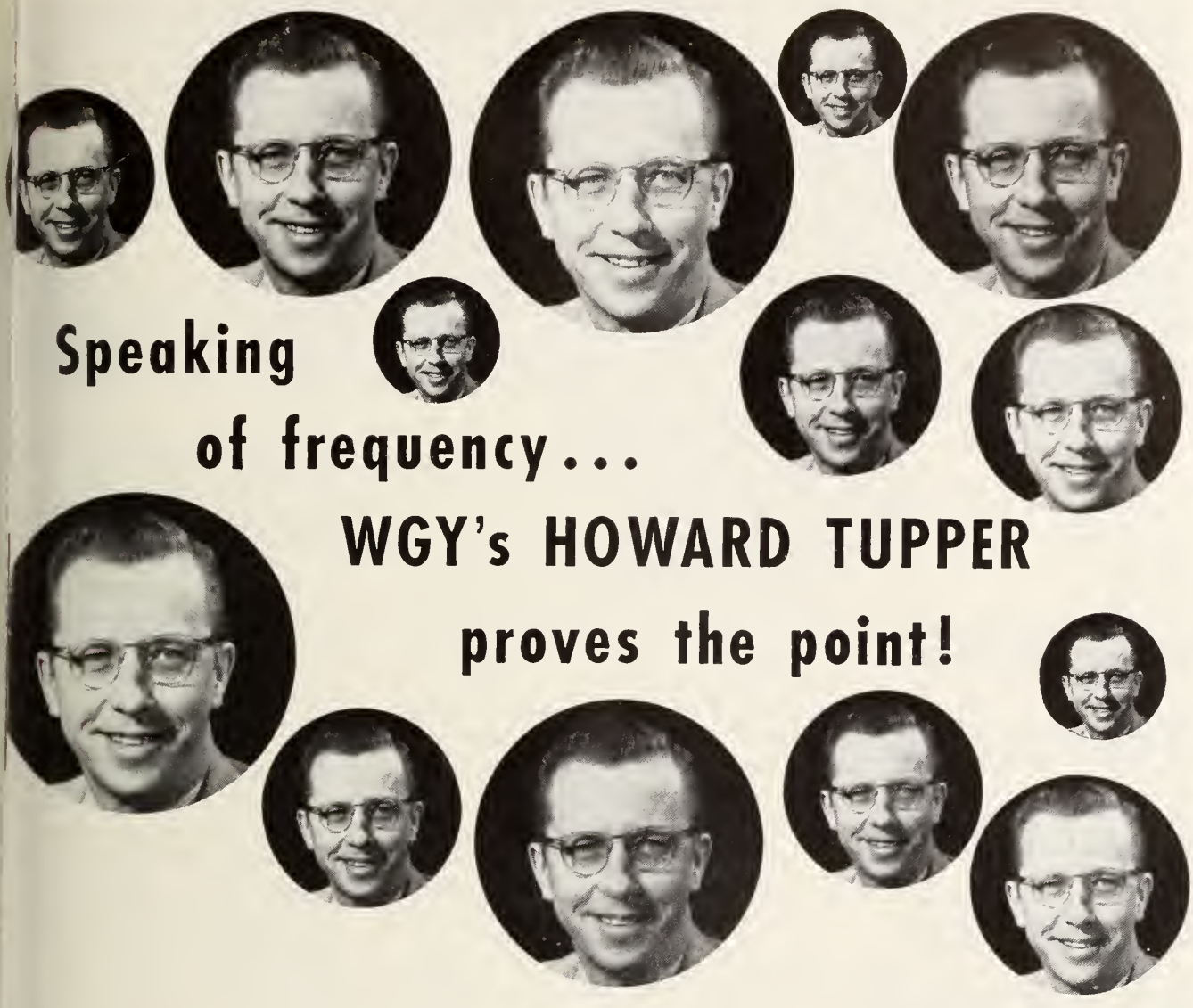
EFFECTIVE BUYING INCOME
$2,046,485,000

MORE THAN 17 STATES
(Sales Mgt.)

★ ★ ★

WHLI *has a larger daytime audience in the Major Long Island Market than any other station.* (Conlan)

WHLI AM 1100 FM 98.3
HEMPSTEAD
LONG ISLAND, N. Y.
PAUL GODOFSKY, *Pres.*
the voice of long island
Represented by Rambeau



Speaking of frequency... WGY's HOWARD TUPPER proves the point!

FREQUENCY IS THE CORNERSTONE OF AUDIENCE GROWTH

During his 17 years on WGY, "Tup" has developed a large and loyal following in the Northeast. When he announced his morning weather show would leave the air, WGY received more than 6000 protests in 3 days. Result . . . ?
"Tup" is still going strong!

WGY A GENERAL ELECTRIC STATION

ALBANY—TROY—SCHENECTADY—plus—
54 counties in New York and New England

MARKET · MANAGEMENT · FACILITIES · PROGRAMMING · PUBLIC SERVICE

Measure of a Great Radio Station

Represented nationally by Henry I. Christal Co., Inc. New York ★ Boston ★ Chicago ★ Detroit ★ San Francisco



Peter Hilton
(President)
Hilton & Riggio, Inc.

LIKE MOST "Newsworthy" ADVERTISING EXECUTIVES MR. HILTON'S LATEST BUSINESS PORTRAIT IS BY...

Jean Raeburn

Photographers to the Business Executive
565 Fifth Avenue, New York 17 PL 3-1882

The national advertiser can obtain research data on audience composition on a network or spot basis. What about the smaller advertiser? He can, first of all, subscribe to whatever rating service is available in his area if his budget can stand it. Pulse offers an inexpensive spot service which will give detailed data on audience composition under age groups, economic level and city size. The firm reports that a large number of spot advertisers are now using this service.

The small advertiser can also conduct limited surveys of his own, if he can devote the time and money to it, or he can try to stimulate university interest in conducting them. The value of this type of university endeavor is illustrated by the latest Ohio State survey mentioned earlier. It was done cheaply, yet uncovered a great deal of material of decided use to anyone advertising in the area. It is worthwhile examining in some detail to see what kind of material can be turned up that enriches an advertiser's knowledge of the audience he wishes to reach in a particular market.

Ohio State preference study: The sample consisted of 1,000 tv homes, the number of respondents 1,987. They filled out a questionnaire which was personally delivered and picked up two days afterwards.

What makes this survey of particular interest are its age break-downs, of which there are five. The trend towards developing this type of information is seen in the introduction by Nielsen of age break-downs into its reports. Nielsen uses three age groups, 16-34, 35-54, 55-plus. The Ripley-Buell study in Ohio puts the respondents into the following age categories: 14-18, 19-30, 31-45, 46-60, over 61. Pulse's usual break-down is under 20, 20-29, 30-44, 45 & over; advertisers can get break-downs in other groups if they so desire.

The Ohio State survey dealt with a subject not covered by all national rating services—program preferences as stated by the respondents. Each individual was asked to select the six program types he "liked best" out of 24.

What is important is not the absolute standing of the program types, for the popularity of any can vary with the area depending on cultural, economic and other factors. It is *the pattern of variations in "liking"* that may be of universal interest. The table on pages 38-39 indicates, for example, that as listeners grow older their liking declines for dramatic types, comedy variety and popular music.

The will tend to increase liking for "straight" variety, panel quiz programs, amateur shows, public affairs forums, news, sermons, old-time music, "human interest" programs and—surprisingly—wrestling.

This tendency to like wrestling is particularly interesting when seen together with astonishingly big female audience that actually watches the matches. ARB ratings for Columbus show that on Saturday, 3 April 1954, at 11:00 p.m. there were more women watching the WLW-C wrestling show than men. That this is no local phenomenon is evident from that month's national ARB figures; they showed that on the same day women watching Du Mont's *Wrestling* made up 47% of the audience, while adult males took second place with a close 46%. Women also held the lead, by the same 1%, earlier that day for CBS's *Championship Wrestling*.

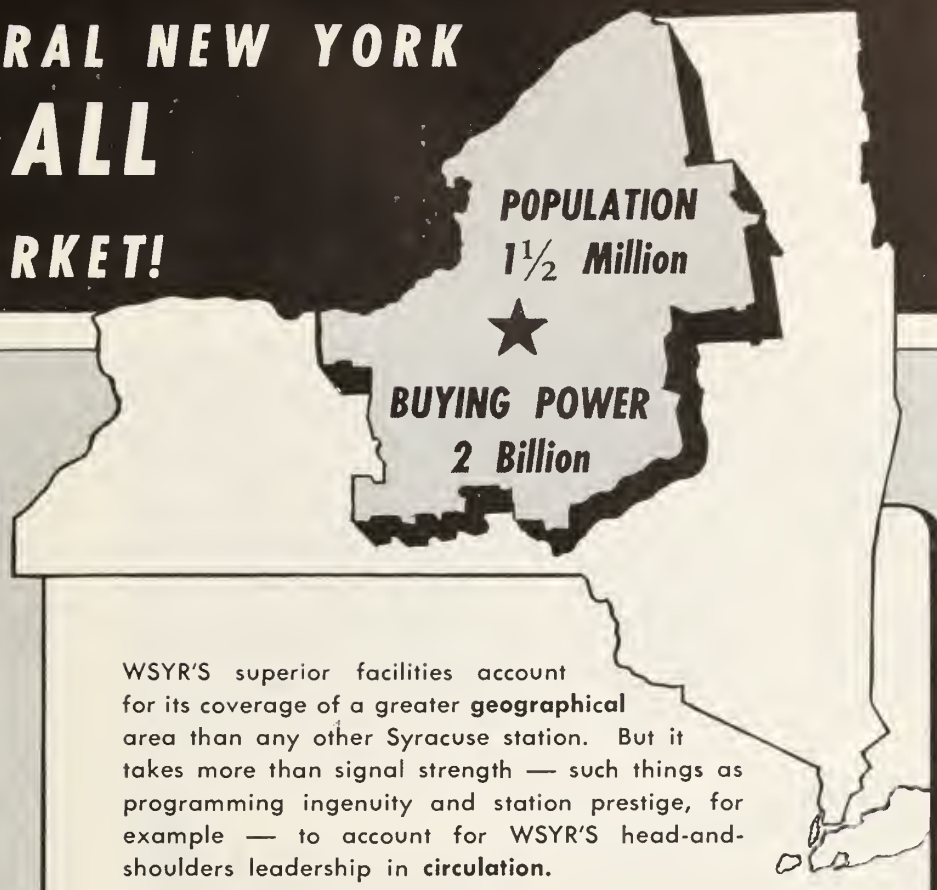
Why the pratt-falls of the grunt-and groaners should hold such an attraction for the gentler sex is not clear. Racing, too, seems to hold special female interest. According to the same ARB report, the female audience to *Racing From Jamaica* was considerably larger than the male—43 to 38%.

In addition to age and sex, Ripley and Buell correlated viewer preferences with education and income. They found that the higher the level of education or income the greater the interest in serious drama, panel quiz shows, informative programs, serious music, "homey" or "family" type comedy drama, news, "straight" drama, baseball.

The less the education or the lower the income, the more the interest in detective story drama, mystery-suspense drama, Western drama, "love story" drama, "human interest" or give-away programs, old-time music, wrestling.

How widely applicable are the results of such preference studies? Some

ONLY THE NUMBER ONE STATION OF CENTRAL NEW YORK COVERS ALL THIS MARKET!



FIRST CHOICE in a FIRST RATE MARKET

BEST Facilities
BEST Circulation
BEST Local Programs
BEST Production Service
BEST Customer Service

NBC Affiliate

WSYR'S superior facilities account for its coverage of a greater **geographical** area than any other Syracuse station. But it takes more than signal strength — such things as programming ingenuity and station prestige, for example — to account for WSYR'S head-and-shoulders leadership in **circulation.**

DAYTIME, WSYR's weekly circulation, or penetration of radio homes, is from 22% to 220% better than that of any other Syracuse station. NIGHTTIME, WSYR's circulation is from 31% to 212% better. That is **significant** leadership, in an important market.

SOURCES: Caverage and Penetration — Broadcast Measurement Bureau.

Papulatian and Buying Power — Sales Management, 1954.

For Details — ask — THE HENRY I. CHRISTAL COMPANY

WSYR

5 KW ★ SYRACUSE ★ 570 KC

research people have no faith in them at all, on the ground that no precision is possible. Others feel that they are helpful if used cautiously, that their suggestiveness may be of assistance in helping to orientate further study.

Listeners available: The Ohio State pilot study utilizes an interesting concept: "Listeners available per 1,000 homes." It lists the number of men and women per 1,000 homes, according to age, who are "at home, awake and available to listen to radio or television programs," for every half hour between 6:00 a.m. and midnight, Monday through Friday, during a week in April 1954.

As might be expected, the number of women available is greater than the number of men at practically all hours of the day. More important—by and large the available audience for radio and tv is fairly mature.

Here is what the audience age picture looks like in Franklin County:

1. The majority of the available audience is past 30 years of age.

2. The largest single group, accord ing to the Ripley-Buell classificatio falls between the ages of 31 and 45.

3. There are far more availabl listeners 46 or over than 30 or unde

4. The least important group is i the 14-18 category.

The actual listening of the respon dents to tv was tabulated by Riple and Buell. The largest number of fe male viewers was in the 31-45 ag group, followed by the 19-30, the 4 60, the "over 61" and the 14-18 ag groups in that order, they found.

Even during the period—betwee 5:00 and 7:00 p.m.—when the 19-3 age group was largest, it represente only one-third of the total female li tening audience. And it was exceede for half the time by the 46-60 ag group.

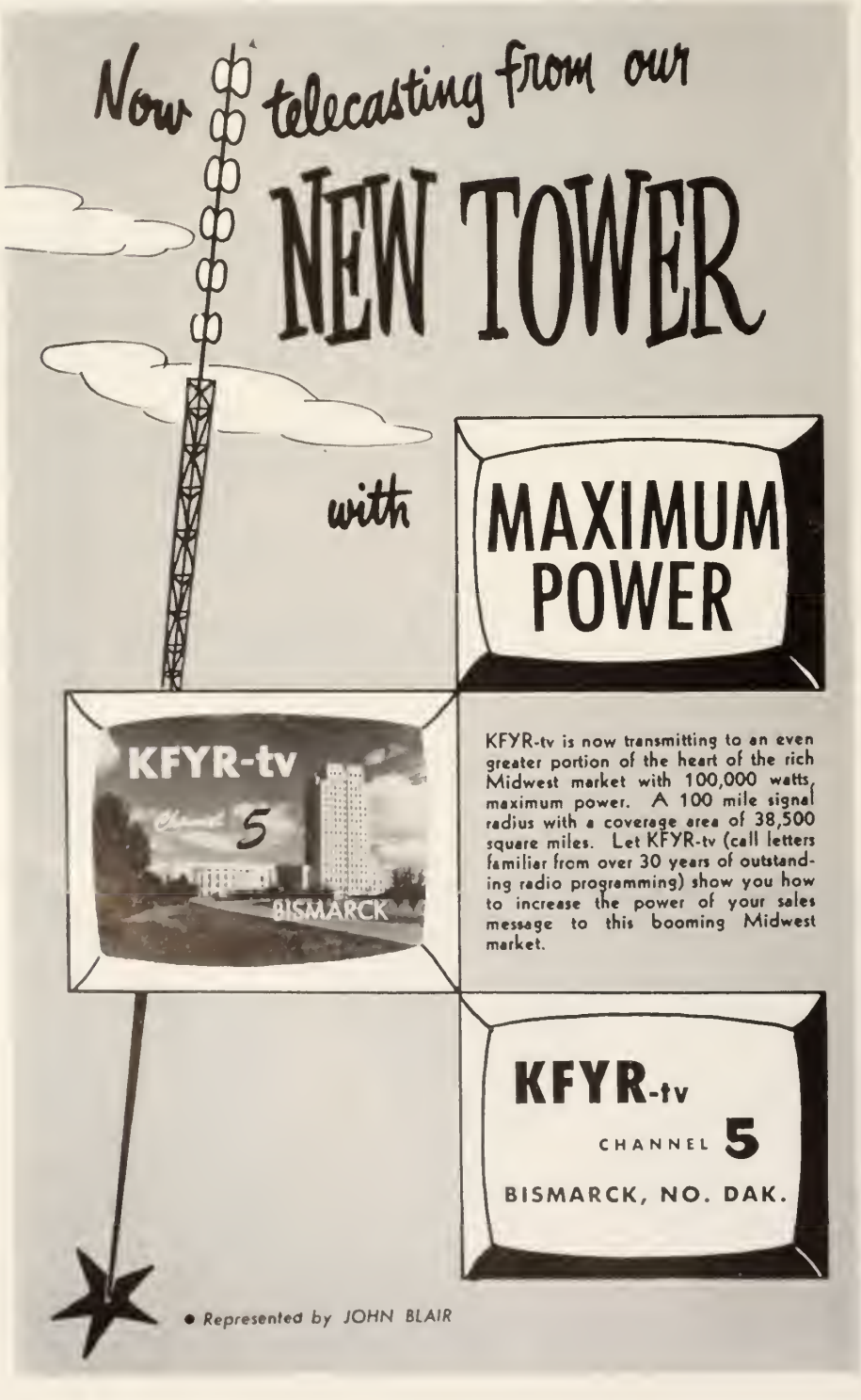
This emphasis on age was even mor pronounced in the case of the men From 4:00 p.m. on, the 46-60 ag group led in size until 9:00 p.m., afte which the 31-45 age group took over

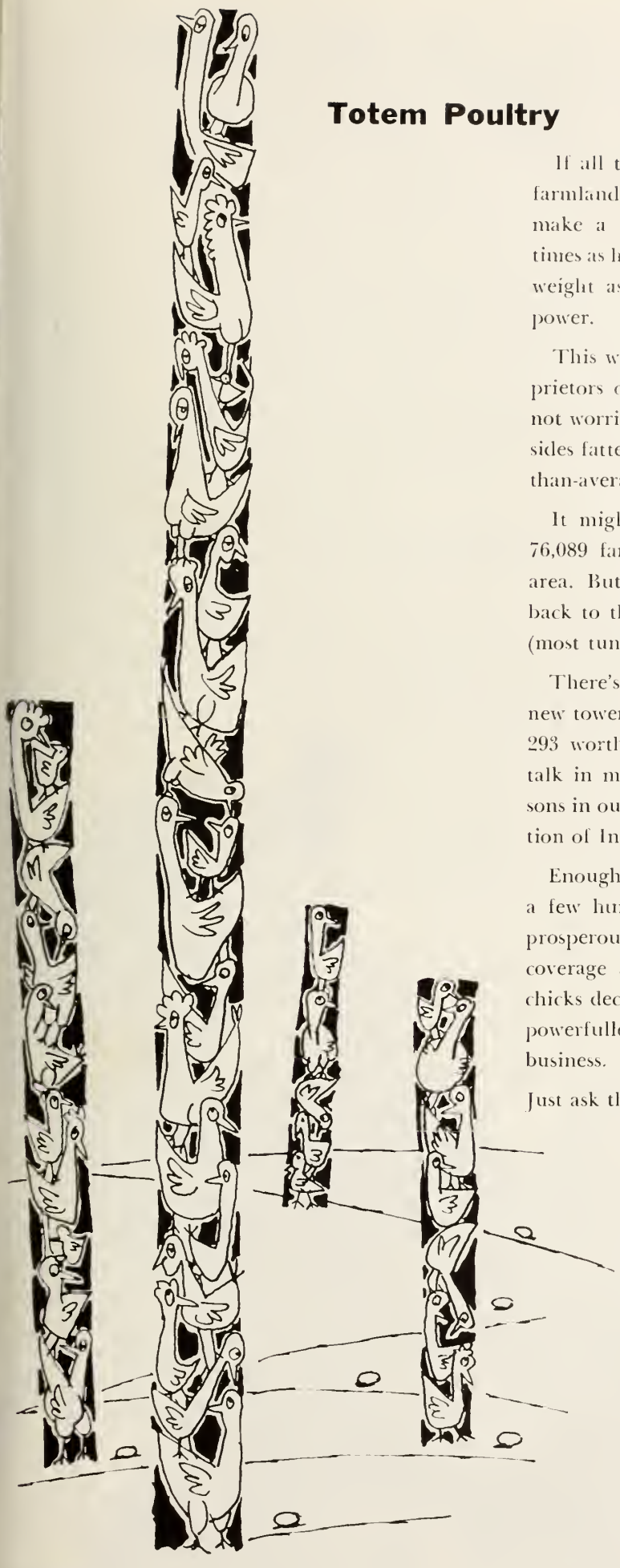
It is interesting that in both the mal and female categories the "over 61 group was substantial, while the 14-1 group was almost negligible.

Even though these figures are o one county only, and therefore no necessarily accurate for any other i the country, the information containe about the small size of the availabl teen-age group may give broadcaster pause. How many, for example, ar programing their stations with po records built around a hep d.j. whos appeal is mostly to youngsters. Ohi State's Summers wonders. Both th Ohio State and the Nielsen spokesmen incidentally, raised this point—the felt that many stations are beamin their programs to a minority.

These views are supported by th over-all Ripley-Buell finding that ra dio listening tends to decline after th age of 30, while tv listening tends t increase with age.

Listening habits vary from area t area, and future county studies wi be helpful in providing information on specific markets. It will be inte esting to see if the program preferenc tendencies found in Franklin Count will be repeated elsewhere. Two sim lar projects are slated by Ohio Stat for the near future, in Utah County Utah, and two rural counties in Al bama. They will be used to "check the information provided in the C lumbus study. ★ ★





Totem Poultry

If all the 5,585,452 chicks resident in Indianapolis' rich farmland countryside were laid one atop the other, they'd make a totem poultry 1,396,363 feet tall—roughly 1,370 times as high as WFBM-TV's new tower which is no bantam-weight as towers go—1,019 feet high, with new 100 KW power.

This would represent a tough poser to our claim as proprietors of the highest structure in these parts, but we're not worried. After all, what could such a fowl tower do besides fatten the bigger-than-average incomes of their better-than-average owners?

It might make a tremendous circus attraction for the 76,089 farm operators in our 49-county primary coverage area. But they'd soon get tired of the pullet pole, and turn back to their TV sets (most have 'em) and to WFBM-TV (most tune to us).

There's lots else this chicks' obelisk couldn't do that our new tower is doing. It couldn't help you tap the $369,039,-293 worth of farm income our farmers earn. It couldn't talk in more than a babel of clucks to the 1,865,194 persons in our A and B contours alone—nearly half the population of Indiana.

Enough, then, of chicken-pie in the sky. Come on down a few hundred thousand feet and tell your story to the prosperous farmers and city folks of WFBM-TV's primary coverage area through the top of our tower. Until the chicks decide to go piggy-back, our tower is still the tallest, powerfullest in sight, in the best site you ever picked to do business.

Just ask the Katz men.

WFBM-TV

INDIANAPOLIS

Affiliated with WEOA, Evansville; WFDF, Flint; WOOD AM & TV, Grand Rapids

there's only one successful way to sell this rich, eastern Indiana Market...



8-COUNTY AREA
Population—446,200
Buying Income $654,171,000
70,000 UHF SETS (5-1-54)
ONLY $225 BASE RATE
THE PERFECT TEST MARKET
CBS - NBC - DUMONT - ABC NETWORKS

WLBC-TV
CHANNEL
49

MUNCIE, INDIANA

"LIFE" VS. TV

(*Continued from page* 41)

time meant little in this test. The first batch of *Life* interviewers was compared with the later group to reveal that although readership was up slightly, content recall was not. "*There was no perceptible increase in the impact of the magazine as time passed,*" said Advertest.

Advertest Research uncovered an oddity not at all flattering to periodicals, which have prided themselves on being the housewife's prime national medium. The test showed that while for television content playback was effective for both men and women, for *Life*, it was "much poorer among women than among men."

Qualitative tv superiority: ". . . In addition to this quantitative spread," says the Advertest Research report, "we noted another difference, a *qualitative* difference, between the *Life* answers and the tv answers. The tv answers about what the advertising showed gave much more detail. Reading them over conveyed the feeling that the people who saw it on tv had learned much more about the product than those who read in the magazine. Their descriptions were much more detailed and exact. They seemed to understand much better how the product worked, what its sales points and advantages were."

This is an evalution based on examination of answers. Is there any way to corroborate it with statistical facts not subject to personal interpretation? By adding the number of sales points recalled by each respondent, Advertest Research provides a comparison on the basis of sales ideas absorbed per 100 persons sampled.

Recall of Sales Points per 100 *Persons*	
Life	12
Your Show of Shows	39

The research organization is of the opinion that "these are perhaps the most important figures in the whole study. . . . This is a measure which cuts through the welter of circulation ratings, readership, ad noting and other conflicting bases, to the heart of advertising impact: for every hundred people, how many ideas implanted? The ratio favors television 3 to 1."

How is this superiority of tv to be explained? Cautious NBC research manager Tom Coffin offers the following reasons as possible factors:

"Ordinarily people tend to look at ads out of an initial product interest, while others skip them as a rule, unless stopped by something very unusual. Tv, on the other hand, is likely to add to this audience a broader group which it succeeds in catching and interesting because of its dynamic nature. Secondly, we are all familiar with the principle of the superior impact of the moving over the static image. This is particularly important when a product is being demonstrated. Tv is especially suited for demonstration, which it can show as no printed page possibly can. Next, the product was one which lent itself to visual demonstration: it was thus well suited to tv advertising. I might say, by the way, that the color spread used in *Life* was a first rate ad, one that would undoubtedly be considered highly effective by the industry."

All this, Coffin points out, does not necessarily mean that tv is always the superior advertising medium: it does suggest, however, the kind of results that can be obtained when a clean-cut comparison is possible. ★ ★ ★

WHAT'S SPOT RADIO?

(*Continued from page* 35)

1. Although advertisers are not supposed to qualify for the over-all NATSAT discounts if they use less than the 45 stations and daily frequency of announcements, Blair executives told SPONSOR: "Allowances will be made in the case of advertisers who can't use certain areas due to the fact that their products are not sold in these areas. A slight amount of flexibility is allowed in the number of times a day announcements will be aired on a few stations, due to local scheduling peculiarities."

2. There is no hard-and-fast rule about the time of day in which an advertiser's commercials will be aired. Obviously, like any big radio rep firm, Blair has more customers who want high-rated morning shows than those who want to buy nighttime radio in tv markets. As a rule of thumb, Blair executives say that the NATSAT buyers will have a daily schedule on each station of four announcements in morning, afternoon, early evening and nighttime slots. "However," said Tuck-

(*Please turn to page* 96)

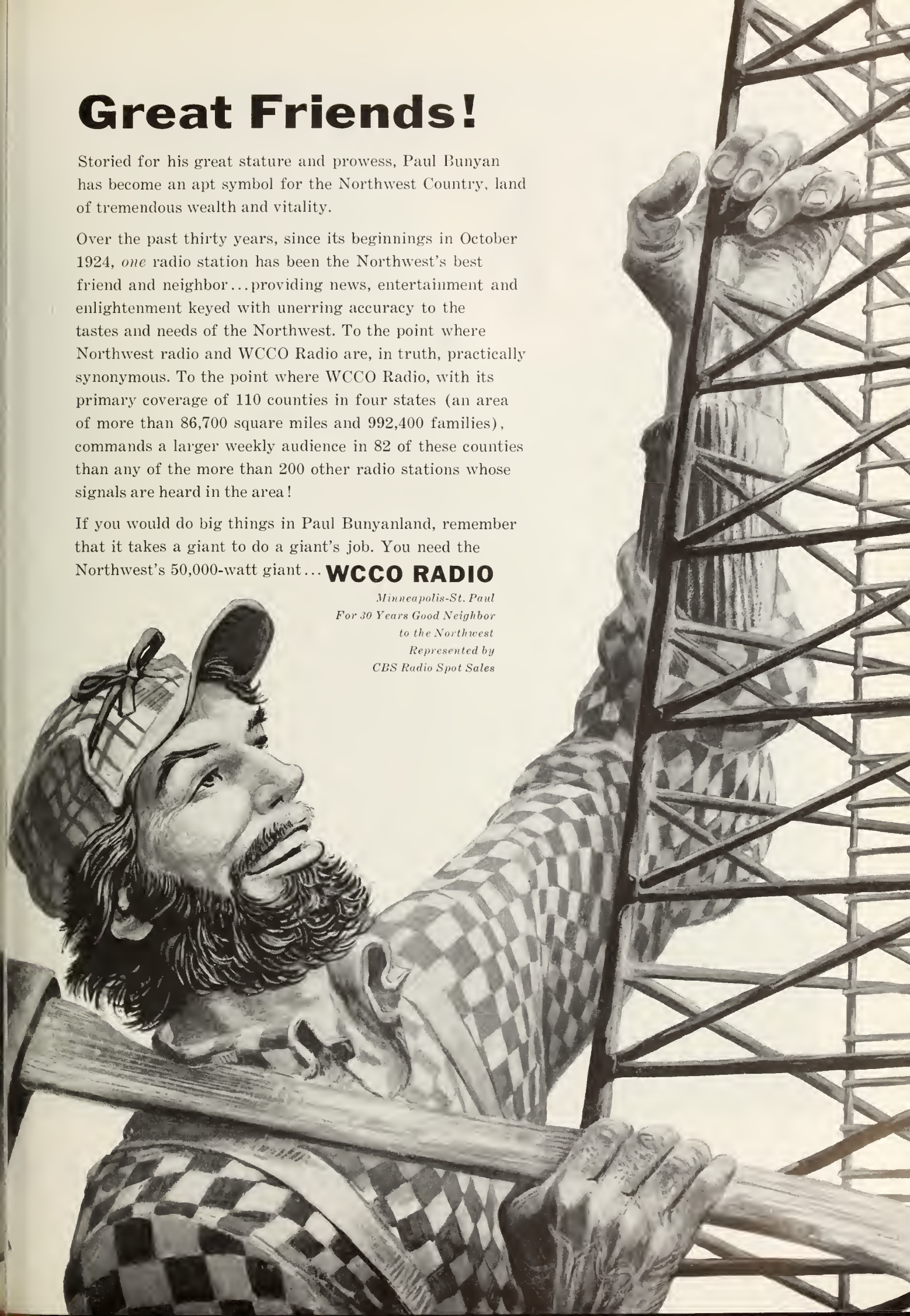
Great Friends!

Storied for his great stature and prowess, Paul Bunyan has become an apt symbol for the Northwest Country, land of tremendous wealth and vitality.

Over the past thirty years, since its beginnings in October 1924, *one* radio station has been the Northwest's best friend and neighbor... providing news, entertainment and enlightenment keyed with unerring accuracy to the tastes and needs of the Northwest. To the point where Northwest radio and WCCO Radio are, in truth, practically synonymous. To the point where WCCO Radio, with its primary coverage of 110 counties in four states (an area of more than 86,700 square miles and 992,400 families), commands a larger weekly audience in 82 of these counties than any of the more than 200 other radio stations whose signals are heard in the area!

If you would do big things in Paul Bunyanland, remember that it takes a giant to do a giant's job. You need the Northwest's 50,000-watt giant... **WCCO RADIO**

Minneapolis-St. Paul
For 30 Years Good Neighbor
to the Northwest
Represented by
CBS Radio Spot Sales



How necessary is tra

How necessary is advertis

Trade paper advertising for a logical televisio
radio station is no different than brand-name advertis
for a can of beans or a pair of sh

The product needs a push. And advertising provides the p

Many stations have no business using trade paper adv
ing because they have little or no potential for national busi
But if your station merits consideration by a national o
gional advertiser then trade paper advertising is necessary inc

For what is a trade paper but an advertising ve
especially and uniquely designed to carry the messag
industry to their special fil

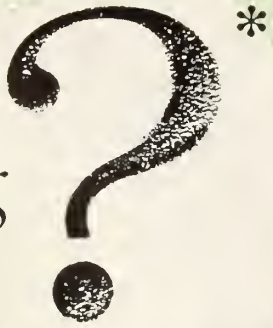
Radio and television stations are fortunate that within their e
are some trade publications of outstanding quality. Th
exceptional merit and service are recognized throughout indust
and trade paper cir

Thus valid advertising vehicles designed to help sell o
station to national and regional buyers are available to yo
just as your station is available to help sell a sewi
machine or a breakfast cereal to a logical audie

High among the publications available to a tv or radio sta
is SPONSOR, the *only* magazine whose total editr
concentration is on tv and radio-minded acc

*If you haven't seen the No. 1 ad in this series, "Why is a
like a *television station*?" we'll gladly send you a copy on re

SPONSOR *the magazine radio and tv a*



per advertising *

utives, ad managers, timebuyers and other important sion-makers.

eadership, regular readership, and thorough readership ONSOR leads the field.** Its use-service is the talk of the . Its rates are among the lowest in the field.

at more can any advertiser ask of an advertising vehicle?

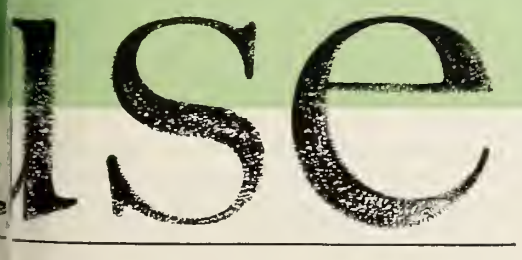
s it pay to advertise your station?

ou use trade paper for your tv or radio station, you t do better than SPONSOR, the magazine radio and tv rtisers use. For example:

**1953-54 COMPARISONS OF BROADCAST TRADE PAPER READERSHIP

Publication	"I read" 1953	"I read" 1954	"I read regularly" 1953	"I read regularly" 1954	"I read thoroughly" 1953	"I read thoroughly" 1954
SPONSOR	86%	86%	63%	68%	32%	42%
BROADCASTING	68%	77%	68%	58%	39%	31%
TELEVISION	53%	73%	56%	45%	20%	24%
VARIETY	55%	51%	52%	44%	29%	27%
RADIO DAILY	40%	40%	62%	43%	35%	32%
BILLBOARD	47%	44%	31%	22%	8%	16%

survey by CORE, 1954 survey by Alan C. Russell Marketing Research.
agencies and advertisers surveyed; only broadcast publications at least one year
time of survey included; only Standard Advertising Register and National
ter Agency List used as sources; 1100 questionnaires mailed and 245 returned.



We'd like to tell you more about SPONSOR. May we?

WHAT'S SPOT RADIO?

(*Continued from page 92*)

er Scott, ex-BBDO timebuyer now in charge of Blair's radio sales development, "pending approval of our stations, we can make adjustment for the advertiser who wants to reach a specific audience, such as housewives or working men."

3. Since the whole NATSAT plan resembles, to some degree, network radio in ease of buying (one order, one bill, one affidavit) there is also a network-like streamlining available through Blair in the handling of commercial copy. Commercials, for the most part, should be done live, Blair men feel, to get the full value of the audience loyalty afforded local radio personalities. Blair will distribute and handle live copy or fact sheets if an advertiser wishes. But an agency can retain its function of routing and handling copy and or transcriptions if it prefers to do so.

Research: The advantages of the NATSAT plan, from the research standpoint, according to the Blair firm are extremely simple: mass circulation at low cost.

Using special research computed by A. C. Nielsen for BAB last year as well as recent Pulse figures as a base, Blair reckons the NATSAT audience picture as follows:

1. In terms of sheer audience size, the NATSAT audience will be tremendous, as Blair researchers see it. For this calculation, Blair uses a set of figures compiled for the Broadcast Advertising Bureau by A. C. Nielsen. These Nielsen figures show that a special test run last season of 21 radio announcements per week in three large cities (New York, Chicago, Los Angeles) produced a cumulative audience rating of 43.0 with an impression frequency of 2.3 times per listener per week.

(That is, 43.0% of the radio listeners in these areas were reached one or more times during the week by the 21-announcement campaign. The average number of times each listener was reached was 2.3 times.)

Blair research men feel that NATSAT's 24-times-weekly schedule will easily reach the 43.0 cumulative rating figure with the same frequency of impressions, particularly since there are three more announcements in the NATSAT schedule per week than there were in the BAB-Nielsen test.

2. Switching to Pulse figures to derive the cost-per-1,000 figure, Blair research chief Ward Dorrell averaged out Pulse ratings for each of the NATSAT stations, added the average increment supplied by out-of-home audience, figured in listeners-per-set and arrived at a figure of 49c per 1,000 listener impressions. The weekly total of listener impressions is huge: 28,160,450 per week, according to the Blair projections.

4. The NATSAT operation, as far as 52-week advertisers are concerned, is likely to gain, rather than decrease, in value, Blair researchers believe. They base this assumption on the fact that a total of 88% of the Blair-represented radio stations have increased the ratings of their *local* programing an average of 25% since 1951.

Simplicity: Tucker Scott told SPONSOR the following in response to a query designed to determine how much time buying effort the NATSAT plan

TOWER & POWER UP

WIBW's new tower is UP—all 1010 feet of it!
WIBW's power is UP—now a full 87.1 kw!
WIBW's audience is UP—more than doubled!
We're laying a sharp, clear picture into 36 counties—from southern Nebraska . . . clear over into Iowa . . . across Kansas . . . and well into northwest Missouri.

COVERAGE UP 112%

You can reach these 125,000 TV homes at an unbelievably low *cost per thousand*. More than half of them will be able to receive WIBW-TV programs *for the first time*. Better call your Capper Man NOW.

WIBW-TV
SEE YOUR Channel 13 CAPPER MAN
V H F
The Kansas View Point

CBS—DU MONT—ABC
Interconnected

TOPEKA, KANSAS
Ben Ludy, Gen. Mgr.
WIBW & WIBW-TV in Topeka
KCKN in Kansas City

COST PER THOUSAND HOMES DOWN

WERD

ATLANTA'S TOP INDEPENDENT

MOVES GOODS FAST IN THIS

$100 MILLION MARKET

The WERD listening audience predominantly made up of the 290,000 Negroes in the WERD coverage area, is responsive, loyal and partial to the specially-designed programming of this Negro-owned and managed 1000-watt outlet.

More and more national advertisers are discovering that the magic formula for top sales in one of America's top markets is

WERD

AMERICA'S FIRST NEGRO-OWNED RADIO STATION

860 kc 1,000 watts

Radio Division—Interstate United Newspaper, Inc.

Represented Nationally By JOE WOOTTON

J. B. BLAYTON, JR., *General Manager*



spares the average agency:

"Advertisers and agencies who have to move quickly will find that the NATSAT plan will save them many extra steps. To duplicate a similar arrangement would, as far as I can calculate from my own time buying experience, take the services of a timebuyer, an assistant, an estimator, a billing clerk, a checker and part of an account executive's time for at least four weeks of working eight hours a day in a five-day week.

"Obviously, NATSAT will save an agency a good deal of money in overhead without any loss of commissionable revenue. An agency time buying department can fill out the rest of the top markets not covered by NATSAT in similar plans with about one day of hard work. And, filling in the rest of the 'Top 50' markets will cost the sponsor only another $5,000 to $6,000 per week."

"We feel many advertisers will be attracted to NATSAT in the near future," Scott continued, "because they will know in advance that they can go into it—if there are availabilities—on short notice, and have a clear idea of what they will get when they buy."



Trade reaction: As SPONSOR went to press, the NATSAT plan was too new to get a good cross-section of industry opinion. Timebuyers queried on the subject, for example, said in several cases that they wanted to withhold their opinion until they had seen the full-length Blair presentation on NATSAT and had had a chance to discuss it with agency researchers.

However, a few industry reactions were gathered.

A J. Walter Thompson timebuyer, for instance, told SPONSOR that he felt the plan was "a very interesting development" and would "cause plenty of industry comment." The JWT adman did not feel the Blair plan's streamlining of time buying should weight the scales in its favor. "We try to make the best possible advertising buys on the basis of our judgment. We are not in business to try to bring agency overhead down to a minimum. The NATSAT plan will be judged strictly on the basis of whether or not it is a good radio purchase, as far as we are concerned."

Another adman, radio-tv director of an agency with a big auto account, took the opposite view. "We are sometimes called on to put together a saturation radio campaign on a 'crash' basis. In cases like that, we can't really do a skillful job of timebuying: not enough time. The NATSAT plan may be a great boon to agencies who have to move in and out of spot radio on a large scale in a big hurry. You'll know you're buying a quality package—not just whatever you can scrounge."

Competitive aspects: Blair's NATSAT plan is designed to compete with "big-ticket" media purchases, and Blair's presentation for the spot package plan does this in several ways:

1. At no time in the presentation is the word "spot" mentioned. As SPONSOR has often pointed out, the name "spot radio" is not descriptive of the medium and often leads to a certain amount of basic confusion among executives who think "spot radio" automatically means only short announcements or commercials between programs—and usually network programs at that.

The Blair presentation, therefore discusses "radio" and "saturation radio" and "personality selling" rather than the limiting term of spot. In a sense, this immediately makes the whole presentation competitive (apart from the streamlining of buying and billing procedures) with network radio selling.

2. The Blair plan's pitch is also designed to show advertisers and agencies how the plan compares with expenditures of equivalent size in other media. For example:

A. The NATSAT group rate for 24 announcements weekly on 45 stations will purchase only about a quarter-page b&w ad in top newspapers in each of the Blair markets at the rate of one ad per week.

B. The NATSAT rate for two dozen announcements is less than the cost of just two Class "A" nighttime tv announcements weekly in 44 of the 45 markets ($16,582). "Even advertisers who always feel that tv is far more effective in making impact than radio can't help but be impressed by this 12-to-one ratio," a Blair executive said.
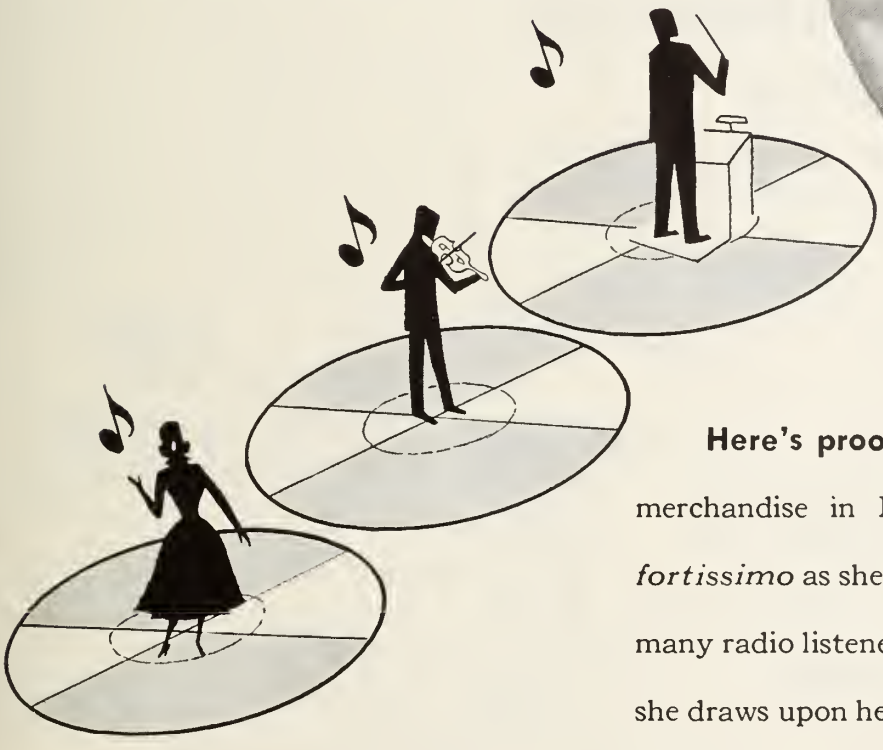
Background: As mentioned earlier, the new Blair NATSAT plan is a logical development of the current trend to make spot radio buying—because of its huge size and complexity—more simple. It is also an outgrowth of earlier plans on a different scale. Here is a sampling of such plans:

- *Westinghouse Stations*: The WBC radio outlets—WBZ and WBZA, Boston; KYW, Philadelphia; KDKA, Pittsburgh; WOWO, Fort Wayne; and KEX, Portland—have for several seasons offered a series of plans to advertisers who place a one-contract order buying time on all or most of the outlets. A new "combination" rate card is currently in the works. Most recently, maximum discount on buying at least seven station breaks weekly on the five WBC stations has been 20% off. For 260 or more floating breaks and or minutes per year on all five stations, the 20% group discount applies plus an additional 20% more for up to 1,000 breaks. Program discounts run up to 20% for buying all five outlets. The new rate plan is expected to hold closely to these discount formulas.
- *Georgia Major Market Trio*: These three CBS Radio affiliates—WAGA, Atlanta; WMAZ, Macon; and WTOC, Savannah—have a discount deal

HIGH NOTE

at noon...





WWJ AM FM

Assaciate Television Station WWJ-TV

Basic NBC Affiliate

AM—950 KILOCYCLES—5000 WATTS

FM—CHANNEL 246—97.1 MEGACYCLES

WORLD'S FIRST RADIO STATION

Owned and Operated by THE DETROIT NEWS

National Representatives: The GEORGE P. HOLLINGBERY CO.

Here's proof that better music can move merchandise in Detroit. Faye Elizabeth sells *fortissimo* as she presents the recorded melodies many radio listeners prefer but seldom hear. And she draws upon her own rich stage and theatrical background to add just the right harmony of apt comment.

The applause is terrific. Ratings show that Faye Elizabeth is consistently tops in the town's noonday musical line-up.

Strengthen your Detroit impact with this high note at noon, Monday through Friday.

WWJ-11-54

whereby advertisers get 15% off the combined rates of the stations if they buy "equivalent time" (announcements and programs included) on all three outlets.

• *Good Music Broadcasters*: This group of 11 "good music" stations, spearheaded by New York's WQXR, has a "package" deal of 10% off the combined rates if all 11 stations are used; 5% off if six or more are used. The combination rate applies to both programs and announcement purchases. The package is aimed particularly at advertisers (such as RCA Victor) who want to reach the specialized music audiences and the growing "hi-fi" ranks.

• *Air Trails Network*: Stressing "air salesmen" rather than "air talent," the quartet of ATN stations—WING, Dayton; WCOL, Columbus, Ohio; WIZE, Springfield, and WCMI, Huntington—go after spot radio business aimed at the upper midwest with a special package arrangement. A 5% discount off combined rates is offered if you buy any two of these stations. Three or four stations qualify an advertiser for a 10% discount. The ATN figures its combined stations serve a coverage area representing $31/2 billion in buying power.

• *Upper Midwest Broadcasting Co.*: For some time, this group has been offering a package spot arrangement for advertisers wishing to reach rural and hometown audiences in the North Central states like Minnesota, South Dakota, Michigan and Iowa. There are about 75 stations in the total group. Advertisers who buy 10 or more of these stations (equivalent time) can get discounts on a sliding scale that goes all the way to 50% off for the maximum group.

Other sales plans—variations in one way or another on the Blair plan or else "packages" of farm programs, news shows, traffic bulletins, and so on—are reported in the works at other rep firms including Free & Peters, Katz Agency, CBS Spot Radio Sales and NBC Spot Sales.

"It's possible," said a Blair executive, "that in the near future you may be able to cover the nation in spot radio in a number of different plans with no more than a half-dozen big contracts." ★ ★ ★

TREMENDOUS COMBINATION ALWAYS PRODUCES *Sales!*

KXLY-TV's wider coverage PLUS powerful, point-of-sale merchandising at no additional cost, brings this statement from a very satisfied food broker:

"For Jack & Beanstalk Canned Beans, the combination of your "Kitchen Kapers" program, your "What's Cooking" program and your "Parade of Products", has resulted, at the wholesale level, in the following figures:

We have sold 48% of an average years supply on one variety
52% on another variety
33% on another variety
41% on another variety

We feel that the "Parade of Products" program played a very important role in making every housewife conscious of the fact that Jack & The Beanstalk Beans were available at her grocery store."

signed . . . ANDREW SIMCHUK
Simchuk Sales . . . Food Brokers

SPOKANE KXLY-TV WASHINGTON

RICHARD E. JONES
vice pres. & gen. mgr.

Rep.- AVERY-KNODEL
Moore & Lund: seattle, portland

BRASSIERES ON AIR

(*Continued from page 37*)

ments for each cup, which makes it conform to every bust variation in each size.

"The first thing I thought of was the need for demonstration—and that meant television. But how to use tv?"

The company had tried to show its bras on moving models on ABC TV's *Be My Guest*. That was in December 1953.

"We announced in advance that we'd be on tv," he said. "We didn't get any pre-broadcast protest from viewers, but a half hour before we were going on the air the network banned our display. Later we tried Du Mont, but that network also turned thumbs down."

Accordingly, he said, it was decided to try brassiere commercials on a single station without advance fanfare—just to test public reaction.

WPIX preview: "Ethel Thorsen has a Sunday night fashion show on WPIX, New York," Klingman said.

"She was interested not only in our new Bra-O-Matic but also in our problem with tv. She demonstrated the new brassiere on 10 January and 7 February."

To avoid suggestiveness while demonstrating the features of the brassieres, Miss Thorsen used what are known as "long-line" bras instead of the bandeaux style. The "long-line" brassiere comes to the waist, while the more common bandeaux leave the midriff exposed.

"The models demonstrated the Bra-O-Matic by twisting, turning and bending forward and backward—to show the brassiere's no slip, no sag, no squeeze features," Klingman recalled. "Six models were used, wearing both white and black cotton and nylon lace bra styles, together with flowing petticoats and half-slips. In the intervals while models changed, Miss Thorsen interviewed some of our executives, who demonstrated the push-button feature of the bra while holding it in their hands."

Each of the two tests, said Klingman, drew more than 500 letters. Yet not one letter was critical. There was not one complaint of a breach of good taste.

"They all wanted to know where they could buy the bra," Klingman added.

When he saw how successful the WPIX test was, Arthur C. Fatt, executive vice president of Grey Advertising, Exquisite Form's agency, became interested in the possibilities of network television. Fatt immediately started working with Robert E. Heyn, Exquisite's vice president in charge of sales; Herbert Leeds, Exquisite's advertising manager; William Spencer, Exquisite Form account executive at Grey; Garson Reiner, Exquisite Form's president; and Klingman.

"By late February," Klingman said, "we were pretty sure that we would again try to use network television. And that marked the beginning of a six-month public relations program which paved the way for the network show."

The buildup: The last of February Exquisite Form issued a press release which described the tests on WPIX. A picture of one of the models wearing a brassiere while performing before a tv camera was sent out with the release.

"At the end of the release," Klingman said, "we hinted about our plans to use network tv. We said simply that a company executive 'predicted' that the success of the tests would enable the firm to use tv in a national campaign."

In March Exquisite Form was thinking chiefly of using spot television for its campaign. But while still working out a variety of possible storyboards for spot commercials, the company had the opportunity of optioning the half hour following the *U. S. Steel Theatre* on ABC TV.

"This was in early summer," Klingman said. "We decided to pick up the option—it looked like a helluva good time slot—and then we had two big problems:

"One—what kind of show we should sponsor.

"Two—what kind of commercials we should use."

MAIL - SURVEYS
OR
POPULARITY POLLS

"Uncle Tom" Chase's Trail Time is First in the Omaha Area!

33,628 Letters Poured in to Trail Time
(June 1, 1953-June 1, 1954)

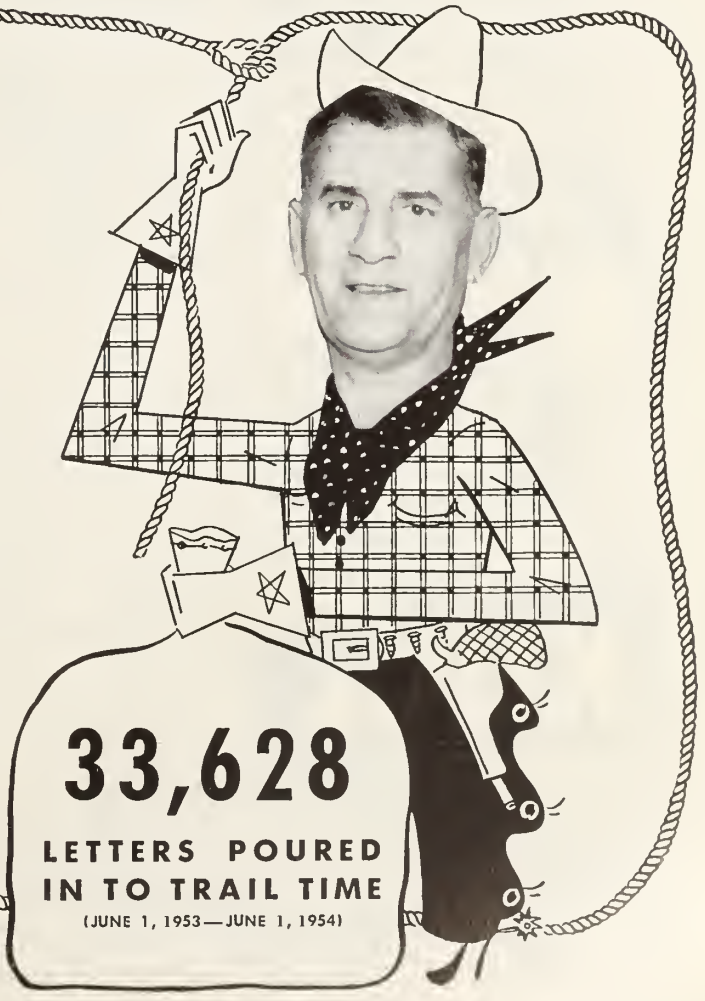
This tremendous mail pull is only one indication of Trail Time's popularity.

LOOK AT THE RATINGS

	Trail Time	Other Sta.
Pulse—May 1954	13.4	7.2
Hooper—April 1954	13	9
American Research Bureau—Feb. 1954	16.1	10.6

READERS OF TV GUIDE RECENTLY VOTED TOM THE MOST POPULAR TV PERSONALITY IN THIS AREA.

Trail Time can boost YOUR sales. Contact your Blair TV man or WOW-TV sales manager, Fred Ebener.



WOWTV
OMAHA • MAX. POWER • DUMONT • NBC-TV Aff.
A MEREDITH STATION — BLAIR TV, Rep.

Affiliated with "Better Homes & Gardens" and "Successful Farming" Magazines.

A brassiere isn't like a package of cigarettes—women don't buy one every week. Most women buy from four to six yearly. Brassieres range in price from less than a dollar to more than $70. Exquisite Form's range from $1.50 to $10.95.

"First of all, then, we wanted to make sure we'd get a lot of impact. We'd have to be sure that we'd get our money back with lots of interest," Klingman explained to SPONSOR.

"Second of all we wanted an audience participation show that we could use for heavy merchandising tie-ins. We wanted a show that would bring women into stores, that would open up new accounts."

While Grey Advertising was looking around for a show, the Supreme Court cleared *Stop the Music* of any lottery implications and the program was again placed up for sale.

The program looked ideal. It was an audience participation show and Exquisite Form could offer entry blanks in its dealers' stores. To be eligible for jackpot prizes, viewers would fill out the blanks while in the store. They wouldn't have to buy an Exquisite Form Brassiere, but they would at least be drawn to the stores selling the garments.

This represented a change from the previous handling of *Stop the Music*. In its old days on radio (and the old radio format is continued in the CBS Radio show) anyone with a telephone stands a chance of winning since the telephone numbers are picked from all the phone books in the U.S.

The television version, however, is different in that both studio and home audiences participate. The telephone numbers which are called, however, are limited to those who have sent in the Exquisite Form entry blanks.

Since starting its tv series, Exquisite Form has distributed more than 24 million entry blanks to dealers.

First film effort: In the meantime, while the agency was in search of the right kind of commercials, Exquisite Form made its own film. It wasn't designed as a commercial, but rather for showing before women's clubs and over women's programs on tv stations. The film told women what kind of brassiere to wear with various kinds of dresses, showed them how to assemble a "brassiere wardrobe," how to launder a brassiere.

Brassieres were not shown on live models, but they were held on the model's hand and shown on dummy forms. Only "commercial" in the three-minute film: As the model retires, the camera showed a closeup of a book lying on her bedstand. It was titled, *How to Achieve Exquisite Form*.

"Nearly every television station in the country has run the film at least once on women's shows," Klingman said, "and nobody has objected to it for impropriety. We did get three letters from people who thought the closeup of the book title at the end made it too commercial, however."

During the summer, Klingman dropped hints from time to time to magazine and newspaper columnists about the company's planned network tv commercials. "By the end of the summer, we were getting a lot of phone calls from columnists asking for more details. They printed everything we gave them. It was part of our 'softening up' operation, preparing the public for the commercials."

Grey and Exquisite Form realized they had a problem in presenting brassieres on tv with the whole family sitting around tv and radio sets (*Stop the Music* had been signed for 67 ABC TV stations and 125 CBS Radio stations).

In addition, they wanted to emphasize the glamor of Exquisite Form brassieres rather than the utilitarian aspect which had been used in the film.

Ballet to break the ice: "We decided to use a ballet sequence for the first commercial, to break the ice," Klingman said. "In ballet people accept the abbreviated ballet costume; we'd use a brassiere and petticoat—which are similar to ballet costumes."

While the commercial was being filmed, two representatives from ABC TV's continuity acceptance department stood by, approving the script scene by scene.

SPONSOR asked Grace Johnsen, director of continuity acceptance for ABC TV, if it was common for network representatives to watch commercials being filmed.

"It's not too common," she said, "but it's done occasionally. It's usually done with any product which is new to television, or which might cause some trouble."

Before a product is even accepted for advertising, Miss Johnsen said, the network looks at the proposed storyboard and copy.

"In the case of Exquisite Form," she said, "after seeing what was planned, we wanted to sit in while the commercial was being made.

"This doesn't apply only to lingerie," she added. "It might also be true of medical products." She said that a sponsor doesn't have to ask ABC for advice: usually the network anticipates his need and provides assistance in the case of delicate products.

It was felt that the best way to demonstrate the brassiere's features would be through animation. And so a sprite was employed to point out, with a little wand, the selling points of the bra (see pictures pages 36-37).

"By the end of the summer we were ready to make a public announcement about the commercials," Klingman said. "However, there were two schools of thought about the public announcements.

"One school held that there should not be an advance announcement at

HOOPER tells the KC story!



Look at these figures of 8:00 am - 12:00 n June, '54.

Net A	25.8
Ind A (Negro)	16.0
KUDL	**13.4**
Net B	10.8
Net C	9.8
Ind B	8.8
Net D	7.2

In just one year KUDL proved the independent swing to top rating. Let your Forjoe man tell you the KUDL-Story! And now Denver-too has the same facilities with its new KOSI. KOSI is KUDL - programmed for top listening. BUY DENVER with KOSI on a real package buy!

KC Loves

COVERS THE GREATER KANSAS CITY MARKET

KUDL

STUDIOS 1012 BALTIMORE BUILDING

NOW **DENVER** TOO!

KOSI "the cosy spot" is on the air! Another great music and news station, the "only" all pop station in Greater Denver!

all. That school wanted to sneak the commercial on the air.

"The second school held that we should prepare the way by telling people just what was coming."

Klingman, as the public relations head of the company, was in favor of the second method. He was supported by Reiner and Leeds.

"My philosophy is this," Klingman said. "Whenever you have the feeling that you might get into trouble, go on record with what you're going to do before you do it. Tell what you're doing to protect the sensibilities of viewers. Take a bold stand. This," he says, "is just routine public relations procedure."

On 1 September, after dropping hints about the commercial all summer, Grey Advertising and ABC TV held a press conference to preview the commercial, an unusual step.

Slocum Chapin, director of tv for ABC, and Al Hollander, vice president in charge of tv-radio at Grey, told reporters about the problem involved in telecasting brassiere commercials. They explained how the commercial was designed and then showed the commercial. The next day nearly every newspaper in the country carried stories and columns about the commercial.

Protest letters: The next day Exquisite Form got five letters of protest from one large Midwestern city. The letters, all identical in content, were from a religious group. They urged that the commercial be banned.

As a result of the five letters, the company did not go into the city from which the letters were received until last week. In the meantime the company wrote to the protestants and pointed out that while it appreciated their interest, it thought they should withhold objections to the commercial until they actually saw it.

Since that time, the firm says it has received no more protests.

Newspaper columnists were lavish in their praise of the commercial. They all agreed that it "wouldn't even offend Aunt Minnie."

"A funny thing," said Klingman, "is that a few columnists criticized the show itself—but said they liked the commercials."

The first commercial—it was filmed at a cost of $25,000—will be used for the next several telecasts. The com-



Sandwich your spots among the TOP 20 PULSE-rated programs on WBNS, and join the satisfied sponsors who savor flavorful profits from loyal WBNS listeners. The "pièce de résistance" is a market of more Central Ohio listeners than all other local stations combined!

CBS for CENTRAL OHIO

WBNS radio

ASK JOHN BLAIR

COLUMBUS, OHIO

party now is preparing to film the second and third commercials, will have them ready by Christmas.

SPONSOR saw the initial storyboard for the second commercial and watched with interest while a number of gowns were being fitted on a curvacious model. While SPONSOR pledged it would keep the content of the second commercial a secret, it can reveal that the ballet sequence is not going to be used, that the strapless Bra-O-Matic will be demonstrated (the Floating-Action bra, a model with straps, was used in the first commercial) and that there will be considerably more animation—and harder "sell."

The first commercial was produced by Film Creations, Inc. The second one is being made by David Robbins Productions.

The radio commercial has the same "plot" as the television film. A woman's voice is heard; with an expression of longing, she is admiring a beautiful dress. But she muses to herself, "Will my figure let me wear it?" At this point a second voice is heard: "Exquisite Form will let you wear it Exquisite Form Floating Action bra." The conversation continues, with the second voice telling the woman about the bra's construction and its sales features. The commercial ends as the second voice makes a straight pitch: "See the Exquisite Form Floating Action bra and other styles for *daytime* and *evening wear*, from a dollar fifty to ten ninety-five—at your favorite store—NOW!"

Leeds, Exquisite Form's ad manager, said that he believes this is the first time a brassiere manufacturer has managed to blend good brassiere merchandising display and demonstration of the sales features of brassieres in the home, in the presence of the entire family, with good taste.

"I'm sure you've seen actresses, dancers and singers performing before tv cameras while wearing low-cut gowns," Leeds said. "Some of these girls are permitted to be deliberately suggestive. Yet, in the past, we haven't been allowed to show a girl wearing a brassiere which completely covers her bosom."

Leeds told SPONSOR that there were 333 brassiere manufacturers at latest count, but that 16 firms do an estimated 43% of the total business. Although brassieres account for only 5.1% of all apparel sales, bra advertising accounts for 9.9% of all apparel advertising. He said brassiere companies keep their sales figures under lock and key but that Exquisite Form is number one in the world, and probably is number one in the U.S. Its closest competitor is Maidenform.

"Adverti-ing is very important in this business," Exquisite Form President Reiner said. "Brassieres are one of the few items of apparel sold on a brand-name basis. About 93% of all bras are sold under a brand name." He said he founded Exquisite Form only 14 years ago. Now he owns 20 plants in the U.S., four in the British Isles. He had just returned from opening two new plants in Britain when he spoke with SPONSOR. Other big markets for his brassieres are Cuba, Mexico, Venezuela, Puerto Rico, Samoa, Japan.

SPONSOR talked with the tv and radio networks to get the latest policies on acceptance of lingerie and other advertising. While a few years ago some of the networks had flat taboos against such adverti ing, since seeing the Exquisite Form commercials some have changed their minds. Others said they changed their "codes" a year or two ago, decided to accept products on a case-by-case basis.

The networks said they follow the NARTB code which doesn't cite any product that should be positively banned. It merely states that as a general rule only products which can be discussed in a family living room should be advertised.

To learn if any other brassiere and girdle firms were planning to utilize the air waves, SPONSOR talked with the advertising departments of the largest 10 companies. Most of them said they planned to watch tv with interest, but that they contemplated no immediate tv advertising. Flexees, Playtex and Sarong all said they had used tv to some extent but didn't contemplate adding tv or radio network promotion at this time, although Sarong is now using WABC-TV, New York. ★ ★ ★

BMI

MILESTONES

BMI's series of program continuities, entitled "Milestones," focuses the spotlight on important events and problems which have shaped the American scene.

November's release features five complete half-hour shows—ready for immediate use—smooth, well-written scripts for a variety of uses.

"Milestones" for November:

PADEREWSKI—Pianist, Patriot and President (Nov 6)

MARINE CORPS DAY (Nov 10)

VETERANS DAY (Nov 11)

THANKSGIVING—We Gather Together (Nov 25)

MARK TWAIN—Samuel Clemens (Nov 30)

"Milestones" is available for commercial sponsorship—see your local stations for details

BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD

TORONTO • MONTREAL

666 COLD TABLETS

(*Continued from page* 33)

sufficient demand for the product, the local druggists place an order with their wholesalers.

Monticello does not maintain a sales force or detail men as they are called in that business. The firm relies on advertising to do the selling job for it. Hence, Mrs. M. A. Christman, who has been Monticello's ad manager for some 25 years, actually also carries responsibility for sales.

These sales have been climbing steadily with the use of radio, at a rate of 5 to 10% a year, despite aggressive and strong national competition in the cold remedy field. Proportionately, Monticello's ad budget has increased over the past seven years from some $200,000 in 1947 to above the $300,000 level this year.

And sales too have reflected the results of persistant broadcast advertising in their steady climb. A small rise annually, and yet a steady one in the past seven years: now at well over $ million.

Not that this climb can be attributed to radio alone, nor even to sheer advertising expenditures. Rather, it is due to understanding of the market that can be sold, and a choice of message and media keyed to it. A good part of this total media picture is in local newspapers. Here, the drug firm drives the message home visually. There's relatively little reliance upon



how to tie up a market

One way is to tie it up in colorful ribbon. Burlington Mills Corporation, located in the Prosperous Piedmont, manufactures enough ribbon each year to tie up all the major markets in the nation.

But the realistic way to tie up the Prosperous Piedmont into *one* solid sales package is to use WFMY-TV. That way it stays tied!

Since 1949, WFMY-TV has been the key salesman in this top TV market. Here in the Piedmont section of North Carolina and Virginia, agriculture, textiles, furniture and other booming industries tie . . . into one package . . . a *2 billion dollar* market for your product. WFMY-TV's coverage of 1,733,700 potential TV viewers in this 31-county gift-wrapped package means bigger sales and profits for you.

To tie up greater sales in the South's Prosperous Piedmont, call your H-R-P man today for the story of the giant-size package marked WFMY-TV.

NOW IN OUR 6TH YEAR OF PROGRESS



CBS TELEVISION NETWORK

Basic Affiliate

wfmy-tv
Channel 2

GREENSBORO, N. C.

Represented by

Harrington, Righter & Parsons, Inc.

New York — Chicago — San Francisco



in-store display by the Monticello Drug Co. By the time the consumer walks into a store, the demand for 666 must be firm in his mind.

Newspapers are used to make recognition visual. The message that he hears while eating breakfast or resting at noon, comes back to him during the evening when he looks at his own local newspaper. Monticello buys small 28-line ads in the local daily and weekly papers to insure its radio pre-sell. It's the combination that has boosted up the sales: 60% for radio to do the pre-sell; 40% in newspapers to insure the message.

In each instance, with radio and newspapers alike, the drug firm harps on local media, who speak the language of the market the product seeks to penetrate.

"We fill the need for identification with the local tastes by choosing local media rather than with a program of our own," Jim Roberts says. "The local station, and also the local newspaper, have already created confidence in them. We take advantage of the pre-established personality of these media, and use our budget for frequency impact instead."

This is a WMT Spectacular

This pattern is a general one in the cold remedy field, and it is logical in view of the confidence-based product that drug firms sell. In many ways, a radio announcer who is selling a proprietary takes the place of the local physician or the pharmacist. It's important therefore, that not only his message but his station be keyed to the local taste.

Proprietary medicine firms have recognized this need, and have therefore generally stayed with spot advertising. It isn't the brand only that they sell against stiff competition in the field, but confidence in the very product that they push. This pattern then applies not only to cold remedies, but to cough syrups, liniments, digestive aids and headache powders too.

But just as city living patterns have been changing since the war with the move to suburbia, so have the distribution outlets of the rural products changed. The bulk of Monticello sales still stem from the rural area—some 70%, in fact. But there too the habits have undergone a change. Many proprietaries that were found only on the drug store shelves less than a decade ago are sold in supermarkets today. At the moment, supermarkets still account for a small part of 666 sales, but penetration is increasing just the same.

There, in the supermarkets, Monticello is confronted once again with the battle for shelf space and the competition of the giants in the field. The firm cannot spend huge sums for in-store displays. It relies virtually completely on the direct sell to the consumer. And because of this factor, Monticello stresses stations with broad mass coverage rather than relying only on special-programing adjacencies.

"When people went only to the corner drug store, we were able to pinpoint our special audience," Robert says. "But today more people than ever shop in supermarkets. It's this massive audience we want to reach."

Monticello Drug Co. first tested radio in 1947, by splitting its best markets geographically. In Texas, Arkansas and Louisiana the firm used radio announcements principally. In the Southwest they stayed with the traditional newspaper advertising only. Within six months the results had become apparent. The Southwest, with radio, had climbed faster percentage-wise in sales than the newspaper-only areas had during same test period.

Monticello, through its agency, Charles W. Hoyt, did not stop experimenting there. They had seen the proof that radio reached into the areas where the 666 customers were. The testing now was aimed at finding out the proper combination of air effort to make the sales climb.

Today this pattern is local radio in the small markets, and in the metropolitan centers, a combination of the large-coverage station with mass appeal plus the specialized station reaching consumers Monticello has always had.

"In New York, for example, we've followed the farm boys and the Southern town workers with adjacencies near the programs they still listen to," Roberts continued. The New York schedule today calls for announcements over three Negro-programing stations: WWRL, WLIB, WWJR.

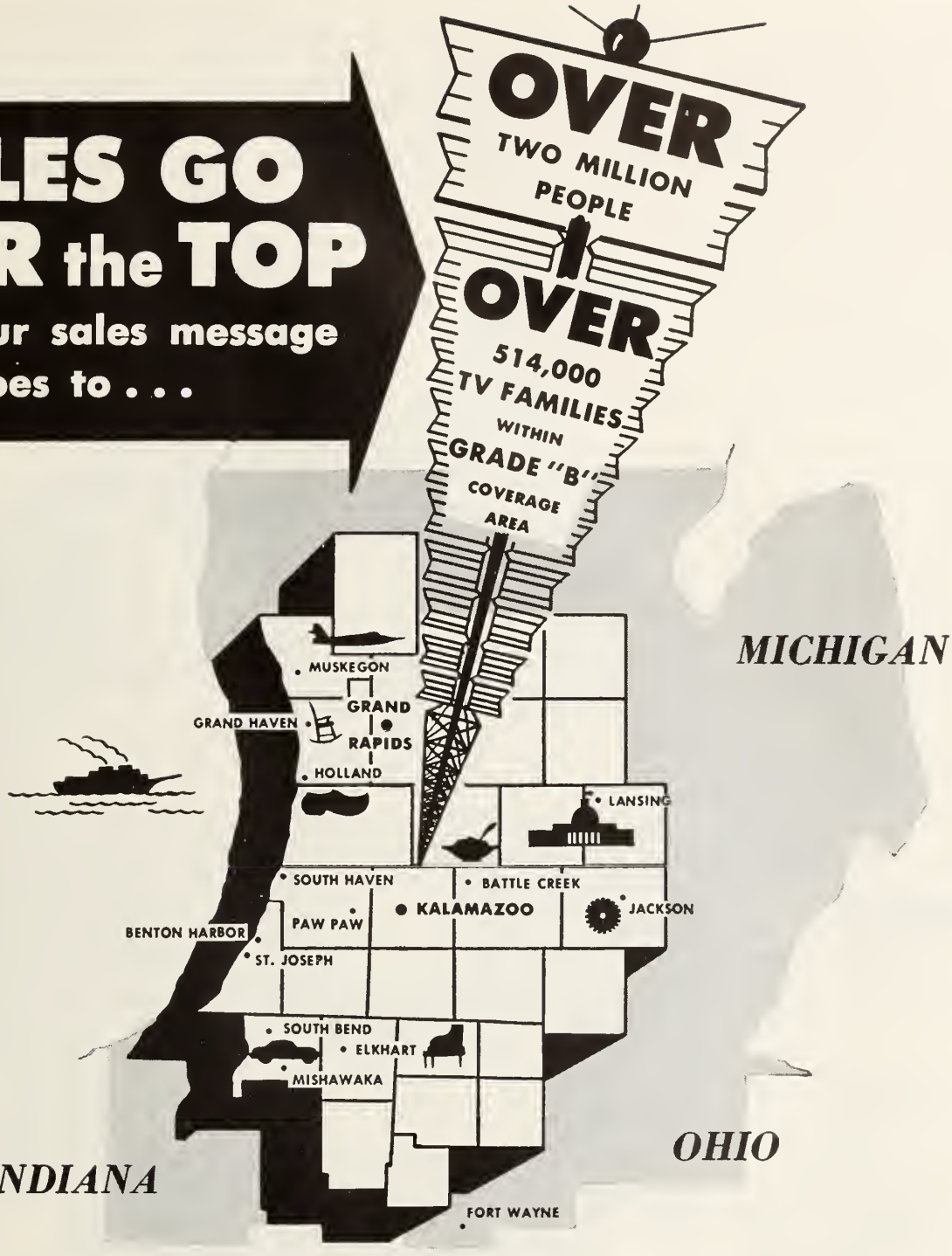
Monticello Drug Co. has never strayed too far from its own origin. Born in a Florida pharmacy some 50 years ago, 666 cold remedy was originally sold as an anti-malaria prescription because of its quinine contents, later as a cold remedy, but for a long time principally in the South. Only since World II, when masses moved into the large industrial centers of the North, did the firm follow its customers into cities like New York, Chicago and Los Angeles. The firm's primary aim is still to further penetrate its own home ground.

The cold remedy itself began as a prescription by the late T. S. Roberts, who owned two drugstores in Monticello at the turn of the century. As was his custom with the medications he prescribed, he entered it in his private prescription book. The preceding number in the book was #665. The cold remedy naturally became #666.

As the popularity of the product spread from Monticello, T. S. Roberts sold his two drug stores, moved to Jacksonville and began manufacturing. He began widening distribution through outdoor advertising, with small cardboard signs aimed at the farm population, and attached to "practically every pine tree in the South." As states began to tax this form of advertising in the early '30's, Monticello switched to newspapers to tell the 666 story. World War II restrictions put the finishing touches on that form of outdoor advertising.

SALES GO OVER the TOP

when your sales message goes to . . .



NOW WKZO-TV (Channel 3) has 100,000 watts of power — now has a new 1000-foot tower — now *offers you 514,000 families within its grade B coverage area!*

So NOW more than ever, WKZO-TV can help you go *over the top in Western Michigan!*

100,000 WATTS VIDEO • CHANNEL 3 • 1000' TOWER

The Fetzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

WKZO-TV

OFFICIAL BASIC CBS FOR WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

It was in the 30's too, that vast swamp areas of the South were cleared up through both states and Federal help, and Monticello stopped stressing the anti-malarial virtues of the 666 formula. The firm had already found that its quinine contents had proven effective in curing colds, and that people had turned to it with such symptoms soon after World War I. This fact had opened up the possibility of wider distribution and all-'year advertising for them. It also gave an impetus to Monticello for cracking the West Coast and Northern metropolitan centers.

Today Monticello Drug Co. manufactures eight different products, several size and form variations upon 666, including: 666 Malarial Preparation at 49c; 666 Cold Preparation (liquid) at 39c; 666 Cold Tablets (12) at 25c; 666 Cough Syrup, (4-oz.) at 59c; 666 Salve, (1½-oz.) at 35c; Rub-My-Tism Antispetic (3-oz.) at 59c.

Some 80% of total sales still derive from the two sizes of liquid 666 Cold Preparation. Over 8% of sales are in 666 Malarial Preparation, which is promoted separately in special malaria areas during 13-week radio campaigns at the height of the malarial season. During the past 10 years, close to another 10% has been coming from 666 Cold Tablets. The other products are not advertised.

Virtually 95% of the total budget is devoted to promoting the cold remedy, and both the liquid and the tablet form are lumped together as described in the sample commercial above.

Monticello's expansion is anticipated not in terms of products added to the medicinal line only, although experiments continue at the firm's Florida plant.

"What we want to do is to reach more of the same customers we already have," Roberts told SPONSOR, "And we have found that spot radio can spearhead our effort there." ★ ★ ★

KWKW ES LA PREFERIDA

De Los Latino-Americanos
En Los Condados De Los Angeles
y Orange

— which means —

KWKW is the choice
of Latin-Americans in
Los Angeles and Orange Counties

A survey of **696** completed calls made in Spanish to Latin-American names chosen at random from Los Angeles and Orange County telephone directories showed the following:

1ST CHOICE IN STATION PREFERENCE

KWKW	66 1/2%
2ND STATION	7 1/2%
3RD STATION	7 %
4TH STATION	3 2/3%
5TH STATION	3 2/3%
MEXICAN STATIONS	3 %

K W K W

Pasadena - Los Angeles

New York Representative
RICHARD O'CONNELL, Inc.

15% COMMISSIONS

(*Continued from page* 30)

tives have had years of theatre, movie, radio and television experience, amounting in many cases to more show business training than the actual producers assigned to the show."

A measure of the importance the agency attaches to control of a program package is the type of agency supervisor assigned to the show. Erickson recognized the problem when he said: "We can have the finest contracts in the world, drawn by the keenest lawyers, giving us absolute control of our packages but this control will be nothing but a piece of paper if the man we send to service our accounts does not have the stature for the job."

This point of view was seconded by packager John Gibbs, who addressed the same 4A's meeting. He said:

"Control isn't a theory, or a paragraph in a contract. Control is a man.

"Take the question of keeping a show sold, a problem that involves the interpretation of ratings, watching the audience trends, the cost per advertising dollar—all those technicalities that actually are more than technicalities. These require something beyond a statistician. . . . They must be interpreted, and, as we all know in our calmer and more reflective moments, they must be taken with a grain of salt and a pound of human understanding. For this you need not a calculator or a slide-rule artist—you need a man."

Later on in his speech, Gibbs said: "There's something weird about sending a $100-a-week boy to tell a $2,500 man how to do his work. There's waste in there somewhere; either of the hundred dollars, or possibly the $2,500—depending on who wins."

One big factor in the advertiser's questioning of how much work the agency does in show servicing is the role of the networks. The agencies themselves fear network program creation tends to freeze them out. Even in the case of packages created outside the networks, Erickson pointed out, most of them are network controlled; that is, the shows cannot be moved to another network. This is because the packager, though he may want to deal directly with the agency, finds it easier to do business if he works through the networks. This way the packager finds his way smoothed in getting a time slot, can get capital to make a pilot film or kinescope and also benefits from the network sales staff working for him.

One agency account executive, working for a client who bought one of the big new shows, complained: "We're fighting the networks like hell to get some say in the program. Those network boys don't seem to want us around. We even have trouble when it comes to commercials. You should see how they were going to spot the commercials on one show. If we hadn't stepped in, they would have run two of them within two-and-a-half minutes of one another."

A producer at one of the top two networks agreed with the letter but not the spirit of the agencyman's complaint.

"Yes, it's true that producers of the big shows sometimes try and keep the agency out. But when you're putting on a book show what's the agency going to contribute? A lot of these book shows are versions of Broadway shows. Once the agency and client o.k. the show, they can't do much more. They can't rewrite it. Oh, the agencies have a voice in some of the problems involved in putting the show on. We discuss things with them. But there's not much reason for them to be involved closely in production."

A man with long experience in the program business cited another facet about agency program servicing.

"In the halcyon days of radio," he said, "the agencies were really creative. Some of the top 15% houses today were made by the talent they built and the shows they produced. There

Delivers a greater total audience and builds distribution for you faster than any other Atlanta television outlet . . . because WSB-TV is



CHANNEL 2 — 1062-FT. TOWER — 100,000 WATTS

wsb-tv

Atlanta, Georgia

Represented by Edw. Petry & Co.

Affiliated with The Atlanta Journal and Constitution

may be good reasons for the agencies' keeping away from program packaging today but I think that a lot of advertisers tend to compare today's agencies with yesterday's agencies. Some clients probably feel that today's agencies come off second best in terms of creative work.

"How do I feel about today's agencies? Well, I'm going to straddle that one. I think some agencies work damn hard to earn their 15% and some don't."

Many agencies pooh pooh complaints that the networks are trying to push them aside. An agency supervisor on one of the NBC TV spectaculars said he was intimately involved in every aspect of the show, from the original show idea to the final dress rehearsal. He said that if the agency wasn't permitted to have a strong voice in creating the show, it wouldn't buy it.

He was echoed by the radio-tv chief at an important air agency. This executive said, "It's damn well up to the agencies to make sure they have a voice in planning and putting on a program. If they can't enforce their demands, they shouldn't be in network tv. I can believe that some agencies are having trouble in getting themselves listened to. Maybe the agency doesn't try too hard. Maybe it assigned a second-rate or inexperienced supervisor who hasn't earned the respect of the network's production people. I'm just guessing, I don't know for sure. The important thing is that the agency is getting paid to watch over the interests of its client and it should do so."

Advertisers queried said amen to the above sentiments. The advertising manager of a large tobacco company added that the client too can sometimes be blamed for not making clear that it expects its interests to be watched over from beginning to end. He said his company insists the agency puts its finger into every aspect of its tv program.

While sponsors are aware in general that there is a good deal of work involved in supervising packages, there is still the insistent attitude that some multi-million dollar video network shows don't require nearly the amount of supervision to justify 15% commission on show costs. However, there is no evidence that sponsors are attacking the 15% concept itself.

Listen to how one important advertising manager puts it: "Our agency gets a 15% commission on a show that costs nearly $5 million a year. That's both time and talent. That means they get paid nearly three-quarters of a million dollars in commission. The show has been running for some time and while there are lots of headaches and midnight conferences there aren't $750,000 worth.

"But we're not complaining. We get it back in other ways."

This balancing of services by agencies who handle network tv shows is not uncommon. The agency that handles a lot of spot for its client sometimes does so at a loss and the client, therefore, feels that if the agency is able to get a little extra out of a tv network show commission it deserves the money.

Where spot buying cannot balance the supposed "excess" profit garnered by the agency, there are many other special services the agency can do. It can underwrite the cost of a consumer survey that it might otherwise pass on to the client. It can forget about billing the client for some special research studies undertaken by its media department or some outside firm.

This method suits the agency's accounting procedures, since in cost analysis the agency usually breaks down expenses by client rather than by medium. That is, agency cost accounting tries to find out whether the agency makes money on each client, rather than each medium.

To find out whether a particular network show is profitable is a complicated matter. For example, if a tv commercial is used in both network and spot, how would the cost be broken down?

It could be worked out, of course, but agencies aren't too anxious to get into that kind of analysis and fail to see what would be gained if they did get the answer. If the servicing of each medium should be self-supporting, it might mean that the commission on spot would be one percentage figure and the commission on network another. If such a policy is carried to its logical extreme, the commission system would probably become unduly complicated.

Agencies have their own ideas about how profitable each medium is in general. The assistant treasurer of one of the top radio-tv agencies told SPONSOR:

"Here's my opinion, for what it's worth. The national media are more profitable for the agency to handle than local media. Networks and national magazines are more profitable than daily newspapers and spot. Magazines are damn profitable, network tv is pretty profitable, so is network radio. Newspapers and spot are less profitable than the others. You can lose on local media and you can lose on such a medium as trade magazines. We recently placed an ad in an industrial trade magazine and got a $30 commission on it. I assure you we didn't make money on that. But that doesn't mean the answer is to raise the commission on trade magazine advertising. We can make it up on the *Saturday Evening Post* spread."

An agency treasurer, also from one of the top radio-tv agencies, said: "Sure network tv is profitable, if enough air time is involved, that is. But I'm not ashamed to record that profit now. We lost plenty on tv in the early days. It's always that way with a new medium. The agency has to experiment and staff the department with well-paid people. We don't get a commission on that. The same thing is happening, though perhaps to a less

Tillie Vision
IN THE LAND OF
MILK AND HONEY



100,000 Channel 2 DAY
INTERCONNECTED CBS, ABC, DUMONT, 55 COUNTIES
Haydn R. Evans, G. Mgr. WEED-TV



What can you do with $296?

For $296. you have dozens of choices. You could buy a new set of tires for your Hispano-Benz. Or take a modest flyer in some Uranium stock. Or even send your better half on a shopping spree!

But if you're interested in a real radio buy, just remember this:

In WOAY, $296 will buy 13 quarter hours!

WOAY, Oak Hill, is West Virginia's second most powerful station.

WOAY covers 21 West Virginia counties.

WOAY delivers a total Nielsen audience of 102,200 radio homes — an average daily Nielsen audience of 51,320 radio homes!

Write direct for full details.

WEST VIRGINIA STATION COVERAGE DETAIL

Radio Homes in Area	NCS Area	No. of Counties	DAYTIME					
			4-Week Cum.		Weekly		Average Day	
			NCS Circ.	%*	NCS Circ.	%*	NCS Circ.	%*
20,370	FAYETTE	1	18,490	90	18,220	89	10,150	49
18,190	GREENBRIER	3	15,490	85	15,130	83	6,720	36
66,940	KANAWHA	1	10,310	15	7,180	10	4,410	06
14,570	LEWIS	4	3,110	21	2,280	15	1,680	11
18,260	LOGAN	1	2,780	15	1,960	10	1,020	05
19,440	MERCER	1	8,000	41	6,480	33	3,990	20
14,290	NICHOLAS	3	11,450	80	11,080	77	6,620	46
23,930	RALEIGH	1	20,220	84	19,610	81	8,540	35
12,290	ROANE	4	2,720	22	1,990	16	1,460	11
16,750	WYOMING	2	9,630	57	8,610	51	6,730	40
225,030	10 TOTAL	21	102,200		92,540		51,320	

=% of Radio Homes in Area

WOAY

OAK HILL, WEST VIRGINIA

Robert R. Thomas, Jr., Manager
10,000 Watts AM—20,000 Watts FM

ser extent, with color tv.

"I've heard of a case or two where less reputable agencies consider network tv profitable enough to forego the commission on program costs, though, not, of course, on time costs. They're hungry for business, maybe, but I don't think that's smart at all. It doesn't prove to me that we're getting too much money when we get a commission on show costs. All it proves is that the agency that doesn't take the commission is just showing itself up as an errand boy. It can't be making enough money—if it makes any at all—to do a job for the client. This agency is abdicating its function an as advertising counselor."

The question of whether agencies earn their commissions on network tv program costs could well be answered by whether agencies are making more money now than they used to. This is not easy to pin down. Even if all the figures on agency profits were available—which they are not—comparisons are not easy to work out. The same agencies must be compared. Their size must be taken into account and so must the percentage of network tv billings.

Figures gathered by the 4A's indicate that the over-all profit margin has been downward for the past 20 years. During the past 10 years there has not been very much change. The over-all profit figure has settled down to less than 1% of billings or between 6 and 7% of gross agency income. However, the agencies point out that the present over-all level of profit has been held up only by carefully watching costs.

One reason, agencies say, that costs have been pressing on profits is the increase in the number of services agencies now provide. While it is true that many of these services involve extra fees from the advertiser, the cost of agency personnel to analyze and supervise these services cannot always be passed on to the client. And these experts, add the agencies, often come high-priced.

One of the best-informed men on the agency profit picture passed along this opinion to SPONSOR: "If any big agency is making more than 1% profit on billings, it should ask itself if it is giving enough service to its clients."

★ ★ ★

KETV

bay city television

san diego, calif.

news letter

Dear Time Buyer:

The biggest news in television is in the San Diego telepulse for August. It so spectacularly demonstrates KETV's commanding position that network executives might well ask themselves this question: "How can we, as networks, successfully compete against an independent TV station?"

Would you like a weed television representative to call?

Very truly yours,
JULIAN M. KAUFMAN
General Manager

ROUND-UP

(*Continued from page 73*)

Briefly . . .

So no one would get lost, Peter Krug, radio and tv director of Calkins & Holden, had Gloria Fraser and Gertrude Gilhooley paint these footsteps on the sidewalk (see below). The foot-



prints lead from 247 Park Ave. (home of C&H and several other agencies), where Krug is chairman of the blood donor program, to the Roosevelt Hotel where the Red Cross blood donor drive recently took place.

* * *

Sponsors and agencies who want to do research in color television have been invited to use Du Mont's color theatre in the network's Tele-Centre in New York. Ted Bergmann says agencies and sponsors can check their color films, trade marks and slides in the color theatre.

* * *

Portions of *Citizen USA* programs, produced by KYW, Philadelphia, are now being aired by the U. S. Information Agency Broadcasting Service's "Voice of America Broadcasts." The KYW program is a weekly 15-minute review of business news and features interviews with business executives.

* * *

The latest coverage survey made by WNHC-TV, New Haven, was done with an airplane. The station's engineers completed the study in 20 flying hours over a five-day period, whereas a ground inspection team after the same data would take three or four months. The engineers found that the station's signal pattern was a perfect circle.

(*Please turn to page 119*)

TV DICTIONARY

(*Continued from page 43*)

PEDESTAL (1) Least expensive type of camera mount or dolly in general use at most stations. Does not have boom arm. (2) Indication of picture voltage on "C. R. O." (oscilloscope) associated with each tv camera chain.

PENCIL TEST Photographing or filming rough drawings in animation to check the smoothness of the movement.

PERFORATION Holes punched in the negative and positive film to let it pass over the sprockets of the camera and projector. These holes are used in the claw mechanism to pull the film down over the gate of the camera and projector, picture by picture.

PERSISTENCE OF VISION Ability of the eye to see something after it is gone. In tv it is this persistence of vision combined with the screen persistence (i.e., the ability of the screen to stay lit for a second after the electron dot has gone) that make the figures more smooth.

PERSPECTIVE (1) Audio: Relation of volume of speech-sound to the size of a speaker in tv picture (2) Video: The depth of the image.

PESTS Unwanted tv fans or hangers-on who frequent studios for autographs, jobs.

PHASE (IN PHASE) (1) When the shutter of camera or projector is moving in correct relationship to the intermittent movement of the film so that it intercepts the light precisely when the film begins to move and allows the light to pass again precisely when the film reaches its next stationary position. (2) When the above is not the case, shutter and film are said to be out of phase.

PHONE COINCIDENTAL Research technique used in radio and tv with phone calls to homes to determine the share, average, total audience and sponsor identification by Hooper, Trendex and Conlan.

PHONEVISION Way of connecting a special signal over a telephone to allow you to receive first-run movies, other entertainment on your tv set on a fee basis.

PHOTOFLOOD Light bulb which gives high intensity light as the filament is subjected to abnormal voltage.

PHOTOGENIC or TELEGENIC Subject matter or talent which lends itself to the making of a good tv picture or photograph.

PHOTOTYPES Stylized appearance, as Victorian, Gay Nineties, English.

PHYSICAL PUNCH Tv scenes or situations dominated by forceful physical action.

PHYSICAL TIME Actual minute length of a television production.

PICKUP (1) Origination point of a telecast. (2) The quality of picture, sound, lighting or acoustical values of a given sequence, action or talent in a tv show. (3) Electrical device or arm which picks up sound from a transscription. (4) To pick up action and sound by a television camera and mike and transmit them.

PICK IT UP or PICK UP CUES (1) Instruction to talent, sound or music to respond more quickly when their cue comes. (2) To perform when a specific cue is given, perhaps by stage manager or cameraman.

PICTURE The image telecast or appearing on monitor.

PICTURE GATE Opening in front of projector or camera lens across which the scene or film passes as it is exposed or telecast.

PICTURE LINE STANDARD Number of horizontal lines scanned per second for each image or frame. Present U. S. television standard is 525 lines per image.

-in the Detroit area!

THE MOST POWERFUL TV STATION IN NORTH AMERICA

CKLW-TV 9

channel



325,000 WATTS

HERE'S WHERE YOUR MESSAGE GOES

HERE'S WHO YOU SELL

In the Detroit area, CKLW-TV with its 325,000 watt power penetrates a population grand total area of 5,295,700 in which 85% of all families own TV sets. Of these 1,327,980 TV families CKLW-TV Channel 9 covers a total of 1,238,585.

Adam Young Television Corporation National Rep.

CKLW radio: 50,000 watts at 800 KC.

J. E. Compeau President

DUMONT and CBC

CKLW-TV

Guardian Bldg., Detroit

PIERCED Tv lettering cut through an opaque or solid surface, backed up with translucent material and illuminated from the rear.

PILOT REEL A sample filmed production of a program series.

PILOT PRINT Short strips a foot or two in length printed in color from the end of each shot. Due to the cost of color work, the dailies shot in color are often supplied in black-and-white, but accompanied by color pilot prints or pilots.

PIN To fix a particular meaning for the viewer.

PINRAIL Beams at sides of the tv studio to which wooden or metal pins are attached and to which the lines from the flies or lights are tied.

PIPE Slang for telephone. "Get me a pipe in here."

P. L. Private telephone line to facilitate more rapid camera setups and checking.

PLANS BOARD A committee of an advertising agency which is responsible for determining the general plans of advertising programs for its clients.

PLANT To establish idea in the beginning of scene, situation or story to be referred to later.

The Only

COMPLETE BROADCASTING INSTITUTION IN

Richmond

WMBG—AM

WCOD—FM

WTVR—TV

First Stations of Virginia

WTVR Blair TV Inc.

WMBG The Bolling Co.

PLASTIC (1) Plastic pieces: pieces of tv or stage scenery which are built in three-dimensional form to show and emphasize their quality of mass. (2) Plastic light: light which brings out the three-dimensional qualities of set, scenery or talent.

PLATES Exposed film used for projecting backgrounds in back projecting shots.

PLATTER A recording or transcription frequently used as the audio portion of a silent film commercial.

PLAY BACK (1) Reproduction of a soundtrack in studio during film shooting to enable action or additional sound or both to be synchronized. (2) Playing a recording for audition or reference purposes immediately after it is made.

PLAY OFF "Exit" music, background or otherwise used at end of comedy or dramatic scenes.

PLAY ON Music used to bring tv performers onstage, usually when they are playing to live audience.

PLAYING AREA Physical space in a studio occupied by set and talent in which scene is picked up by cameras.

PLOPS Over-accented pronunciation of letters "B" and "P" resulting in distortion of sound.

PLOT Planned action of what happens in a tv or radio dramatic or situation show.

PLUG (1) Mention of a name, show or advertised product. (2) Loosely speaking, the commercial.

POCKET SHOT Picture to fill the gap between MCU and BCU. Usually covers upward from the handkerchief pocket of a man. Extremely good for character searching effect of panning with action while he or she moves around set. It's possible to follow like this with a pocket shot, whereas BCU might bring difficulty in keeping subject framed and MCU might lose the intimate effect.

POINTED WIPE Optical where a wedge-shaped area of one picture moves into or out of the area of another picture.

POINTILLAGE A painting technique whereby a plane surface is built up.

POINT-OF-PURCHASE ADVERTISING Any form of display or product identification employed for advertising purposes in the retail store where the product is sold.

POP-IN Superimposing title card or product on separated frames of picture at specific intervals; an effect similar to electric signs going on and off

PORTABLE UNIT Field tv equipment which can be installed where needed.

POSITIVE (1) Film in which the tone value of the picture corresponds to that of actual scene which it represents, the dark parts of the scene appearing dark in picture, and light parts appearing light. (2) A projection print from negative film.

POSITIVE APPEAL The setting up of an incentive to experience something pleasant.

POST-SYNCHRONIZATION Recording and adding sound to a film or kine after it has been shot.

POT Slang word for any volume-control dial or fader; may be calibrated in decibels.

PRACTICABLE Real. Actually to be used in opposition to something fake, or that which is installed for aesthetic purposes.

PRACTICAL Constructed tv scenery that can be used in a normal way; as a door or window that may be opened and closed.

PREEMPTION Recapture by the station or network of an advertiser's time in order to substitute a special program of universal value. For example, when the President speaks he preempts the show regularly scheduled at that time.

PREFERRED POSITION Specific programs or spot times on stations which are preferred to and may cost more than less desirable time spots.

PRE-SCORE (1) To compose and or record music for a film before the picture has been shot. (2) Recording any sound before tv film is shot.

PRESERVATIVE Waxy substance to lengthen the life of film by protecting its face from scratches and from becoming dry and brittle. Also called lacquer.

PREVIEW (1) The show or program rehearsed before it is televised; also, a dress rehearsal or warmup session for studio audience. (2) To give a sample of a tv show.

PRIMARY BOYCOTT Action against employer with whom dispute exists, such as urging sponsors to leave struck station.

PRIMARY COLORS Colors of red, green and blue because their additive mixture will reproduce most saturated colors. (See Special Color Section.)

PRINT Positive copy of film from original film negative. The true picture.

PRINTER Device for carrying out the process of printing. Film printers are classified as the following types:

Contact printer For contact printing.

Continuous Printer Device in which the printing and the film are moving continuously.

Optical Printer Printer in which the printed image is transferred to the film to be printed via an optical system. This is used to produce optical effects since it allows modification of the original image.

Step Printer Printer in which the modulating and modulated strips of film are moved intermittently frame-by-frame as in a camera.

PROCESS To develop and fix exposed film.

PROCESS PROJECTION A studio technique where the actors, sets and props in front of the camera are combined with a background consisting of a translucent screen on which a picture (moving or still) is projected from behind. Also called back projection, background projection and transparency process.

PROCESS SHOT OR OPTICAL (1) Film combining real photography with projected backgrounds, or model set or drawing. (2) Shot in which special process such as Dunning or Schufftan is used. Example: A scene is projected from slide or film on the rear of a translucent process screen while the camera picks up live action in front of the screen. For new tv process shots see Schufftan and Vistascope.

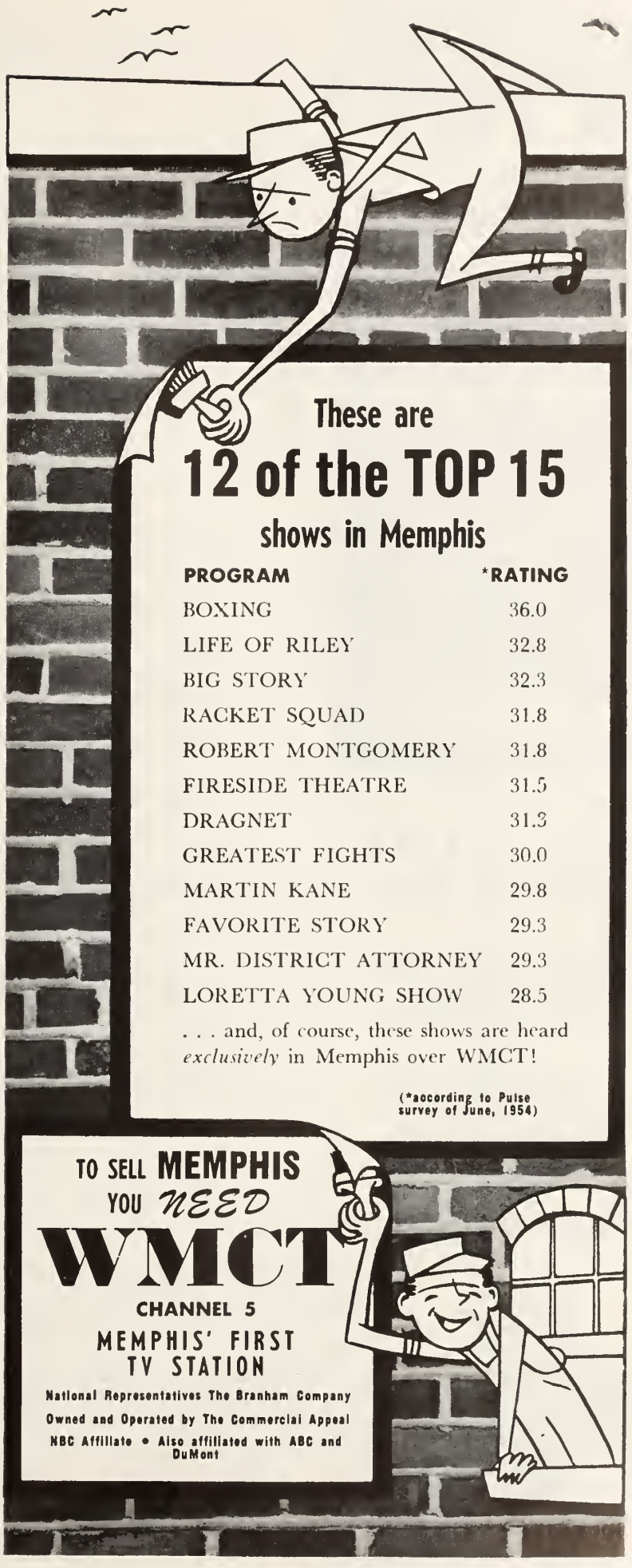
PRODUCER (1) Guiding figure in charge of all the work involved in the telecasting of a show, spot or film, and who bears the ultimate responsibility for its entertainment value and commercial success or failure. (2) Film producer: the top executive authority, or overseer, on a film production, whether he owns the show, is producing it on order as an independent contractor or acts in that capacity for a network or syndicator.

PRODUCT-USE STUDY A statistical measurement of the use of a tv sponsor's products among viewers and non-viewers to his show. See Herb True's Tv-SI Study for Chicago, 1951.

PRODUCTION Another generic term, usually referring to the building, organizing and telecasting of a tv show.

PRODUCTION FACILITIES or FAX All the physical and material requirements of a television program; including scenic design, construction and execution, painting, art work, wardrobe, makeup, properties, tilling and special effects, both visual and sound.

PRODUCTION MANAGER Also called production director. Individual responsible for supervising and coordinating of efforts of various specialists, station and agency engaged in the creation of a show.



WTRI
CBS
ALBANY SCHENECTADY TROY
delivers*
114,000
UHF Families
in the
Nation's
29th
Retail Market
SEE YOUR
HEADLEY-REED Man
*SOURCE ON REQUEST

BIG GAME
are moving down.

There's STILL time
to SELL Hunters
IF
You RADIO and
TV your message
in a
1-2 sales punch
in WESTERN MONTANA



MISSOULA, MONTANA

PRODUCTION TIME The time actually consumed in the telling of the story on the air in contrast with dramatic time which refers to the period of time the story covers.

PROGRAM (1) Commercial program: one paid for by the advertiser. (2) Sustaining program: one supported wholly by the network or station and offered gratuitously in the public service by the station or network.

PROGRAM BALANCE Proper arrangement and effective planning of musical, dramatic, other elements in tv show.

PROGRAM EFFECTIVENESS Degree to which a tv program meets viewing expectations and achieves sales results anticipated by sponsor.

PROGRAM OPPOSITE Competing show telecast over another station at the same time and in the same area.

PROGRESSION The series of actions after the exposition where the forces of conflict come together.

PROJECTALL An opaque slide, usually 3″ x 4″ for projectall machine.

PROJECTION TYPE RECEIVER A tv receiver using optical projection from a kinescope tube onto a large screen.

PROJECTING To increase the volume of the voice so as to be more clearly heard at a distance. Talent off mike projects in order to be heard.

PROJECTORS Used in tv for stills.

Balop Takes cards or opaques (not transparent) only. Size of cards, also called Balop cards, usually 3″ x 4″ or 6″ x 8″.

Projectall Gray telop and multiscope usually take both opaque cards and transparencies or slides. Size of cards usually 3″ x 4″; size of slides or transparencies 2″ x 2″. Slides may be made on 35 mm film, on 3¼″ x 4″ glass or on film cards and come in double frame, meaning two 35 mm films on edge; and single frame, meaning one 35 mm film on side.

PROP PHRASES Phrases in dialogue with a high informational content for the viewer.

PROP SET A set with details which suggest a complete environment, as opposed to one which makes a literal presentation of the location.

PROP TRUCK Portable cabinet in which smaller props, hand props and/or sound effects are wheeled to and from a studio.

PROPERTY MANAGER Individual responsible for obtaining, and who usually looks after, the properties of a show, station, agency.

(Dictionary continues next issue)

SPONSOR ASKS

(Continued from page 63)

I think the answer is now a matter of record—the highly successful record of our largest national advertisers who prefer custom built musical commercials over public domain tunes—20 to one!

MEMORABLE MELODY A MUST

by Charles J. Basch, Jr.
Basch Radio & Tv Productions, New York



I don't know if making a singing commercial based upon a public domain tune would be in "poor taste." It might be in poor judgment, however.

The melody and the words must not only go together, but also they must be easily remembered. Then when the prospect is humming a tune to himself, he will stop and ask, "What's that? What am I humming?" He remembers, "Oh, yes, it's the Stallmore Six auto jingle. . . ." So that's the reason memorability is important.

Now when some guy (someone with a small budget, I mean) takes a public domain tune, he says, "Here's a memorable tune. I'll just have words written to fit the music. . . ."

If he does that, he'll save money. He'll only have to pay a lyricist. And it's pretty obvious that if it's a tune the public knows, it is a memorable melody.

There's just one drawback. Too often, when humming the tune after the commercial has been on a few weeks, the public will not remember the new lyrics. They may think only of the original lyrics.

But—sometimes a public domain melody will work. Sometimes it seems just right. For example:

An advertising agency came to us and wanted us to create a singing or musical commercial for Westminster socks.

After thinking about it for awhile, we decided that an obvious commercial would utilize the tune played by the Westminster Chimes.

We suggested this to the agency.

The agency was rather surprised at our selection. "Oddly enough," the

agency told us, "we just did a survey for Westminster socks. We asked people what they thought of when they heard the word 'Westminster'. Between 87 and 88% of the respondents said they thought of the chimes." The jingle campaign was a big success.

Many years ago there was an offer made to any composer. If any composer could create 16 bars of truly original music, he would receive a large prize. That offer still stands. No one has been able to write 16 bars of truly original music. That's because there are only so many combinations of notes. So what composers sometimes do is simply draw from the best. They sometimes take four or five of one song, a few from another, and tie them all together. Now those combinations must be melodically and logically tied together. The result—if it's done right—will be a memorable tune. It will *sound* original. But it will, in fact, be based upon public domain tunes.

I don't recommend this procedure. I'm merely saying that I think it *is* possible to base musical commercials on public domain material and still produce something that will be in good taste and sell the product.

IT'S POOR BUSINESS, TOO

by Charles "Chuck" Goldstein

President, Goldswan Productions, New York



To my way of thinking it not only seems poor taste to use public domain tunes in musical commercials, but also it is poor business. The poor taste aspect of this rifling and pilfering of public domain tunes for commercial purposes is Janus-faced. Looking at it from one profile, it is poor taste to infringe on the nostalgia associated with many public domain tunes. On the other side, it sets up listener resentment towards those commercial users who seek to exploit the listener's emotions by using familiar tunes.

This emotional resentment may reach such proportions frequently that loyal buyers of a product will turn from it to become its bitterset detractor. Not only will they buy any product but that one product using their favorite tune, but also they will become most vociferous in expressing publicly their deep resentment against the .product using a favorite tune With great disdain they shred the reputation of the advertiser by pointing out his lack of originality so obviously that he must resort to musical chicanery to attract the attention of listeners.

In a living room of product buyers —and all social gatherings in living rooms are product buyers—this type of criticism is death to a sale. Nor is it one-time death. It is a death that lingers frequently long after a sponsor has changed his public domain swan song for an original musical trademark.

Perhaps, my oppositional view on the use of public domain tunes may strike some SPONSOR readers as to be "taken with a grain of salt" coming from Goldswan Productions, Inc., a firm that takes pride in its musical commercial originations. Naturally, you might say, as president he takes this stand because Goldswan has a financial stake in original musical commercials. But the truth is that public domain or original, the cost is the same. For not only must Goldswan's staff do research on the vast number of public domain tunes in order to suggest *the* tunes whose rhythms fit the product, but also to protect the sponsor's investment, Goldswan adapts the tunes to give the sponsor clear and distinctive identification.

The basic point, however, of this whole question has not yet been touched upon to my knowledge and experience. And that is the original premise that gave birth to the musical commercial as a successful selling medium. Perhaps, you can recall the days when newspapers and trade papers were ranked with polls that tabulated listener resentment to the "talked at" spoken announcements.

To counteract this resentment, the "sugar-coated musical commercial bromide" was concocted. Certainly, it has proved not only more palatable to swallow than a "talking down" drone. But also it has proved more successful as a selling medium than any lure yet devised, despite its critics and its detractors.

It is unfortunate that many sponsors and agencies seem to have lost sight of or forgotten this important fact.

BIGgest TOWER
TOPmost POWER
in the Heart of America

KMBC-TV, the BIG TOP station, dominates the Kansas City market as no other station can! Using full 316,000-watt power and 1,079-foot tower, Channel 9 covers thousands of additional TV homes. For coverage details and choice availabilities, see your Free & Peters Colonel.

Note: full-power, tall-tower operation from Sept., 1954.

FREE & PETERS, INC. National Representatives



Basic CBS-TV affiliate



KMBC Building, 11th & Central Sts. Kansas City, Missouri

KMBC-TV
The BIG TOP Station in the Heart of America
KMBC—Radio, Kansas City, Missouri
KFRM—Radio for the State of Kansas

MEMO TO MEDIA BUYERS:

WRBL Radio and WRBL-TV are the ONLY media in Columbus with "AREA IMPACT"!

The only means of delivering your clients' messages to 92% of ALL homes by radio and to 50% of ALL homes by television . . . and, at lowest cost-per-thousand.

WRBL AREA is IMPORTANT in the Southeast!

Population	636,000
Families	150,000
Radio Homes	138,000
Car Radios	82,000
TV Homes	74,000
Retail Sales (000)	$360,500
E.B. Income (000)	$670,000



WRBL RADIO AM-FM TV Channel 4
COLUMBUS, GEORGIA
CALL HOLLINGBERY

Selling Over Half A Million Families In The Region!

Radio
WOW
OMAHA

NBC
590
5000 WATTS
MEREDITH STATION
Room 280
Insurance Building
JOHN BLAIR & CO., Representatives

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF

SPONSOR, published bi-weekly at Baltimore, Maryland for October 1, 1954.

1. The names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher and Editor: Norman R. Glenn, Mamaroneck, New York.

Editorial Director: Miles David, New York, N. Y.
General Manager: Bernard Platt, New York, N. Y.

2. The owner is: SPONSOR Publications Inc., New York, New York.
Stockholders owning or holding 1 percent or more of total amount of stock

Norman R. Glenn, Mamaroneck, N. Y.; Elaine C. Glenn, Mamaroneck, N. Y.; Ben Strouse, Baltimore, Md.; Ruth K. Strouse, Baltimore, Md.; William O'Neill, Cleveland, Ohio; Henry J. Kaufman, Washington, D. C.; Pacell Bloom, New York, N. Y.; Pauline H. Poppele, New York, N. Y.; Edwin D. Cooper, North Hollywood, Calif.; Henry J. Cooper, Brooklyn, N. Y.; Judge M. S. Kronheim, Washington, D. C.; Norman Reed, Washington, D. C.; Miele Lebowitz, McLean, Va.; John Pattison Williams, Dayton, Ohio; Jerome Saks, Washington, D. C.; Catherine E. Koste, Hawthorne, N. Y.; William B. Wolf, Washington, D. C.; Harold Singer, Washington, D. C.; Bernard Platt, New York, N. Y.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: NONE.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

Bernard Platt
Business Manager

Sworn to and subscribed before me this 14th day of September, 1954.
SEAL Frank E. Marra
(My commission expires March 30, 1956)

Music proved to be the open sesame for the sales message. And music—long known to soothe the savage breast—will continue to be the open sesame if the industry exercises originality, entertains, and above all uses good taste. These are the three ingredients of a musical commercial that guarantee a maximum of memorability which leads to increased sales.

It's true that a public domain tune does have memorability, but for the tune used and not for the product being sung about. To illustrate: If one were to use "London Bridge Is Falling Down," the natural reaction would be for people to sing the lyrics of "London Bridge," rather than to associate the tune with "X" bread, or "Y" car.

Furthermore, a public domain tune belongs to everyone and several sponsors will use it and for as many different products. In short, it doesn't and cannot belong to any one specific product. For example, recently a coast-to-coast show using multiple sponsorship had two different sponsors using "Skip To My Lou" on the same program. Fortunately, both agencies and sponsors learned of this duplication before air time, thus avoiding an embarrassing situation, to say the least.

Perhaps, it seems redundant to point out that sponsors who buy musical commercials usually have a fairly large spot budget; yet the least part of any budget is the cost of the musical commercial that is to influence people and to increase sales. It seems rather short-sighted for a sponsor to spend hundreds of thousands of dollars to advertise a public domain tune that a laundry in North Carolina, a department store in Texas, a brewery in Michigan and a detergent in California are using at the same time that he is trying to sell his mild maple pipe tobacco nationally. This is by no means an exceptional occurrence. Both large regional and national spot users have experienced this loss of product identification through the overlapping use on all levels of public domain tunes.

But the question posed by SPONSOR was, "Is it poor taste?" Though we may not all agree as sponsors, agencymen or originators of radio and television musical commercials on this subject, we can agree, I think, as consumers. As consumers, we expect a film, a drama, a comedy, or a play to entertain us. If any of these media flagrantly and obviously play on our emotions, our nostalgias or our loyalties for the sake of a tear, a laugh or a sale, we not only consider it poor taste but we bridle with resentment. Yet there are ways and there are *ways* to do all these things. And the *ways* that usually succeed are those with a touch of subtlety. The same is true of the use of public domain tunes in musical commercials.

NEW SONG GOOD BUSINESS

by Robert Sande

President, Song Ads, Hollywood



"Who's to say what's bad taste?

Pope coined a neat one: "Talk what you will of taste, you will find two of a face as soon as two of a mind."

Sure, we agree that putting a woof-woof, arf-arf lyric for Doctor Rabies Dog Food over the melody of Mohr-Gruber's "Silent Night, Holy Night" should be deplored. Song Ads promises never to do it. In fact, here at Song Ads we consider the use of public domain tunes solely from the practical standpoint: Are they good for our clients? We say they aren't, except when you come across those one-in-a-million "naturals" such as "In My Merry Oldsmobile." An easily recognized public domain tune like, say, "Jingle Bells" or "Turkey in the Straw" has a revolting habit of conjuring up in the listener's mind memories of the original lyrics. If he is thinking of those lyrics, he can't be paying much attention to the advertiser's message. Or perhaps he is trying to remember "where did I hear that tune before" while the commercial copy is bouncing off his eardrums.

No good.

This reflexive tendence of the memory is authenticated in great detail by

LOUISE FLETCHER
SELLS THE
NEGRO
HOUSEWIFE
VIA
WSOK
NASHVILLE, TENN.



Professor Eric Von Heffling in his notable clinical study, "Associative Quotients of Remembered Melodical and Lyrical Stimuli" as reported in the *New York Journal of Psychology* (May 1948, pp. 47-58). When we at Song Ads create a radio or television jingle, we want the listener-viewer's mind to be concerned exclusively—and pleasantly—with our client's message.

Anything — conscious or subconscious—that interferes with the commercial's impression is, in our judgment, not good.

An original song is *good business.*

It creates a musical trademark that is as personal to the product as the product's own logo, and when it is heard, it has only one identity and no conflictions in the listener's mind—conflictions such as arise with various public domain tunes that are used for many different products by advertisers in one market.

Consider this bizarre situation. The public domain song, "Annie Laurie," was representing seven products simultaneously in one Southwestern city a short time ago—it was not successful for any of them. Song Ads specializes in creating an original melodic trademark for each of it's clients that will have immediate identification by the melody alone.

There are very few listeners—we have found—who cannot sing at least the first four measures of the Paper-Mate Pen song. The melody identifies the product immediately and subconsciously in the listener's mind and makes him conscious of the advertiser's message in a pleasant way. In other words, "The Melody Lingers On" for the product if it is a Song Ads original.

Summing up, we feel that the use of public domain tunes for jingles *may* be *bad taste.*

We *know* that their use is *not good business.*

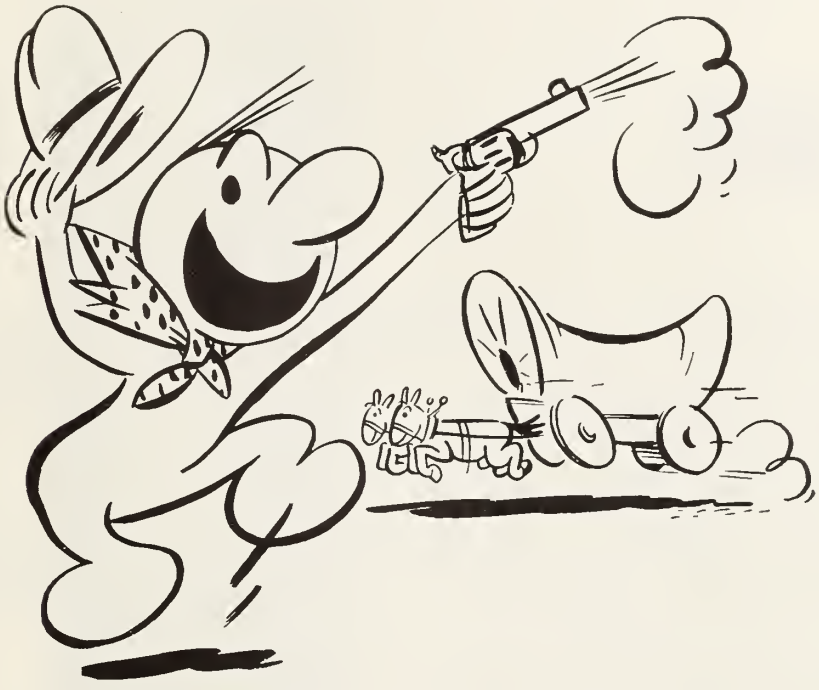
ROUND-UP

(*Continued from page* 73)

Former welterweight contender Chuck Davey has traded his boxing gloves for a microphone—the mike at WJBK-TV, Detroit, to be specific. As of 14 July, he launched a 15-minute boxing news program, *Chuck Davey's Corner*, on that station, immediately following the *Blue Ribbon Bouts.* The G. H. P. Cigar Co., makers of El Producto cigars, is sponsoring these Wednesday, 9:45 p.m. stanzas. In photo (l. to r.) Davey; Gayle Grubb, WJBK-TV v.p. & managing director; El Productor executives Harry Stamm and Clarence Zimmerman.

* * *

Hudson Pulp and Paper Corp.'s year-long saturation announcement drive on WRCA and WRCA-TV, New York, will be supported by what the stations call the "most intensive point-of-sale promotion ever put behind a product in New York." Almost 10,000 week-long mass displays of Hudson products have been arranged by WNBC-WNBT to tie in with air drive. Over 2,000 food stores are included in the plan. The stations will also distribute samples of Hudson products to 25,000 women attending club luncheons in the New York area during the year 1954-1955. ★ ★ ★



Windy, the popular spirit of television in Central Kansas, is celebrating the continued success of the state's first TV station! KTVH pioneered the field for 230,140 homes and continues to serve them best with programs of local and network origin.

KTVH
WICHITA - HUTCHINSON

VHF
240,000
WATTS

CBS BASIC — DUMONT
Represented Nationally by H-R Representatives, Inc.

CHANNEL
12

KTVH, pioneer station in rich Central Kansas serves more than 14 important communities besides Wichita. Studios and sales offices are located in Wichita (Hotel Lassen) and Hutchinson. Howard O. Peterson, *General Manager.*

Billion Dollar FARM MARKET best reached by

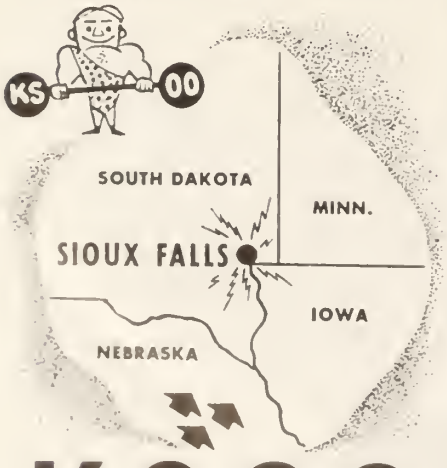
KSOO

99.53% of farm homes have radios!

MARKET FACT NO. 3

One of world's richest farming areas. Land is fertile—productive. Average farm income $10,660 . . . over 50% greater than U.S. average. KSOO delivers saturation coverage of this Sioux Empire having $1,311,209,500 gross income in 1953.
That's buying power!—best reached by KSOO.

The Dakotas' Most Powerful Radio Station!



KSOO

Sioux Falls, S. D.
Nationally Clear Channel 1140 KC
ABC Radio Affiliate
10,000 WATTS DAYTIME
5,000 WATTS NIGHTTIME
Represented Nationally by Avery-Knodel, Inc.

Newsmakers in advertising



F. Kenneth Beirn, *president of the Biow Co., on 1 January will become an associate of the agency, which then will be called Biow, Beirn & Toigo. John Toigo, vice president of Biow, is the other new associate. Beirn is a Kansas City native, graduated from Yale (class of '32), entered the advertising field two years later. He was associated with Dancer-Fitzgerald-Sample, Grant Advertising and Pedler & Ryan. In 1948 Beirn joined Biow as a v.p., within a year he became executive v.p. He was elected president in 1953.*



Fred Maytag II, *president of the Maytag Co., Newton, Iowa, delivered his firm's first commercial during ABC TV's first telecast of the NCAA football game (between Oklahoma and California). In a low-pressure, institutional type of commercial, Maytag told viewers his firm was a family institution. He described how his grandfather founded the company. Today, he said, the firm sells more washers than any other company. This is Maytag's first major tv promotion; last year the company spent about $323,000 in magazines and newspapers.*



Edgar C. Pierce *has been named director of radio and television operations of Geoffrey Wade Advertising, Hollywood. He takes over the duties of Forrest Owen Jr., who recently was promoted to manager of Wade's New York office. Pierce has been Owen's assistant. He has directed the* Curt Massey Show *and other programs since joining the agency in 1951. He's both a singer and an actor, has appeared many times in light opera and musical comedy at the Hollywood Bowl and Greek Theatre in Los Angeles.*



Lawrence Wisser, *copy executive, is one of three new vice presidents of Storm & Klein Inc. The other two are George Balterman, account executive, and Frederick Widlicka, art director. Wisser oversees all radio and tv copy. One of his biggest jobs now: Commercials for Tintex (dyes), Winx (eye cosmetics) and Park & Tilford (perfumes, cosmetics). Relatively few years ago the three accounts used newspapers, but they slowly shifted into air use until now all three put nearly 100% of their budgets into network tv and spot radio.*

ON THE AIR WITH 100,000 WATTS

KLTV the only VHF channel between Dallas & Shreveport



	50 MILES 14 Counties	67 MILES 24 Counties
Population	402,550	508,070
Homes	121,418	154,935
Retail Sales	$378,675,000	$450,121,000

(Source—Consumer Markets 1954)

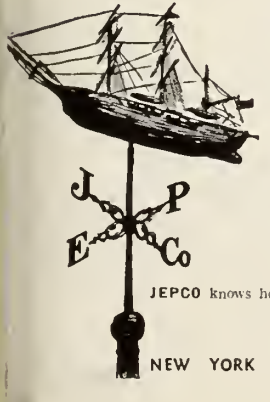
4th market in Texas

KLTV Channel 7

NBC
ABC

Centered Around **TYLER-LONGVIEW**
EAST TEXAS' *fast growing*
INDUSTRIAL AREA

LUCILLE LANSING—Owner
MARSHALL H. PENGRA—General Manager



JOHN E. PEARSON COMPANY

RADIO AND TELEVISION STATION REPRESENTATIVES

JEPCO knows how the wind blows

NEW YORK • CHICAGO • MINNEAPOLIS • DALLAS • LOS ANGELES • SAN FRANCISCO



Network radio dying?

Network radio has just over a year to live, said a report published in *The Billboard* a month ago. It was based on an anonymous agency's study for its executives and clients. Up till SPONSOR's presstime no one from the radio networks had stepped forward to issue a rebuttal.

Mark Twain once quipped that reports of his death had been greatly exaggerated. But at least in their public utterances the networks have not denied their own advance obituary. Perhaps no one wants to dignify the prediction with a direct answer. But network radio's present 125-plus clients deserve some assurance that the medium they are still buying today has more than 12 months to go before it disappears.

We think the networks have grounds for providing the assurance. Some of the reasoning on which the anonymous agency bases its prediction seems open to question.

A glance at network radio's roster of daytime clients shows that there are few wide open spaces (see SPONSOR's Comparagraph, 4 October). Are the networks going to spill all this business down the drain 12 months from now?

If they don't intend to, they should provide clients with some strong indications that the quick death prediction is unfounded.

An NBC Radio affiliates committee is working on a study of network operation, attempting to evaluate what changes may be necessary. This committee can't report too soon if the air is to be cleared. All of the networks should be working to make clear what changes if any they are planning.

The motion picture business today is moving successfully through its bout with television. It has found ways to operate and prosper side by side with tv. We don't know on what basis network radio will continue to operate. But even its existence on a conservative scale is endangered when clients are allowed to lose faith that the medium will continue past 1955 or early 1956.

Since network radio is synonymous with radio as a whole in the minds of too many sponsors, some will misinterpret the agency prediction as meaning the end for all radio in 1955. Nothing could be less likely.

Collier's and ratings

The current lead article in *Collier's* attacking tv's ratings needs to be put into perspective for *Collier's* readers who are also admen. *Collier's* says SPONSOR "voiced suspicion regarding relations between some rating services and certain of their customers." But *Collier's* is in error. It read something into a statement which was not there.

One paragraph in a lengthy SPONSOR article said customers pressure rating services in the desire for high ratings (28 December 1953, page 35). It did *not* state that the relationship between some of the customers and the rating services was therefore suspect. Rather the point was made that the pressure "puts a premium on higher ratings rather than accuracy." There was no implication that the ratings are less accurate for one client than another.

For over five years SPONSOR has been campaigning to point out rating shortcomings—and the shortcomings of those who misuse them. Happily, over the years rating services have shown willingness to improve.

Had *Collier's* consulted us we might have added: (1) all forms of rating research have a useful function if properly used; (2) all forms of rating research, including those used to measure readership of ads in *Collier's*, have their drawbacks (as SPONSOR pointed out in its All Media Evaluation Study). Admen should not be left with the impression that it's only in tv that ratings are less than ideal.

Applause

Piel's and calories

Piel's beer and its agency, Kenyon & Eckhardt, deserve a toast from their fellow brewers for a recent copy change. Piel's commercials, which for a long time stressed that Piel's contained "less non-fermented sugar," now state that all beers are alike in the number of calories they contain.

Piel's had never said in so many words that its beer was less fattening, but the implication had been there. Now Piel's, while retaining its "less N.F.S." theme, manages to use it as a taste advantage only.

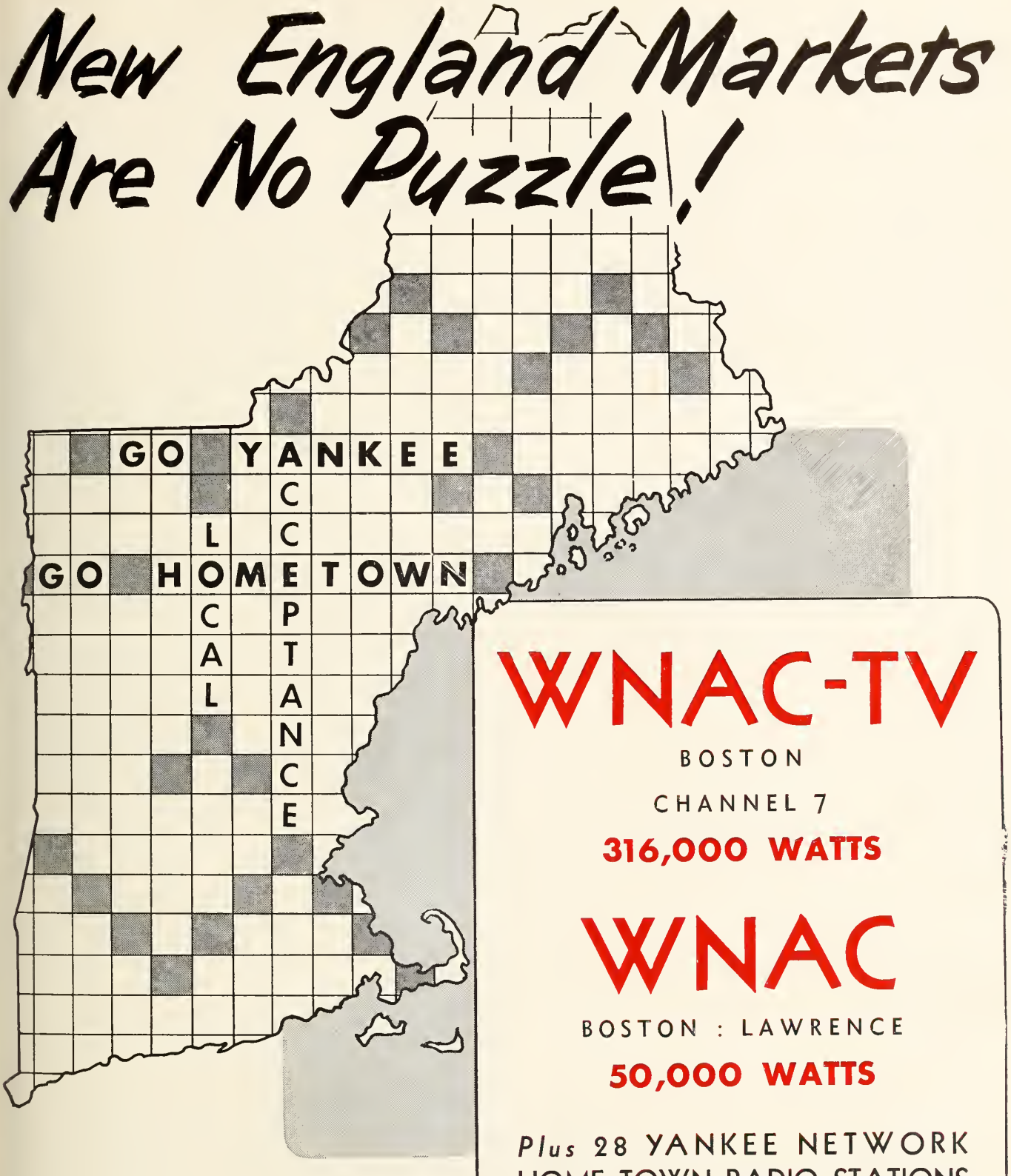
It takes courage to reverse your field, particularly when it's in public. How many political figures, for example, have ever stood up and openly modified a previously established political claim?

Hopefully other brewers whose advertising is based on the self-destructive contention that their beer is less fattening will follow the Piel's lead. An arresting appeal to the figure consciousness of today's consumer may pay off momentarily, but over the long haul it's the industry which will end up with a shrinking waistline.

X percent of established beer drinkers may turn to your beer because you convince them it's less fattening. But what percent of present beer drinkers are weaned away from all brew because you plant the idea that it's a "fattening" beverage? And what percent of women and younger consumers will never try beer because of all the talk about calories?

Piel's adroit withdrawal from any connection with diet claims will be all the more constructive for the brewing industry if it starts a wholesale exodus from the calorie circus. Today you have some beers being sold on calories; some being sold along traditional lines; others being sold by a process of lampooning diet claims. Everyone would be better off if the whole matter of calories were completely removed from its destructive association with the product.

New England Markets Are No Puzzle!



WNAC-TV

BOSTON

CHANNEL 7

316,000 WATTS

WNAC

BOSTON : LAWRENCE

50,000 WATTS

Plus 28 YANKEE NETWORK HOME TOWN RADIO STATIONS

Ask the Man from

H-R REPRESENTATIVES, INC.

THE YANKEE NETWORK

DIVISION OF GENERAL TELERADIO, INC.

21 BROOKLINE AVENUE, BOSTON 15, MASS.

TELEVISION STATION REPRESENTATIVES

WEED

TELEVISION

NEW YORK CHICAGO DETROIT BOSTON SAN FRANCISCO ATLANTA HOLLYWOOD

P C 12-54
MISS MILDRED L JOY
NBC-ROOM 274
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

magazine radio and tv advertisers use

SPONSOR

1 NOVEMBER 1954

50¢ per copy • $8 per year

RECEIVED
NOV 1 1954
NBC GENERAL LIBRARY

Baltimore
BIG BARGAIN



Radio's rarin' in Baltimore!

... and the BIG BARGAIN buy is still W-I-T-H

143,000 radio sets sold last year; only 48,000 TV sets!

W-I-T-H's audience is bigger now than ever! And the rates are just the same.

Last year more than 143,000 radio sets were added in the Baltimore area. Now—more than ever—you get a lot for a little from W-I-T-H.

Baltimore is a tight, compact market. W-I-T-H covers all you need with top Nielson—at rates that make it possible to get the frequency of impact that produces sales.

Get your Forjoe man to give you the whole story about W-I-T-H and the Baltimore market.

IN BALTIMORE
WITH

TOM TINSLEY, PRESIDENT • REPRESENTED BY FORJOE & COMPANY

WHY THE SPOT RADIO DIP?
page 29

Texaco back on network tv with new program, commercial approach
page 32

Int'l Nickel finds spot radio does good public relations job
page 34

Using film show talent in commercials: Tips on how to do it
page 36

Tv Dictionary/Handbook for Sponsors: Part VII
page 38

FARM RADIO-TV SECTION
starts page 41

Farmers spend 25% more time with radio than city folk
page 44







THE BEST FOODS, INC. DOES A COMPLETE JOB . . .

SO DO HAVENS AND MARTIN, Inc. STATIONS . . . WMBG WCOD WTVR

The Best Foods Family is a very famous family. Every label on every jar and package means quality—a continuing uniform quality founded on research. Best Foods' highly skilled research staff, working in modern laboratories, assures this uniformity. In addition, there is a constant effort toward further improvement of Best Foods products with the continuing quality through research being the hallmark of Best Foods.

The First Stations of Virginia, WTVR, WMBG and WCOD are also a very famous family. Experience through constant program research and imagination and consistent public service have made the Havens and Martin Stations, Inc. the best buy for advertisers as well as the first stop for the loyal listeners and viewers in the rich markets around Richmond.



Maximum power—
100,000 watts at Maximum Height—
1049 feet

WMBG AM WCOD FM WTVR TV

FIRST STATIONS OF VIRGINIA

Havens & Martin Inc. Stations are the only complete broadcasting institution in Richmond.
Pioneer NBC outlets for Virginia's first market.
WTVR represented nationally by Blair TV, Inc.
WMBG represented nationally by The Bolling Co.

REPORT TO SPONSORS
1 NOVEMBER 1954

Client reaction to spectaculars

Of 4 NBC TV spectacular clients whose shows have been on the air, 2 are enthusiastic. Spokesmen for Ford and Oldsmobile agencies (K&E, D. P. Brother respectively) said excitement created, extra publicity is proving of great value. Spokesman for Hazel Bishop agency, Raymond Spector, said: "We're taking a constructive attitude. Showmanmanship will cure the low ratings. We're working closely with NBC to discuss improvements. But we haven't noticed the kind of effect on sales from the spectaculars which we have had following commercials used on "This Is Your Life." Sunbeam, SPONSOR learned, feels the spectaculars have done big job with its dealers. But it can't judge effect on sales till heavy appliance buying season around Christmas.

-SR-

Nielsen ratings higher for specs

Cost-per-1,000 of NBC TV spectaculars is much lower figured on basis of national Nielsen ratings than on first 10-city Trendex. "Satins and Spurs" got 17.5 Trendex; Nielsen rating was 38.7 which figures to to $26.54 per 1,000 homes based on $300,000 estimated for time and talent. That's cost-per-M of $8.84 for each half hour in 90-minute spectacular. Average for all half-hour situation comedies last year was only few cents less, $8.78 per M.

-SR-

Spot radio may be 5% off

Spot radio revenue expected to be off this year with predictions ranging from level with 1953 to down 5%. Indications this may be part of general trend lie in figures showing newspaper lineage and magazine pages off so far this year. (However, newspaper ad decline is due to classified, since display advertising is up; actual magazine revenue is up due to higher rates, more use of color.) Biggest factor in spot radio dip is tv, industry sources agree. Other factors: lower rates, diversion of spot money to co-op, lack of effective selling. Some factors suggest spot will resume its billings climb in coming years. See story page 29.



Jacob Evans joins SPONSOR as v.p. in charge of sales

Jacob A. Evans, formerly director of national advertising and promotion of NBC, joins SPONSOR effective 1 November as a vice president. Evans will supervise all sales operations. As a buyer of trade publications for many years, he brings to SPONSOR a new concept of using tradepapers. Evans was with NBC for past 8 years as sales development, advertising and promotion manager for NBC Spot Sales, ad and promotion manager for NBC Radio and director of advertising and promotion for NBC TV. He is author of the recently published "Selling and Promoting Radio and Television."

SPONSOR, Volume 8, No. 22, 1 November 1954. Published biweekly by SPONSOR Publications, Inc. Executive, Editorial, Advertising, Circulation Offices, 40 E. 49th St., New York 17. Printed at 3110 Elm Ave., Baltimore, Md. $8 a year in U.S. $9 elsewhere. Entered as second class matter 29 Jan. 1949 at Baltimore postoffice under Act of 3 Mar. 1879

REPORT TO SPONSORS for 1 November 1954

Why L&M airs 'Gunsmoke' twice

Reasoning behind Liggett & Myers' exposure of "Gunsmoke" two times on same day over CBS Radio: audience duplication is only about 15%; daytime buy entitles L&M to proportionate hour discount on nighttime show; show has gotten top ratings; daytime repeat of previous week's nighttime program is low cost. "Gunsmoke" is broadcast Saturdays 12:30-1:00 p.m. and 8:00-8:30 p.m. over full network. Agency: Cunningham & Walsh.

-SR-

Guild, Vitapix form film net

"Marriage" of Guild films and Vitapix gives national advertisers first crack at varied program buys on ready-made film "network." Stress will be on selling complete Vitapix station lineup to national advertisers, though smaller buys won't be barred. Vitapix has 37 member tv stations, expects to hit 60. Sponsor won't get same time on all stations but is assured choice of prime evening and daytime hours. Coalition of two groups was sparked by increasing network expansion into station time, making multi-market spot time clearance a major problem.

-SR-

Vitapix is owned by stations

Vitapix was launched in 1951 as first station-owned film syndicator in tv. Idea was to sell own film properties to national advertisers on member stations. Now Vitapix will concentrate on station relations. Guild will handle film production, sales, distribution. It's producing 5 new nighttime 30-minute weekly shows; 4 15-minute daytime strips for the "network," will also handle Vitapix's 5 film properties. Among new Guild shows: "The Goldbergs," "Connie Haines," "Bride and Groom," "It's Fun to Reduce." Guild says production budget next year will be $12 million. Shows suitable will also be syndicated in radio versions. (For SPONSOR article on Vitapix see 11 January 1954, page 42.)

-SR-

Whan finds news favored on farm

Importance of radio-tv in reaching nation's $38 billion farm market is highlighted by 18th consecutive study of Kansas air audience by Dr. Forest L. Whan. Study, made in April 1954 and underwritten by WIBW Radio & TV, Topeka, had these highlights: Kansas radio ownership climbed from 84.4% in 1940 to 98.0% in 1954, multi-set ownership from 13.2% to 44.5%, car radio ownership from 16.8% to 62.3%. Tv rose in state from 1951 figure of 4.4% ownership to 1954 level of 37.9% (from 2.9% to 28.9% on farms). Personal interview study showed shift in radio program preferences in past 4 years, with comedy slipping from first to third place and news going from second to first. Pattern coincides largely with general picture of farm radio-tv (see farm section page 52).

New national spot radio and tv business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
P. Ballantine & Son, Newark, NJ	Nat'l Restaurant Month	J. Walter Thompson, NY	65 radio mkts	Radio: 5-10 min anncts a wk; mid-Oct; 4 wks
Celanese Corp of America, NY	Special promotion on opulent look	Ellington Co, NY	12 major cities throughout country	Radio: 12 dayti min anncts a wk per mkt; 1 Nov; 1 wk
General Motors, Detroit, Mich	Buick 1955	Kudner, NY	169 radio mkts	Radio: dayti min and stnbrks at night; 16 Nov; 5 da
General Motors, Detroit, Mich	Buick 1955	Kudner, NY	110 tv stns	Tv: stn ID's; 18 Nov; 1 da
Giant Animals, NY	Animal balloons	Duane Jones, NY	50 radio stns throughout country	Radio: 5-, 10-, 15-min music, news progs; 1 Nov; 6-7 wks
Hudnut Sales Co, NY	Quick Home Permanent	K&E, NY	NY, Chi, LA	Radio: 20-30 min anncts a wk; end of Oct; 8 wks
New York State GOP, NY	State elections	Ellington Co, NY	104 radio stns throughout NY	Radio: 7 20-sec stnbrks, so min anncts a wk; 6 Oct; 4 wks
New York State GOP, NY	State elections	Ellington Co, NY	22 tv stns throughout NY	Tv: 12 20-sec stnbrks a wk; 6 Oct; 4 wks
Rockwood & Co, NY	Bits and wafers	Paris & Peart, NY	15 major cities throughout country	Radio: 5-15 min anncts a wk; end of Oct; 13 wks

You're in a scoring position all the time!

Your product scores again and again! You enjoy a long winning streak when WGAL-TV's powerhouse carries the ball for you. Use super-powered WGAL-TV to reach a vast, enthusiastic group of rooters—three million people who have an annual effective buying income of $4½ billion, who spend $2⅔ billion in retail sales. *Score everytime with WGAL-TV.*



WGAL-TV

NBC CBS DUMONT

LANCASTER, PA.

316,000 Watts

Representatives

MEEKER TV, INC.

New York **San Francisco**
Chicago **Los Angeles**

STEINMAN STATION
Clair McCollough, Pres.

CHANNEL 8-LAND

York	Harrisburg	Reading
Hanover	Lebanon	Carlisle
Gettysburg	Westminster	Martinsburg
Chambersburg	Hagerstown	Pottsville
Frederick	Sunbury	Lewisburg
Waynesboro	Lewistown	Shamokin
Hazleton	Lock Haven	Bloomsburg

the magazine radio and tv advertisers use

SPONSOR

Volume 8 Number
1 November 1954

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In tv lingo, "put a button on it" does not mean what it would to a seamstress. For this and other translations of tv jargon, see the current installment of the Tv Dictionary — 38

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The Betty Crocker story

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NEW & RENEW
SPONSOR BACKSTAGE
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TOP 20 TV FILM SHOWS
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DON'T USE KTHS *IF YOU SELL A*

"Limited Market"

(Little Rock ONLY, for instance)



DO USE KTHS *IF YOU SELL*

most or all of Arkansas!



Daytime, the Station KTHS primary (0.5MV/M) area has a population of 1,002,758. More than 18%, or over 100,000, do not receive primary daytime service from any other radio station.

KTHS interference-free daytime coverage extends to the 0.1MV/M contour, except in the southwest quadrant — has a population of 3,372,433.

IF you want to cover anything less than *all* of Arkansas, you wouldn't and shouldn't use KTHS.

OK. So there are two ways to cover Arkansas with radio. One is to use some 15 or 20 stations scattered all over the State. The other is to use KTHS. 50,000 watts, plus CBS, plus location at the center of the State . . . well, look at our coverage map at the left!

But high power, good location, top network *isn't all the story.* KTHS does a magnificent job of Arkansas programming—Arkansas farm service—Arkansas public service. That's why people *DO* listen, wherever they *CAN* listen!

If you need all of Arkansas, the easy, effective, economical way to cover it is with KTHS. Ask The Branham Company for the whole story.

50,000 Watts . . . CBS Radio

Represented by The Branham Co.

Under Same Management as KWKH, Shreveport

Henry Clay, Executive Vice President

B. G. Rabertsan, General Manager

KTHS

BROADCASTING FROM

LITTLE ROCK, ARKANSAS



TELEPHONE and INTERVIEW SURVEYS GIVE SAME ANSWER

KBIG

delivers ALL Southern California at LOWEST COST PER THOUSAND

Two Radio Listener Surveys regularly measure Los Angeles and San Diego. Only FOUR stations register audiences in BOTH markets. KBIG is the only independent.

Whether you use the telephone or personal interview survey method, you'll find that average ratings divided by rates prove KBIG is your best cost per thousand buy.

Any KBIG account executive or Robert Meeker man will be glad to give you complete new market and survey data.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOllywood 3-3205

Nat. Rep. Robert Meeker & Assoc. Inc.

Timebuyers at work



Cliff Botway, *Dancer-Fitzgerald-Sample, New York, says that buying nighttime spot tv has become complicated through network spectaculars' preemption of station affiliates' time. "Because of the one-every-four-weeks spectaculars, a national spot advertiser can't get continuity of impact," says Cliff. "At present, networks encourage the affiliates to sell station breaks during the spectaculars to local dealers of the spectacular sponsor. My point is: Where does that leave the advertiser who's using that local time slot the other three weeks?"*



J. J. Passmore, *Campbell-Ewald, New York, feels that buyers would do well to rely more on radio station personnel when they're planning campaigns with public service programing. "We got much of the editorial content of our General Motors weekend radio programing from station people's knowledge of local preferences," he told* SPONSOR. *"This same knowledge of local tastes could sharpen the campaigns of advertisers in related fields. All advertisers can take better advantage of radio's local appeal by consulting with station management."*



Walter Cortese, *BBDO, New York, feels that field trips into a client's crucial tv markets would help timebuyers in preparing schedules. "By talking to the station people directly, the buyer can give the station management a closer view of the client objectives," Wally told* SPONSOR. *"Particularly when it's a client with a limited budget, the station people could help figure out more effective schedules. And I'm not talking about special deals by any means—just about the value of having timebuyers more familiar with markets and station personnel."*



Eleanor Pryde, *Huber Hoge & Sons, New York, says mail-order advertising proves radio's strength. "Be it a program or an announcement, it has to pay for itself with its very first write-in pull," she told* SPONSOR. *"To date we've found that radio is still the best daytime medium. When we want to sell a woman's product, we immediately think of daytime radio. It may sound as though we're expecting a lot from radio when we expect a particular individual announcement to show appreciable results. But so far radio has done just that."*

OVER 454,000 Cook Books Sold in Food Stores







When nearly half a million—over 454,000—cook books were sold—which was double the original estimate for the Rochester area—the promoters were astonished.

When WHAM Radio exclusively did this job better than any medium previously used, everybody sat up and took notice—in the food industry . . . in the publishing business . . . and in radio.

It was WHAM's persuasive personalities who sent customers into the stores to buy the famous 24-volume "Encyclopedia of Cooking."

In cook book parlance, the best recipe for getting your share of the 22-county market that spent an estimated $415,855,000 for food in 1953* is WHAM radio.

Want more proof? Ask us or the Hollingbery man to give you the details of this stupendous radio success story.

**Sales Management Survey of Buying Power, 1954*

LET WHAM RADIO SELL FOR YOU



The STROMBERG-CARLSON Station, Rochester, N. Y. Basic NBC • 50,000 watts • clear channel • 1180 kc
GEORGE P. HOLLINGBERY COMPANY, *National Representative*

"It Happen

THAT'S THE NAME of a movie a lot of people thought was pretty good. It was made by Columbia Pictures. They made a few other "pretty good" pictures, too. Oscar-winning ones like *"From Here to Eternity."* Or *"The Caine Mutiny"* and *"On the Waterfront."*

Now, "it" really happened one night a few years ago. On many occasions before, the management of Columbia Pictures Corporation had discussed Television, a more than passing problem for film producers. They were optimistic and intrigued by the challenge this new film medium presented.

They made a decision.

It was decided to tap Columbia's reservoir of thirty years of showmanship talent and entertainment experience to produce first-rate television programs on film. This decision and faith was backed by cash-on-the-line when they created their television subsidiary—SCREEN GEMS.

SCREEN GEMS knew from the start that it would be necessary to have extensive production facilities on both coasts. In Hollywood, Columbia Pictures already had outstanding studios. Immediate steps were taken and complete facilities were set up in New York, the world's advertising capital.

Then, SCREEN GEMS was ready to give to th sion advertiser a truly unique and long-needed *—a one-stop film source for:*

1. custom-made entertainment to attract th possible audience on a national basis and at our studios in Hollywood, or in New Yor
2. quality syndicated entertainment made through our own organization, for local or advertisers; and
3. commercials, to complete the services o advertisers.

National Shows



Today in Hollywood, SCREEN GE duces *The Ford Theatre*, for t Motor Co. through J. Walter Th Company; *Father Knows Best* Lorillard and Co., through Young & Rubica *Captain Midnight* for General Mills, Inc. a Wander Co. through Tatham-Laird; and *The tures of Rin Tin Tin* for the National Bis through Kenyon & Eckhardt. In New York, we *The Big Playback* for The Ethyl Corporation Batten, Barton, Durstine & Osborn.

Commercials



Although some SCREEN GEMS com cials are produced in Hollywood, m produced in New York where the tisers are located, and where the

One Night"

ectors can participate in production all along y. We have a complete and competent staff of ers, directors, writers and technicians. And we ır own animation artists and department.

clients for commercials are the Honor Roll of sing agencies. During the past few months, in ome of the advertisers for whom we have pro- commercials, both live and animated, include: *Strike Cigarettes · U. S. Steel · Blatz · Borden's ıll Cigarettes · RCA Victor · Cameo Stockings Curtis · Ovaltine · Continental Can · Ipana Beer · Schaefer Beer · Gorham Silver · Jello e · Helena Rubinstein · Ford Dealers · Richard t · Cities Service · and dozens of others.*

Syndication



SCREEN GEMS maintains its own nation-wide syndication service for local and regional advertisers. We have sales offices in Atlanta, Chicago, Dallas, Detroit, San sco and Hollywood in addition to our Metropoli- d Eastern regional offices located in New York ur home offices.

programs we are now syndicating are *Your All heatre, Celebrity Playhouse, The Big Playback, ckson, Rin Tin Tin,* and in some markets, our shows. We're also offering *Top Plays of 1955,* the ated version of the current *Fireside Theatre,* we were invited to market for Procter & Gamble, h The Compton Co.

SCREEN GEMS programs have achieved highest audience ratings. Unexcelled showmanship may be expected of a company which has complete and interchangeably flexible production facilities on both coasts. Every day that passes proves that with SCREEN GEMS any advertiser, large or small, can make sales through television film at the lowest cost.



Why not call us in the next time you have *any kind* of a TV film problem. We think you'll enjoy working with us—and we'd welcome being of service to you. You can write directly to us, telephone or wire collect if you wish.

Screen Gems, Inc.

Television Subsidiary of Columbia Pictures Corporation
233 West 49th Street, New York 19, N. Y. • Circle 5-5044

The only company which provides advertisers with Hollywood and New York custom-produced national shows, commercials, and syndicated programming.



Whether you're selling panties or peanuts—dog food or dishwashers . . . KSDO tells the *most* people all about it in San Diego's *billion* dollar market.

Measured by the HOOPER yardstick . . . KSDO is *first* in San Diego . . . delivers the *most* audience.

May we prove we can sell something for you in San Diego?

KSDO
1130 KC 5000 WATTS

Representatives
John E. Pearson, Co. — New York
Doren McGovren — San Francisco
Wolt Loke — Los Angeles

AGENCY AD LIBS



by Bob Foreman

If, as the naturalist La Marck maintained, it is possible to pass on acquired characteristics, that portion of the human race which dwells in primary tv coverage areas will, in a generation or two, become totally deaf. The cause: atrophy of the ear drums.

It appears that television—those who perform it and those who present it—have completely lost interest in the audio side of their medium. This is especially true where it hurts most—in musical tv, which is shameful indeed to those of us who spent so much of our youth in that field of pure audio—radio.

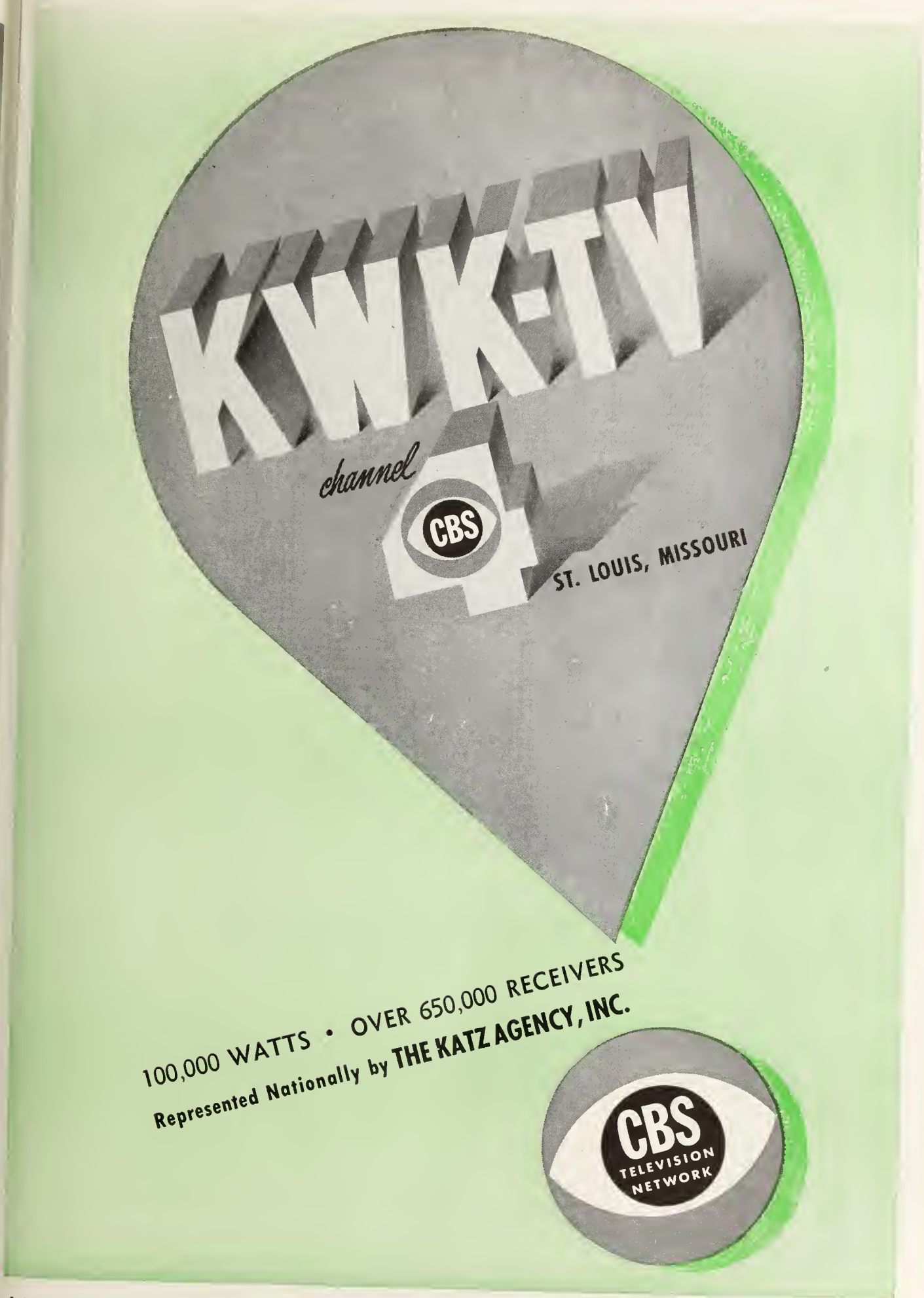
For example, I witnessed a musical opus in full natural color and lovely it was. However, I could not help but feel cheated when the words of each song were lost in an abyss of color and motion. The audio pickup was so poor that every vocal sounded as if it were delivered as far from the mike as Willie Mays in centerfield is from the broadcast booth.

In marked contrast, yet similar in effect, are those musical programs which attempt to solve their audio problems by pre-recording lyrics and playing them back canned with singer or singers trying to mouth the words in sync with their own recording. All this does is present a new set of problems considerably more trying. Mouthing. This is a difficult feat unless the performer is a Dotty Mack, who is just about the only pro at such illusions and able to mouth to perfection not merely herself but four score and seven other artists at the very least.

The outstanding boo-boo in out-of-sync history was, of course, the now much-publicized Mario Lanza debacle which made the mechanics of the device apparent even to a 10-year-old. Betty Hutton was better but not much. But so it goes causing the public to stop and wonder why tv must resort to such artifice going out of its way to create the phony and inept. Which is a good question.

Getting back to audio-slovenliness, even when a performer is a master of synchronization and his or her timing is as slick as that accomplished in a laboratory for a three million dollar big-screen epic, the audio level is usually as phony as a four-dollar bill. For example, our songstress wanders

(*Please turn to page* 78)


KWK-TV
channel 4
CBS
ST. LOUIS, MISSOURI
100,000 WATTS • OVER 650,000 RECEIVERS
Represented Nationally by THE KATZ AGENCY, INC.
CBS
TELEVISION
NETWORK

WKNB-TV DOMINATES the HARTFORD Market

Hartford-New Britain Market 3rd richest in U.S.

You cannot dominate this big Hartford-New Britain Market unless you use WKNB-TV. Scores of proven success FACTS.

FIRST Television station in Hartford County.
FIRST in national and local program popularity.
FIRST in acceptance by local advertisers.



The New WKNB Television-Radio Center
1422 New Britain Ave (Corner Ridgewood Road)
WEST HARTFORD 10, CONNECTICUT
Represented Nationally by The Bolling Company

Over 202,000 HOMES delivered CBS
Certified Sept. 1, 1954 figures

49th and MADISON

SPONSOR *invites letters to the editor. Address 40 E. 49 St., New York 17.*

SPOT RADIO NEEDS

I read with great interest Alfred Jaffe's article, "5 big needs in spot radio" in the October 4 issue of SPONSOR [page 29]. Mr. Jaffe covered the subject extremely well and provided your readers with a fair presentation of an increasingly important problem.

I was personally pleased to note that the article made clear the fact that under the present conditions my publication of *Spot Radio Report* provides the industry with the only centralized source of spot radio information, but that the lack of adequate industry cooperation as outlined in the article makes my task more than a little discouraging. This is especially true in view of the precedent now established by the almost complete records of the *Rorabaugh Report on Spot Television*, as well as the data contained in Publishers' Information Bureau reports and the Media Records service, which emphasizes the fact that similar information with regard to spot radio should be available to the industry.

I would like to go on record as saying that my firm is ready, willing and able to act as a spot radio information bureau any time the advertisers, the agencies, the representatives and the stations are willing to correct the existing lethargy and agree on a cooperative dissemination of vital and complete information. I have an established firm, a completely capable staff, adequate production facilities and the necessary knowhow and the enthusiasm required for the project.

You might say I feel a little like a guy with a ring, a license, a clergyman and an ivy-covered cottage—but the bride won't make up her mind.

JAMES M. BOERST
Publisher
Executives Radio-Tv Service
Larchmont

TV DICTIONARY HANDBOOK

Would greatly appreciate your reserving a copy of your new Tv Dictionary Handbook for Sponsors.

I have been following this series in your recent editions and feel certain it will be an invaluable source of reference.

DIRK A. WATSON
N. W. Ayer
Philadelphia

Please reserve a copy of your Tv Dictionary/Handbook for me, when it becomes available. I'm sure that it will be helpful to me, in teaching a television course at New York University.

GEORGE F. FREY
Instructor in Marketing
N.Y.U. School of Commerce
New York

● SPONSOR's Tv Dictionary/Handbook is now running in installments in regular issues. It will be published in book form later on; price, $2 each. You may reserve your copy now by writing to Sponsor Services Inc., 40 E. 49 St., New York 17.

ROTATION SCHEDULES

Just a note to let you know that Boyd Whitney, who held a Hooper larger than the four competing stations (Beaumont, Tex.) has now joined the KABQ staff, with a two-hour hillbilly segment Monday through Friday.

Incidentally, I think you'd be doing a big service in bringing to the attention of your readers the value of this new "rotation" thing that's catching on at the local level. Much like the "tandem" and "multi-message" arrangements, it's proving highly satisfactory at the local level, and I see no reason it shouldn't work also for national advertisers who place through reps, on individual market arrangements. We heard through BAB that one of the Chicago indies has started this, and we've been doing it with great success since February of this year. The cutest thing, from the station angle, is that in two instances, the man buying a two-a-week rotation schedule spoke up and filled out the rest of the six-a-week schedule as it became available! We love it, needless to say. . . .

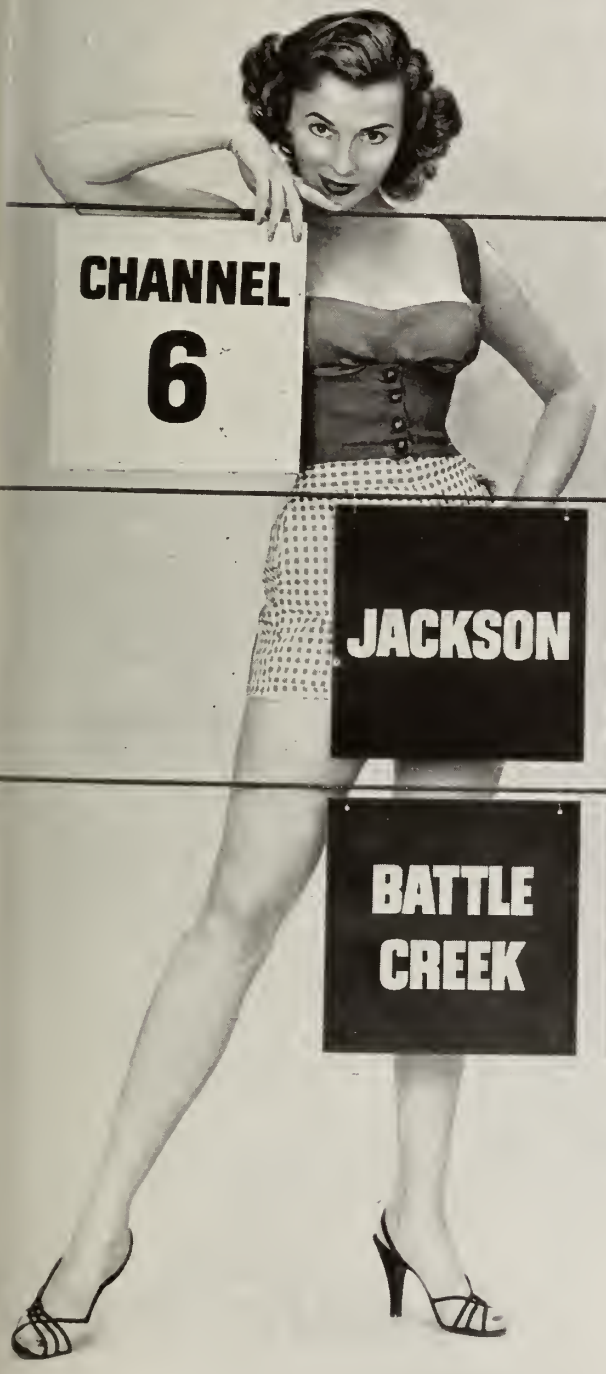
LOWELL T. CHRISTISON
News Director
KABQ
Albuquerque

MEDIA DEPARTMENTS

Your series on media department organization is not only interesting but very instructive.

I have mislaid my July 26 and Sep-

WJIM TV



CHANNEL 6

BAY CITY

FLINT

LANSING

JACKSON

GRAND RAPIDS

BATTLE CREEK

SAGINAW

Coverage that Counts!

7 major Michigan markets.

for NBC, CBS and ABC

Now 100,000 watts!

Edward Petry & Co., Inc.

To reach Greater Nashville and the Great Mid South

DON'T GUESS . . . GO CBS



Television Comes alive on CHANNEL 5 . . .

for 62 Tennessee and Kentucky counties—the billion dollar market reached by Nashville's newest, maximum powered, highest towered station, **WLAC-TV.**

With programming based on highly rated CBS network shows, augmented with local personalities and the pick of filmed productions (including Foreign Intrigue, Ellery Queen, Amos & Andy, Front Page Detective, to name a few), WLAC-TV offers highly desirable adjacencies in an important market. The Katz man has complete information.

WLAC-TV

100,000 watts **Channel 5**

CBS Basic Affiliate

National Representatives:
The Katz Agency

tember 6 issues. Enclosed is 50c for a reprint of each article. . . .

Jo Anne Rebstock
Weill & Eby
Buffalo

● The series of three articles on media department organization included: "I. The group approach at B&B," 26 July 1954, page 36; "II. The all-media buyer at Y&R," 9 August 1954, page 34; "III. The media specialist at FC&B," 23 August 1954, page 36. Extra copies of these issues are available at 50c each.

QUALITY RADIO GROUP

This note cannot possibly express adequately my great appreciation and that of my colleagues on the board of the Quality Radio Group for the splendid story you did for us in the September 20 issue ["Quality Radio Group: what it has to offer," page 40].

There is one point the article didn't quite quote me accurately on, but I trust that those who read the article will understand actually what I meant. At this point in the quotation, I was touching upon the fact that as long as these major stations can secure adequate revenue from national advertisers, they are certainly not going to reduce rates and go into competition with the smaller stations and, therefore, invade the smaller stations' local markets. I definitely feel that all stations, including the very smallest and those that could not possibly qualify for our lineup, will benefit.

We are gratified by the interest of many topflight people in the post of managing director. This speaks well of the soundness of our planning, for I'm sure you'll agree that the people who have expressed interest in the top operating post wouldn't have done so if they hadn't realized the thoroughness of our planning.

Ward L. Quaal
Vice President-Asst. Gen. Mgr.
Crosley Broadcasting Corp.
Cincinnati

CONSTRUCTION ADVICE

Due to the fact that we are making some plans toward the construction of a studio building for combined operations at the transmitter site near DeKalb, I am wondering if any of your readers might give us some help.

We are exploring into the possibilities of building a ranch house type structure, or similar, possibly ready cut. We would like to get information from any station manager who has adopted this type of construction and found it satisfactory. We would, of course, also like to get an idea of costs and the amount of floor space. . . .

George C. Biggar
General Manager
WLBK
DeKalb, Ill.

ALL-MEDIA BOOK

Your All-Media Evaluation Study series makes very interesting reading.

Would you please send me a copy of this series in book form. . . .

George Anthony
Media Director
Stromberger, LaVene, McKenzie
Los Angeles

● Copies of SPONSOR's All-Media Evaluation Study book containing the 26 articles in its all-media series are now available. Price is $4 a copy. You may order by writing to 40 E. 49th St., New York 17.

NET RADIO'S FUTURE

The letter below on network radio is from Rex Howell, president of KFXJ and KFXJ-TV, Grand Junction, Colo. Mr. Howell takes the position that network radio's salvation lies in its ability to adapt to the changing patterns of listening today via such concepts as Mutual's Multi-Message Plan.

"Where does network radio go from here?" [6 September 1954, page 44] presents three possible, though not necessarily probable, courses that may be followed. As your article clearly indicates, network officials are loathe to give credence to any possible departure from the classic pattern of network operations. One network president (Tom O'Neil of Mutual) has expressed the view that it is no longer economically feasible for four radio networks to continue to operate in the established manner. General Sarnoff told NBC TV affiliates at the recent Chicago meeting that "There was only one direction for (network) radio to go, and that is down." When taken out of context the General's comment can be made to sound like a prophecy of doom for the whole of radio (which is *not* what the General said). Nevertheless, it can hardly be said that his remark was in the least optimistic for the present concept of network operation. It gave CBS some nice fodder for their competitive fire at the CBS Radio affiliates' meeting which also opened in Chicago the following day, but here, too, there was little more of encouragement beyond the chest

(*Please turn to page* 128)

Some guys are always thinking of WOMEN!



Including **WREN**

Choice of Topeka Women

When you're talking about women—that's a subject we're expert on. Year after year, WREN's daytime ratings surpass those of any other Topeka station — and by a good margin. Local and network programs, tailored to the tastes of Eastern Kansas housewives make WREN tops with the ladies all day long.

5000 WATTS
ABC • TOPEKA, KANS.

WREN

Weed & Company

SELLING IN MONTREAL? That's our business!



YOUR PRODUCT advertised on CFCF means more business for you



CFCF
MONTREAL
IN U.S.—WEED
IN CANADA—ALL CANADA



Mr. Sponsor

Henry M. Kennedy

Director of Advertising
Prudential Insurance Co. of America, Newark

"The toughest job an insurance agent has is cold-canvassing," Henry Kennedy, Prudential's advertising director, told SPONSOR. "Our national advertising is intended to put our agents' foot in a prospect's door before he even makes a call."

Prudential does this job through three media: network tv programing for prestige, network radio for continuity of impact, Sunday supplements for coverage.

This year Prudential's almost $3 million budget (through Calkins & Holden) breaks down this way: $1.6 million, or about 50%, for *You Are There*, (alternate Sundays 6:30-7:00 p.m. over 117 CBS TV stations); $800,000, or some 26%, in Sunday supplements carried by more than 100 newspapers; $520,000, or approximately 18%, for the opening commerical on *Fibber Magee and Molly* (NBC Radio, Sundays through Thursdays, 10:00-10:15 p.m.).

Every month Prudential sends direct-mail pieces to Prudential's regional agents telling them of forthcoming tv programing. Individual agents get postcards about *You Are There* that they can mail to prospects in their own name.

"Originally, tv had given us the biggest headaches," Kennedy told SPONSOR. "We had the problem of translating our service commercials into something visual. On film this would have been easy, but we would have had to spend a fortune to film the many commercials we'd need to explain all the uses of insurance policies that we want to stress."

Today Prudential's commercials are done live, but with all the visual effectiveness of filmed opticals by use of the Cellomatic rear-projection screen.

Can Kennedy tie down Prudential's growth during the past five years to a particular advertising approach?

"Not really," he says. "It's a matter of showing the public what our policies can do for them, and persuading the agents to use our national advertising as a door opener."

"But," he adds, "last year we underwrote more life insurance than any other company."

A Princeton man, Kennedy occasionally takes his two adolescent boys to the University. "Not that I want to pressure them. Just a little advertising." ★ ★ ★

As Basic As Bread



It's a fact! WJBK-TV is as basic to your advertising budget as bread is to the nation's table! Get the biggest slice of the sales in the rich midwest industrial area with WJBK-TV's commanding Channel 2 dial position, top CBS and local programs, 1,057 foot tower and 100,000 watt power.

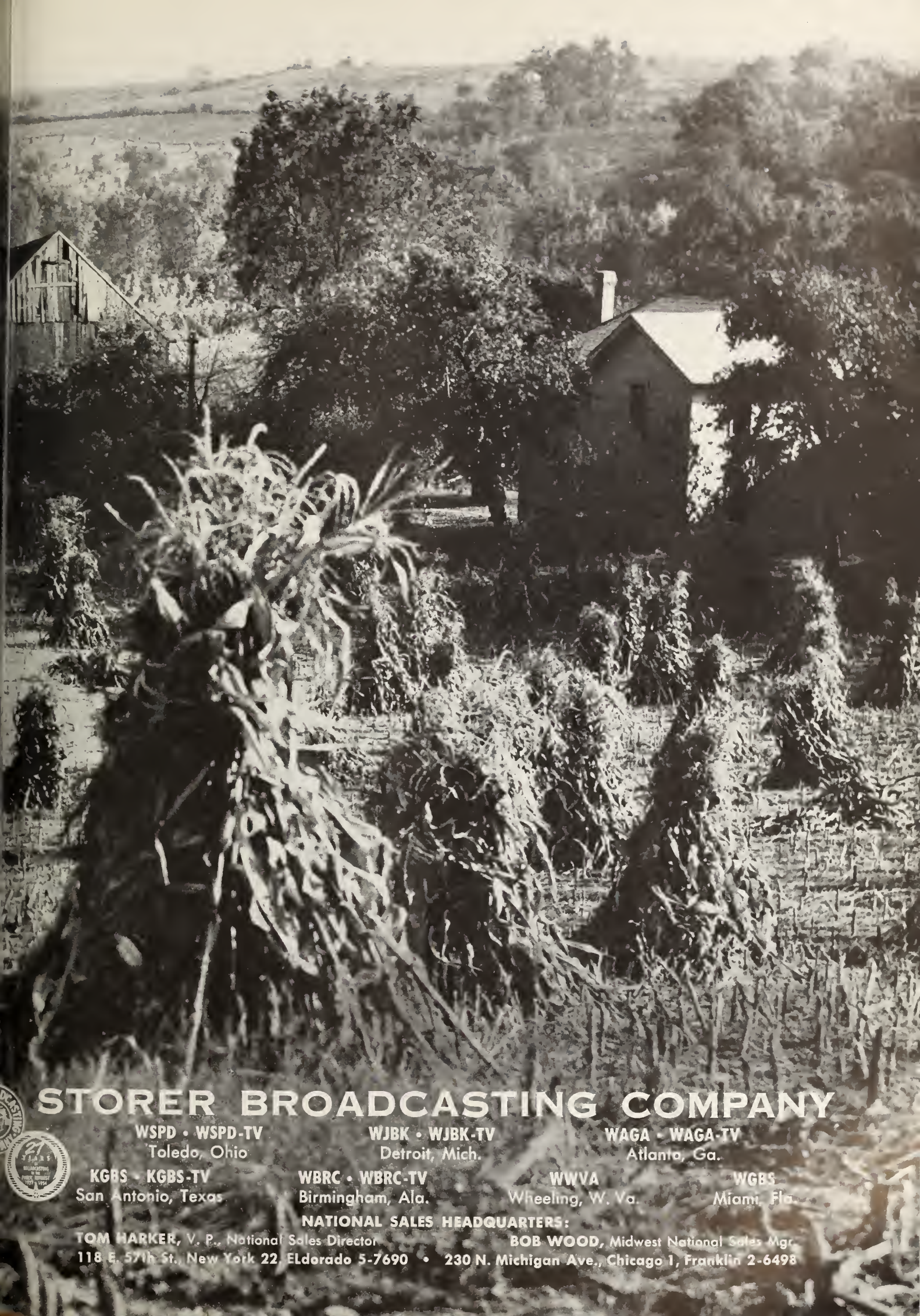
WJBK-TV
DETROIT

Represented Nationally
by THE KATZ AGENCY

A STORER STATION

National Sales Director, TOM HARKER, 118 E. 57th, New York 22, ELDORADO 5-7690


It started in the Spring
Selling, too, depends upon
the seed and the soil.
Plant your product
on the Storer stations
and reap a rich harvest.



STORER BROADCASTING COMPANY

WSPD • WSPD-TV
Toledo, Ohio

WJBK • WJBK-TV
Detroit, Mich.

WAGA • WAGA-TV
Atlanta, Ga.

KGBS • KGBS-TV
San Antonio, Texas

WBRC • WBRC-TV
Birmingham, Ala.

WWVA
Wheeling, W. Va.

WGBS
Miami, Fla.

NATIONAL SALES HEADQUARTERS:

TOM HARKER, V. P., National Sales Director
118 E. 57th St., New York 22, ELdorado 5-7690 •

BOB WOOD, Midwest National Sales Mgr.
230 N. Michigan Ave., Chicago 1, Franklin 2-6498

smart man, that Moses Cleaveland . . .

Even 159 years ago, he could tell a good thing when he saw it! Heading a party of 52 settlers coasting along the shores of Lake Erie, the good General arrived at the mouth of our Cuyahoga River one July day in 1796. That did it! Soldier-lawyer-pioneer Moses Cleaveland picked this site for his new town; his party, with no less enthusiasm, named it after him. (The extra "a" dropped out about 35 years later.)

As a man of consuming interests and progressive tendencies, old Gen'l. Cleaveland would volley the buttons off his weskit if he could revisit today the community he started. From 52 souls and a lot of wilderness, Greater Cleveland has grown to more than 2,000,000 customers and a panorama of diversified industry unsurpassed in the nation!

Here are over 3,000 manufacturing plants with a total output pegged at about *five billion dollars* annually . . . family income that today has reached the rank of No. 4 among all U. S. metropolitan areas . . . and retail sales topping two billion a year.

Spang in the middle of all this opulence is a device old Gen'l. Cleaveland never anticipated in those pre-science-fiction days—WXEL, the fastest growing television station of Greater Cleveland. With the same sure decision that led a smart pioneer to pick Cleveland's locale, we think he'd also have picked WXEL as a salesman-extraordinary to cover this incredibly rich area. You could do worse in judgment than Moses Cleaveland—particularly when you can have the help of the KATZ agency in planning for giant results in a gigantic market.

WXEL

Cleveland Channel 8



New and renew

1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Armour & Co, Chi	FC&B, Chi	NBC TV 105	George Gobel Show; alt Sat 10-10:30 pm; 2 Oct; 20 wks
Bristol-Myers, NY	Y&R, NY	CBS TV 49	Arthur Godfrey; M, W 10:30-10:45 am; 25 Oct; 52 wks
Colgate-Palmolive, Jersey City	W. Esty, NY	NBC TV 60	Feather Your Nest; M, W, F, alt wks T-Thu 12:30-12:45; 4 Oct; 52 wks
Colgate-Palmolive (Ajax, Fab) Jersey City	Bryan Houston, NY	NBC TV 90	Modern Romances; M-F 4:45-5 pm; 4 Oct; 52 wks
Frawley Corp (Paper-Mate Pens) Culver City, Cal	FC&B, LA	NBC TV 115	People are Funny; Sun 7-7.30 pm; 17, 24, 31 Oct; 14, 28 Nov; 12, 19 Dec
Gemex Corp, Union, NJ	BBDO, NY	NBC TV	Stork Club; Sat 10-10:30 pm; 10-min seg; 13 Nov; 52 wks
General Motors (A.C. Spark Plug div), Detroit	D. P. Brother, Detroit	NBC TV 77	Big Town; alt Wed 10-10:30 pm; 20 Oct; 52 wks
Hartz Mountain Prod, NY	G. Hartman, Chi	NBC TV 16	Captain Hartz and his Pets; Sun 12-12:15 pm; 3 Oct; 39 wks
Lever Bros, NY	Ogilvy, Benson & Mather; SSC&B, McCann-Erickson, NY	NBC TV 77	Big Town; alt Wed 10:30-11 pm; 6 Oct; 52 wks
Mogen David Wine Corp, Chi	Weiss & Geller, Chi	ABC TV 116	Dollar A Second; Fri 9-9:30 pm; 1 Oct; 52 wks
Pet Milk Co, St L	Gardner, St L	NBC TV 105	George Gobel Show; alt Sat 10-10:30 pm; 2 Oct; 19 wks
Procter & Gamble, Cinci	Compton Adv, Chi	NBC TV 84	This is Your Life; alt Wed 10-10:30 pm; 29 Sept; 52 wks
Revlon Prod, NY	SSC&B, NY	ABC TV	What Goes?; Sun 9:30-10 pm; 28 Nov; 52 wks
Roto-Broil Corp, L. I. City	Product Services, NY	NBC TV	Election Night Returns; Tues 9:30 till returns are in; 2 Nov
Swift & Co, Chi	McCann-Erickson, Chi	Du Mont	All About Baby; Fri 2-2:15 pm; 3 Oct; 39 wks
Swift & Co, Chi	McCann-Erickson, Chi	CBS TV	Morning Show; var; 6 dbcst; 11 Nov

2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Kellogg Co, Battle Creek, Mich	Leo Burnett, Chi	CBS TV 50	Arthur Godfrey Time; T, Th 10:45-11 am; 26 Oct 52 wks
Liggett & Myers, NY	C&W, NY	CBS TV 87	Perry Como Show; M, W, F 7:45-8:00 pm; 27 Sept; 52 wks
Jules Montenier, Chi	Earle Ludgin, Chi	CBS TV 68	What's My Line?; alt Sun 10:30-11 pm; 3 Oct; 52 wks
Parker Pen, Janesville, Wis	JWT, NY	CBS TV 98	Four Star Playhouse; alt T 9:30-10 pm; 30 Sept; 52 wks
Philip Morris, NY	Biow, NY	CBS TV 57	Public Defender; T 10-10:30 pm; 30 Sept; 52 wks
Remington Rand, NY	Y&R, NY	CBS TV 80	What's My Line?; Sun 10:30-11 pm; 10 Oct; 52 wks
Singer Sewing Machine, NY	Y&R, NY	CBS TV 109	Four Star Playhouse; alt T 9:30-10 pm; 23 Sept; 52 wks

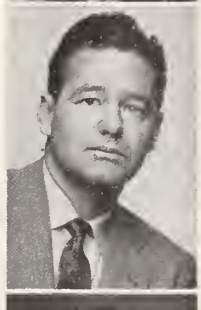
(See page 2 for New National Spot Radio and Tv Business)

3. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Christy Allen	BBDO, NY, acct supvr	Same, SF, vp
George Balterman	Storm & Klein, NY, acct exec	Same, vp
Dr. Seymour Banks	Leo Burnett, Chi, media supvr	Same, mgr of media dept
Barry Barron	Gui de Buire Ltd, London, sls dir	McCann-Erickson, London, tv exec
F. Kenneth Beirn	Biow, NY, pres	Biow, Beirn, & Toigo, NY, assoc
E. M. Bresset	Duane Jones Co, NY, exec vp in chg of planning	Same, dir
Richard L. Brown	L. W. Ramsey Co, Chi	J. R. Pershall Adv, Chi, vp
Alfred J. Carter	Barbara Gould div of Bourjois, asst to vp in chg of sls	Doherty, Clifford, Steers & Shenfeld, NY, mdsg of Bristol-Myers unit
Terence Clyne	Biow Co, NY, r-tv dir	McCann-Erickson, NY, vp & gen exec
Jerome Cowen	C&W, NY, acct exec	Same, vp
Christopher Cross	K&E, NY, exploitation dir	Grey Adv, NY, dir of prom & publicity dept
Tom Daisley	WIS-TV, Columbia, S.C., sls mgr	Tom Disley Adv, Columbia, S.C., hd
John L. Del Mar	Sweet's Catalog Service, NY, asst sls prom & adv mgr	Am Assoc of Adv Agencies, NY, stf exec
Allen Ducovny	Rockhill Prodn, NY, exec prodr	D'Arcy, NY, r-tv prodr
Robert S. Ferguson	Former wrestler	Advertising Associates, Phila, acct exec
Mina M. Flinn	Scheideler, Beck & Werner, NY	Doyle Dane Bernbach, NY, timebuyer
Archie Foster	Cecil & Presbrey, NY, acct exec	Ted Bates, NY, acct exec
Robert Gibbons	Lang Fisher & Stashower, Cleve, r-tv mgr	McCann-Erickson, Cleve, dir of r-tv copy
T. Carter Gleysteen	JWT, NY	Y&R, NY, contact dept
Storrs Haynes	McCann-Erickson, NY, r-tv acct exec	Compton, NY, vp
J. H. Hoffman	Maxon, Detroit, copy supvr	FC&B, NY, copy supvr
Roland F. Howe, Jr	R&R, NY, r-tv dept	Same, mgr of r-tv prodn
Ralph Hunter	WWJ-TV, Detroit, prog prodc mgr	Katz Agency, NY, sls stf
Edward C. Jones	Syracuse Univ, Syracuse, asst prof of r-tv	Barlow Adv, Syracuse, r-tv dir
Ray Jones	N. W. Ayer, NY	Y&R, NY, contact dept
Robert P. Keim	Air Force, NY, dir of OIS	Advertising Council, NY, acct exec
Edward J. Lauesen	Fuller & Smith & Ross, Chi, vp & mgr	Same, chmn exec comm











Numbers after names refer to New and Renew category

Robert Sawyer (3)
Peter Vogel (4)
Phil Reilly (3)
David Mayer (3)
Ralph Hunter (3)

In next issue: New and Renewed on Radio Networks, National Broadcast Sales Executives, New Agency Appointments, New Firms, New Offices, Changes of Address

3. *Advertising Agency Personnel Changes (cont'd)*

NAME	FORMER AFFILIATION	NEW AFFILIATION
John C. Maddox	Fuller Smith & Ross, Cleve, vp & mgr	Same, exec vp
Harry Maus	Russel Seeds, Chi, acct exec	Same, exec vp
David Mayer	Grey Adv, NY, sls prom div dir	Same, mktg & sls dev dept dir
John F. McAndrew	C&W, NY, sls & mdsg mgr of Castleton China acct	Same, exec of Lentheric acct
Harlan McFadden	FC&B, NY, acct exec	McCann-Erickson, NY, acct exec internat'l div
Havis Medwick	FC&B, NY, r-tv dept	R&R, NY, r-tv dept
A. Mittelhauser	Cincinnati Milling Machine Co, Cinci, public rel dir	Wasser, Kay & Phillips, Pitt, acct exec
Ralph W. Nicholson	Fuller Smith & Ross, NY, vp & exec asst	Same, mgr NY office
Arthur A. Porter	Leo Burnett, Chi, vp in chg of media	JWT, NY, vp & media dir
Phil A. Reilly	KOMO-TV, Seattle	Miller, Mackay, Hoeck & Hartung Adv, Seattle acct exec
J. H. Robinson	FC&B, NY	Same, copy supvr
Edwin R. Rooney, Jr	Doremus & Co, Chi, r-tv dir	R&R, NY, r-tv dept
Martha Rose	Ted Bates, NY, chief estimator	Product Services, NY, timebuyer
Robert R. Sawyer	MGM, Hywd	Campbell-Ewald, Detroit, r-tv dept
Charles Schrameck	Glidden Co, dist sls prom mgr	J. T. Chirurg Co, Boston, copy stf
Betty Shoemaker	BBDO, NY, creative gr hd	K&E, NY, sen copywriter
Walter H. Smith	Kastor, Farrell, Cheley, & Clifford, NY	Y&R, NY, contact dept
B. J. Stapleton	Barlow Adv, Syracuse, r-tv dir	Same, acct exec
John Toigo	Biow Co, NY, vp	Same, associate
Reginald W Twiggs	Meldrum & Fewsmith, Cleve, acct exec	Erwin, Wasey, LA, acct exec
John M. VanHorson	Biow, NY, vp & acct supvr	Bryan Houston, NY, acct exec
David Wallace	Time, NY	Ogilvy, Benson & Mather, NY, mgr res dept
James Wangers	Weintraub, NY, asst acct exec	Campbell-Ewald, Detroit, asst acct exec
Robert H. Wesson	KBID-TV, Fresno, gen mgr	Miller & Co Adv, Seattle, media dir
Frederick Widlicka	Storm & Klein, NY, art dir	Same, vp
Lee Williams	Needham, Louis & Brorby, Chi, vp	Same, chmn plan bd
J. Nelson Wisner	FC&B, NY	Same, internat'l div acct exec & supvr





4. *Sponsor Personnel Changes*

NAME	FORMER AFFILIATION	NEW AFFILIATION
H. J. Allen	Crosley & Bendix Appliances div of Avco Mfg, Cinci, field sls mgr	Same, gen sls mgr
James M. Bierer	Corning Glass Works, NY, div mgr of prod control	Same, mgr of adv & sls prom
Walter S. Bopp	RCA Internat'l, sls mgr of home appliances	Avco Mfg, NY, sls mgr Latin Am
W. B. Colvin	WLW-A Crosley Bdcst div, Atlanta, dir of client ser dept	Crosley div of Avco mfg, Cinci, r-tv mdsg dept
John M. Hartwell	Electronic Prod, NY, controller & sec	Vick Chemical, NY, spec asst on fin comm
Andrew Hause	Canadian Admiral Sls, Toronto, sls dept	Same, tv sls mgr
William J. Hecker	Cecil & Presbrey, NY	National Biscuit, NY, dir of adv
Murray Laub	Gerald O. Kaye Assoc, dis mgr	Lewyt Corp, Blkyn, retail mdsg mgr
Charles Todd Lee	Standard Brands Internat'l, mktg mgr	Avco Mfg, NY, mktg & adv mgr
Charles Lipscomb, Jr	Pepsodent div of Lever Bros, NY, pres	J. B. Williams Co, NY, pres & dir
Benjamin L. Matthews	Corning Glass Works, Leaside, Ontario, prod supvr	Same, NY, div mgr of prod control
Bert Schaefer	Admiral Corp, NY, sls mgr	Republic Electric Co, South Bend, Inc vp & gen sls mgr
Lee Schoenfeldt	General Electric, Louisville, Ky, distribution analyst	Same, Syracuse, mktg res mgr
Parker B. Smith	Borden Co, NY, purch agent & gen ser mgr	Same, asst to vp of export
Edward Stirbis	Frigidaire div of GM, export mgr	Avco Mfg, NY, sls mgr eastern hemi
Karl W. Vail	Canadian Admiral Sls, Toronto, sls dept	Same, appliance sls mgr
Peter Vogel	Miracle Adhesives Corp, NY, western dis sls mgr	Same, vp





5. *Station Changes (reps, network affiliation, power increases)*

KANV, Shreveport, La, on air July, all Negro stn
KILO, Grand Fork, ND, new nat'l rep Everett-McKinney, Co
KLX, Oakland, Cal, new nat'l reps in East Grant Webb Co, new nat'l reps in West Tracy Moore & Assoc
KNBH, LA, new call letters KRCA
KOIN & KOIN-TV, new nat'l spot reps CBS Radio Spot Sales
KOSI, Denver, new nat'l reps Forjoe Co
KOTV, Tulsa, Okla, power inc from 17 kw to 100 kw
KOVR, Stockton, Cal, joins DuMont Tv network
KTVW, Tacoma-Seattle, on air 11 Oct
KULA-TV, Honolulu, new nat'l rep Adam Young
WABI, Bangor, Me, new 5000 watt remote transmitter
WATV, Newark, NJ, new nat'l reps Edward Petry Co
WBTW, Florence, NC, on air 18 Oct, 316 kw, Jefferson Standard Bdcst Co, owners
WCOP, Boston, new nat'l sls rep Weed & Co
WJBF, Augusta, Ga, new call letters WBIA, new nat rep Forjoe
WJBF-TV, Augusta, Ga., new call letter WJBF
WKDA, Nashville, Tenn, new nat'l reps John E Fearson
WNBC, WNBC fm, WNBT, NY, new call letters WRCA fm, WRCA-TV
WNBW, Wash, new call letters WRC-TV
WTOM-TV, Lansing, Mich, formerly WILS-TV, new nat rep Everett-McKinney
WTVP, Decatur, Ill, inc power from 17,100 watts to 21 watts
WWKY, Winchester, Ky, new station, 1 kw, 1380 kc, Mut affil



Numbers after names refer to New and Renew category

Terence Clyne (3)
Jerome J. Cowen (3)
John Hartwell (1)
John Toigo (3)
H. J. Allen (1)

E. Bresset (3)
Storrs Haynes (3)
George Balterman (3)
Barry Barron (3)
Alfred Carter (3)









Buy WHO and get Iowa's METROPOLITAN AREAS, PLUS the Remainder of Iowa!



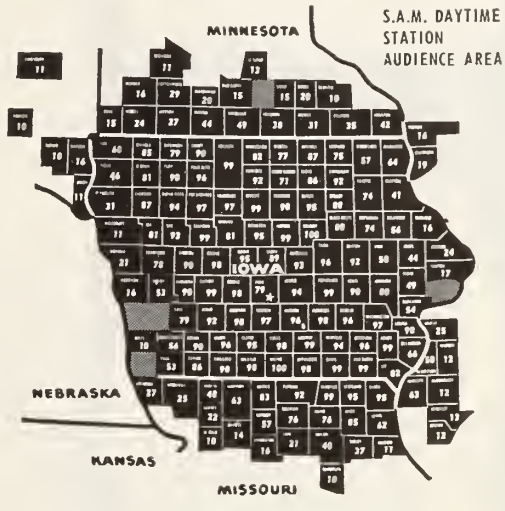
APPAREL SALES PERCENTAGES

7.4%	Cedar Rapids	
5.9%	Tri-Cities	
15.4%	Des Moines	
2.7%	Dubuque	
5.7%	Sioux City	
5.4%	Waterloo	
42.5%	TOTAL METRO. AREAS	
57.5%	REMAINDER OF STATE	
100.0%		

(1954 Consumer Markets figures)

Iowa has six Metropolitan Areas which, all combined, do 42.5% of the State's Apparel Sales, as shown above.

Quite a number of radio stations can give you high Hoopers etc., in ONE Metropolitan Area. *WHO gives you high coverage in virtually ALL the State's Metropolitan Areas, plus practically all the REMAINDER of Iowa, too!*



At 10 p.m., WHO gives you 77,699 Actual Listening Homes for only $85.50 (9.1 LISTENING HOMES per PENNY!)

According to the authoritative 1954 Iowa Radio-Television Audience Survey, 77,699 homes *all over Iowa* are actually tuned to WHO at 10 p.m., every average weekday. Figuring time costs at our 1-minute, 26-time rate, WHO gives you 9.1 *actual listening homes, per penny!*

That's the result of ALL-STATE programming, ALL-STATE Public Service, ALL-STATE *thinking,* here at WHO. Ask Free & Peters for all details!



FREE & PETERS, INC., National Representatives

BUY ALL of IOWA—
***Plus* "Iowa Plus"—with**
WHO
Des Moines . . . 50,000 Watts
Col. B. J. Palmer, President
P. A. Loyet, Resident Manager

WWOR-TV
WORCESTER, MASS.

THESE WWOR-TV PROGRAMS HAVE CAPTURED THE TREMENDOUS WORCESTER AUDIENCE.

MONDAY NIGHT BOUTS ★ THE NAME'S THE SAME ★ THE UNITED STATES STEEL HOUR ★ THE ELGIN HOUR ★ CHANCE OF A LIFETIME ★ THE GOLDBERGS ★ LIFE IS WORTH LIVING ★ WEDNESDAY NIGHT WRESTLING ★ SATURDAY NIGHT FIGHTS ★ SUNDAY PROFESSIONAL FOOTBALL ★ JOHN DALY AND THE NEWS ★ MARTHA WRIGHT SHOW ★ DOCTOR I Q ★ SOLDIER PARADE ★ THEY STAND ACCUSED ★ A DOLLAR A SECOND ★ THE VISE ★ THE STORK CLUB ★ LIBERACE ★ TREASURY MEN IN ACTION ★ ANNIE OAKLEY ★ DANGEROUS ASSIGNMENT ★ DREW PEARSON ★ HOPALONG CASSIDY *

PLUS 60 LIVE LOCAL SHOWS WEEKLY

THESE ADVERTISERS HAVE USED WWOR-TV TO SELL THIS CAPTURED AUDIENCE.

OLDSMOBILE ★ U. S. STEEL ★ ELGIN WATCH ★ EXQUISITE FORM ★ QUALITY JEWELERS ★ CHEVROLET ★ MOGEN DAVID WINE ★ STERLING DRUG ★ OLD GOLD ★ PACKARD ★ FORD ★ STUDEBAKER ★ ADMIRAL ★ KRAFT FOODS ★ PONTIAC ★ DODGE ★ REVLON ★ TIDEWATER OIL ★ QUAKER OATS ★ MOTOROLA ★ PHILCO ★ HERBERT TAREYTON ★ FIRESTONE ★ GENERAL FOODS ★ CHESEBROUGH MFG. ★ JACOB RUPPERT ★ RALSTON ★ MUTUAL OF OMAHA ★ GENERAL TIRE ★ HELENE CURTIS ★ NASH ★ GENERAL MOTORS ★ GREYHOUND ★ SS KRESGE ★ ARMSTRONG TIRE ★ VITAMIN CORP. OF AMERICA ★ CHEFMASTER ★ CHRYSLER ★ ATLANTIC REFINING CO. *

*PLUS 178 MORE

SEE PAUL H. RAYMER CO.
WWOR-TV
1ST STATION IN NEW ENGLAND'S NO. 3 MARKET
A B C — DUMONT

SPONSOR BACKSTAGE



by Joe Csida

It's nice, when you're doing a column, to discover you haven't been talking to yourself. Thus, when Ted Granik called me to tell me that the piece suggesting one of the networks consider doing a "spectacular" about the spectacle of juvenile delinquency was stirring some interest, I was highly pleased. It seems that DeWitt Wallace, headman of *Reader's Digest*, told Ted he would be willing to put a whole corps of *Reader's Digest* researchers on the trail of the ideal delinquency case history, for purposes of building a major video show on the subject, and following through with coverage in the *Digest*.

Around the networks, too, said Ted, the suggestion was discussed at some length. From this chair, I can only hope that this display of interest will lead to something concrete. The conviction is strong within me that a network presenting such a show with top actors, a first-rate writer, director, producer, et al could not fail to do itself proud.

Matter of fact, I just read a review (though I haven't yet read the book itself) of a new novel about juvenile delinquents, called *The Blackboard Jungle*. Maybe this book could be adapted effectively for just the show we've got in mind.

I was also pleased by the response to the thought expressed in our first column that sponsors, agencies, stations and other interested parties might profitably organize a group to study buying, selling, rerun and other problems in connection with tv film. Among the letters which came in on this column was the following, which contains some food for thought:

". . . I am in complete accord with your suggestion that a group be formed to study tv film procedures, and think that the first project of this group would be to arouse more awareness than seems to exist among advertisers and stations of what a large percentage of the national advertisers are being frozen out of television program sponsorship by the encroachment of the networks upon station (option) time periods all over the country.

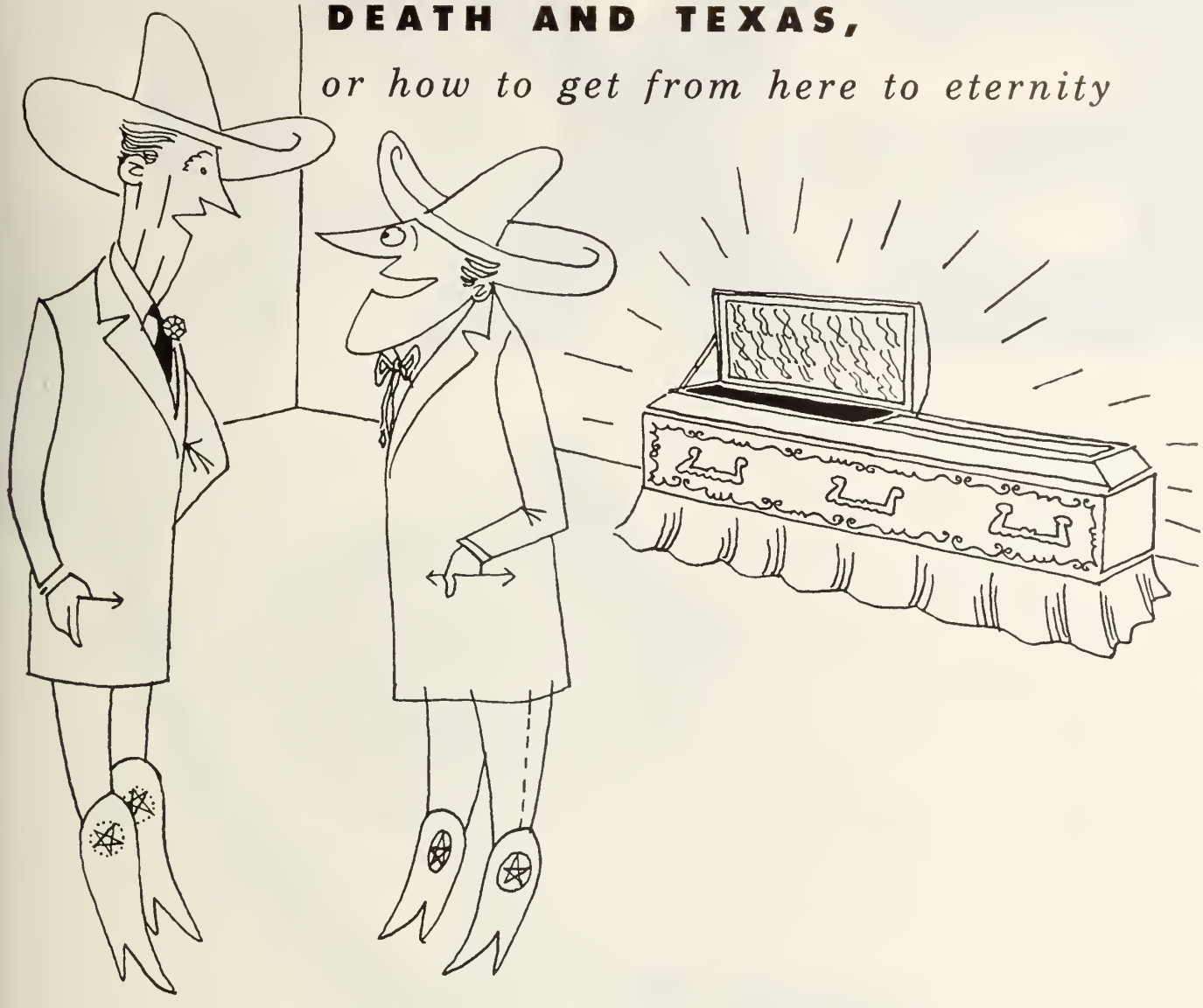
"Because of this, the very richest advertisers who can afford spectacular network presentations get into the markets and their less-well-heeled compatriots and competitors who would like to just go into some of the markets—their weakest and their strongest, perhaps—find it impossible to get time.

"Basically, this is an unsound state of affairs from the

(*Please turn to page* 126)

DEATH AND TEXAS,

or how to get from here to eternity



"Show me the best coffin you got," commanded a puissant Texan to a mortician.

"Death in the family? My deepest sympathies," said the undertaker, as the adding machine started whirring in his brain.

"Nope. It's for me. Gotta die sometime. Want to see what I'm getting into. How much is that one?"

"You've hit on the best in the house. Silver handles, inlaid mahogany, silk lining, down filling, gold nails, stainless steel core. Complete with a fifty-car funeral and a hundred sad mourners, $4,750.00."

"Sold. Here's the cash. Hold the thing for me."

The Texan returned to his office. "I'm all set now. Just bought a ring-tailed tooter of a coffin. Gold, silver, mahogany and silk," he told his partner.

"How much?" the partner asked.

"$4,750.00."

"$4,750! You nuts, man? For five hundred dollars more you could be buried in a Cadillac!"

Lively note: No retail trading area in the entire nation enjoys greater retail sales per family than Amarillo's. No other tv station can reach our potential audience of 398,000. No time like now to check with The Katz Agency.



NBC and DuMONT AFFILIATE

AM: 10,000 watts, 710 kc. TV: Channel 4. Represented nationally by the Katz Agency

EXT



RAS!

The best news of the day is delivered *every* day by CBS Newsfilm ...the headline events of 24 hours distilled into a comprehensive, dramatic 12 minute package... custom-shipped to arrive on time anywhere... adaptable to a variety of programs.

But there's more to shout about...CBS Newsfilm also provides valuable extras—like a weekly quiz show, a weekend news review, and special reports by noted CBS correspondents—which go out every week to all subscribers *at no extra cost.* In the next few months many new features, exciting additions to Newsfilm's present extras, will become available.

Newsfilm's special features add new dimensions to local news programming. No surprise then, that Newsfilm was chosen by hundreds of industry leaders (in Billboard's Annual Poll) as 1954's best syndicated news film service.

And business is booming. Newsfilm goes into the Fall season with subscribing stations up by over 100% in the past 8 weeks!

Newsfilm's comprehensive service is available at reasonable cost to *all* television stations. For a screening call

CBS TELEVISION FILM SALES

offices in New York, Chicago, Los Angeles, San Francisco, Dallas, St. Louis, Detroit, Atlanta, Boston and Memphis. Distributor in Canada: S.W. Caldwell Ltd.

WRGB's



YEARS OF TELEVISION HISTORY

★ From experimental beginnings in 1928—the first dramatic program; the first remote in television history.

★ To first regular operation, November 6, 1939.

★ To full-time, maximum power, network color and black and white service to 386,700 TV families.

WRGB MARKS ITS 15TH ANNIVERSARY

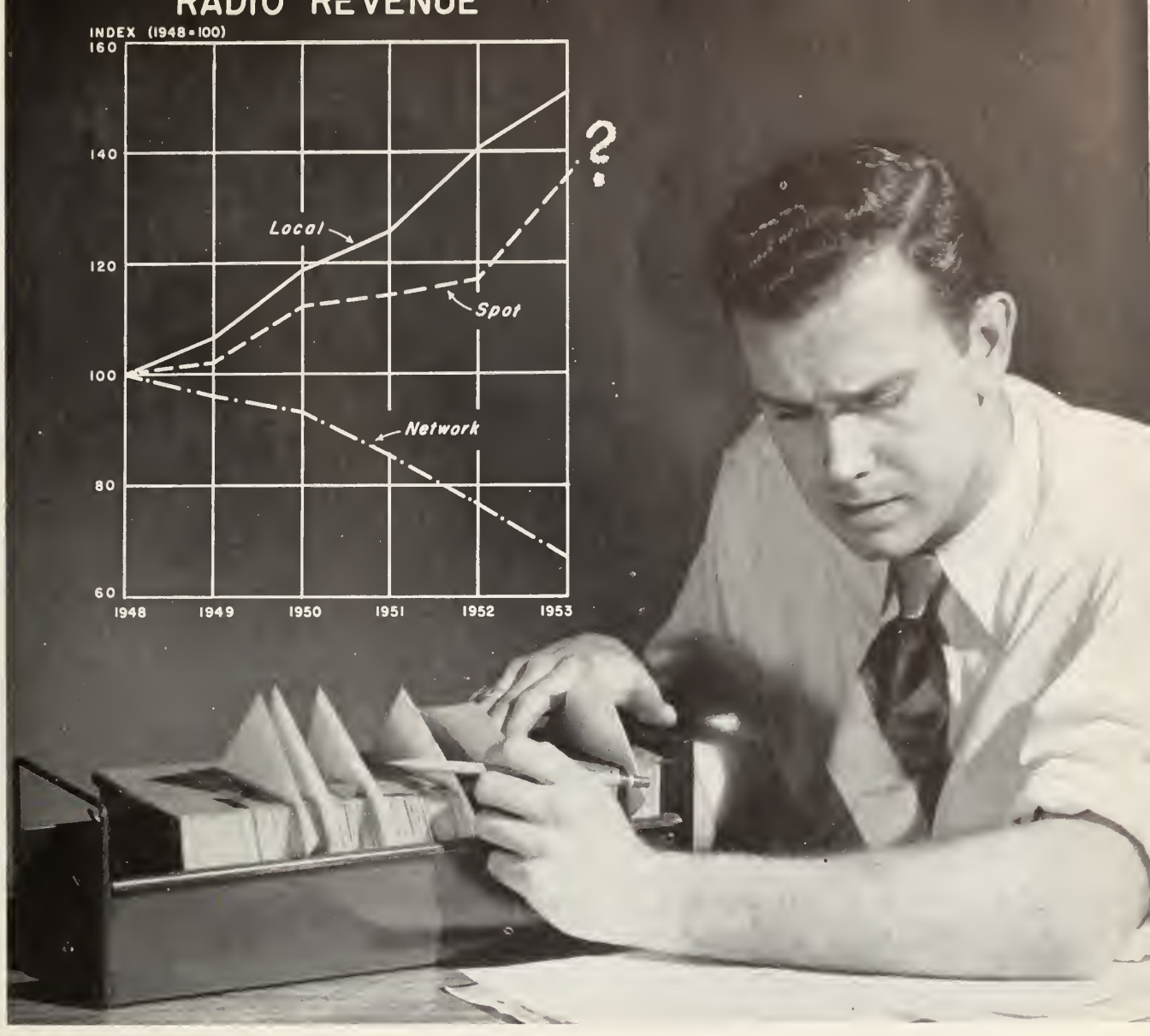
AS A LEADER IN THE TELEVISION INDUSTRY

WRGB

A GENERAL ELECTRIC STATION

Albany ★ Troy ★ Schenectady
Represented Nationally by NBC Spot Sales

THE CAPITAL DISTRICT'S
ONLY FULL-TIME TELEVISION STATION



SOURCE OF CHART: Richard P. Doherty Television-Radio Management Corp. Picture: Underwood & Underwood.

As chart above shows, spot radio revenue has slanted steadily upward up to present. Likelihood of a dip in 1954 has brought stations face to face with problem of digging hard in their files for new advertisers. Spot radio dip is due primarily to tv but there were other factors responsible, some of which suggest that spot may recover in 1955 or 1956

Spot radio's time of decision

First revenue dip in years signals danger and opportunity

The year 1954 may turn out to be spot radio's time of decision.

For the first time since the 1930's spot radio billings appear to be turning toward a downward trend.

While the figures are not all in, to all appearances this year's billings will end up somewhere between minus 5% and level with last year. The word for this is authoritative: some 30-odd broadcasters and advertising people were interviewed by SPONSOR, including most of the top reps.

What's happened to spot this year? A lot of things—and they all happened together. Standing out above all the others is television. The other factors are important, however, for they not only reveal a more complete picture of what is happening to spot radio but suggest, in some cases, a recovery in 1955 or 1956.

The fact remains that spot radio is traveling a rocky road right now. It's not

only a matter of dollar billings, it's a matter of spot finding its proper place as a medium. Call it what you like—a media revolution, a re-adjustment, a re-evaluation—spot radio is faced with the fact that it must do a better job in interesting advertisers (or interesting more advertisers) in its undeniable strengths and advantages. Spot radio business may well go up next year, but it won't do so without dynamic sales effort.

From conversations with important men in all phases of air advertising, SPONSOR has isolated what it considers the major factors in spot radio's business dip. Here, with spot radio standing at the crossroads, is the picture:

1. *Tv goes national*: Mentioned more than any other reason for the current status of spot radio was the post-freeze rush of tv stations on the air last year. At the beginning of 1953 only about a dozen new video outlets were telecasting, making a total of about 120 tv stations in the U.S. By the end of the year, the station total had zoomed up to 350 with about 220 markets covered compared with 75 at the beginning of '53.

Parallel with this was the increasing set saturation, which reached about 60% as 1954 dawned. What also dawned was the realization that tv was emerging as a national medium.

Advertisers began quietly cutting down on spot radio and moving into tv. By the end of the second quarter of the year, it was apparent spot radio was in for tough sledding this year.

There is no real exodus from spot radio. The picture is complicated by some advertisers increasing their spot radio budgets and new clients coming in. For example, just looking at one category (automotive) of advertisers in James M. Boerst's *Spot Radio Report*, the picture for the first half of 1954 vs. 1953 shows five advertisers using more stations, five using less and five using about the same number. On a broader scale, this picture is borne out by reports from reps, who told SPONSOR that some of their stations were doing better than last year.

On balance, however, the minuses have been greater than the pluses. The list of clients that reps reported slicing spot radio reads like a gilt-edged roster of air advertisers. Cold remedies, such as Vicks, Bayer, Anacin, and Grove, led the parade. Other names include Continental Baking, Bab-O, Colgates Fab, Vel and Ajax, Clorets, Chase & Sanborn's instant and regular coffees, Simonize, Ipana, General Electric tv sets, Prestone, Blue Bonnet margarine, Lever's Chlorodent, Plymouth, Carter's Arrid and Little Liver Pills, Minute Tapioca, Pream, Pan-American Coffee, Cheerios, My-T-Fine, Bulova.

Spot radio's continued rise in the past and its big year in 1953 have masked the fact that what's happening in 1954 is not new. Bulova, to take one example, has been cutting spot radio gradually as its agency built up announcement franchises in tv. One of the most well-informed men on what the Big Three (P&G, Colgate and Lever) are doing in spot told SPONSOR the soap trio have been paring their spot radio budgets for five years.

Anyone taking the time to analyze FCC figures could have detected signs

RECENT SPOT RADIO GROWTH WAS IN NON-TV AREAS ONLY

Markets	1952	1951	—, + % Comparison 1952 to '51
12 tv markets with 3 or more stations	**$42,492,000**	**$41,745,000**	**+1.8**
51 other tv markets	**36,154,000**	**37,279,000**	**−3.0**
Total 63 tv markets	**78,646,000**	**79,024,000**	**−0.5**
Non-tv markets	**45,012,000**	**40,535,000**	**+11.1**
Total, tv and non-tv markets	**123,658,000**	**119,559,000**	**+3.4**

Latest figures on station revenue show that, before the freeze was lifted, spot radio was just barely holding its own in tv markets. However, this slight upturn in the larger (and older) tv markets suggests that spot radio may snap back to normal after a time

SOURCE: FCC, final am fm financial data, 1952

SPONSOR'S FIVE REMEDIES FOR SPOT RADIO'S PROBLEMS*

1. Industry promotion: Stronger effort to sell through industry machinery is a necessity. BAB, some of national representatives, are doing fine job. But it's not enough. Newspaper industry has much stronger industry-coordinated sales effort than spot radio.

2. Programing: Station managers, especially of big outlets, must once more concentrate on radio programing, other neglected facets of station management. They should go all out to improve the spot radio medium they are selling to lick the decline.

3. Selling the right man: Radio must reach the men who can make media decisions, ad managers, account men, members of plans boards. Like printed media representatives, radio's salesmen must influence ad plans at the source rather than competing between themselves.

4. Role of the reps: National representatives have been doing an increasingly better job. But they can still do more with respect to creative selling and in counseling stations on their programing, other matters.

5. Stations must decide spot's fate: If stations so decide, they can allow national spot to wither. They must make up their minds whether they want to go all out to insure spot radio revenue or whether they are willing to rely on local advertising. Latter would be self-destructive decision.

**These are suggestions made in a SPONSOR editorial this issue.* *See page 136.*

of trouble for spot radio before this year. For example:

SPONSOR compared spot radio station revenue in the 16 top tv markets, excluding New York, Chicago and Los Angeles, in 1950, video's first big year, and 1952, the year the freeze was lifted. (The top three cities are not included because key network stations in those markets are covered separately in FCC tabulations.) Of the 16 markets, 10 registered a drop in spot radio revenue, while six showed an increase. During that period, total spot radio revenue rose from $118.8 to $123.7 million.

A sharper picture of tv's impact on radio spot is shown by a comparison of spot radio revenue in tv versus non-tv markets between 1951 and 1952. (The latter year is the latest on which FCC figures are available.) While total spot radio revenue figures rose 3.4%, revenue in non-tv markets rose 11.1% and revenue in tv markets was about level—actually a drop of 0.5%.

A breakdown of spot radio revenues in tv markets shows, however, that the big cities did better than the smaller ones. Radio stations in the dozen markets with three or more tv stations notched up their spot revenues 1.8%, while am outlets in the 51 other tv markets dropped off 3% in spot revenues during that period of time.

Does this indicate that spot radio usually bounces back after tv's initial impact? The above figures are not conclusive, although the bigger markets tended to be first with tv stations. But a number of the reps told SPONSOR there were plenty of examples where their stations, after an initial loss of business to tv, have snapped back.

2. *The business situation*: The extent to which the recession has affected spot radio is disputed. Some quarters feel that the recession has had a small

status report

effect on spot radio—perhaps not enough to make a difference all by itself but enough to show.

The effect, it is said, is not evenly disttributed. A number of markets have been hit by the recession while others have been relatively untouched. But it is felt that the knowledge by advertisers of a recession has made them more cagey about spending on spot radio in the face of tv's high cost.

In support of the thesis that economic conditions are not a factor in spot radio's dip, advertising men point to the probability that total advertising will be up.

It is argued by some that the expected dip in spot radio dollars this year is nothing more than a zag in the upward zig-zag that spot radio will take in the future. The argument goes along this line:

Spot radio did wonderfully well last year. Station revenue reached a figure that various sources estimates are between $135 and $150 million, up from $123.7 million in 1952. Even if spot radio drops 5%, the total will still be higher than 1952.

In talking to reps, SPONSOR found a similar point of view on the individual station level. There were stations which were 20 to 30% behind last year, but still ahead of 1952.

In talking to reps. SPONSOR found this to be true at the individual station level. There were stations which were 20 and 30% behind last year, but still ahead of 1952.

3. *Growth of co-op*: The possibility that the "true" amount of national radio spot income is hidden by diversion of spot money into local radio co-op funds has occurred to a number of people.

While radio stations welcome the growth of radio co-op, they are con-

(*Please turn to page* 120)

Industry effort to sell spot radio comes from BAB, which calls on advertisers to make presentations; from SRA's Crusade for Spot Radio which also carries on campaign of presentations to potential spot radio clients. Picture below shows SRA Crusade for Spot Radio meeting. Seated, l. to r., Reg Rollinson, Crusade director; Harry Burke, KFAB, Omaha; Philip Merryman, WICC, Bridgeport; Ben Strouse, WWDC, Washington; T. F. Flanagan, SRA managing director; Charles Phillips, WFBL, Syrcuse; William McGrath, WHDH, Boston. Standing, l. to r., Louis Moore, Robert Meeker Assoc.; Russell Woodward, Free & Peters; Russell Walker, John E. Pearson; Richard Mason, WPTF, Raleigh; Robert Jones Jr., WFBR, Baltimore; Odin Ramsland, KDAL, Duluth; John Blair, John Blair & Co.; Robert Meeker, Robert Meeker Assoc.; Art McCoy, Avery Knodel and Wells Barnett, John Blair. Both BAB and Crusade seek to influence basic media decisions



Texaco tries for two audiences with one tv time slot

Tv pioneer returns to network big-time with new two-show pattern

DURANTE

While the inimitable Jimmy has always been widely popular, Texaco feels there is a plus in his appeal to old-timers and sentimentalists generally. Durante and O'Connor are on alternate weeks.



O'CONNOR

Young Donal[d] came through with [a] ying in last season's [tv] sures. His [a] eal younger peop[le] Te believes, will [k]p audiences. [Dante] is live, O'Co[nnor] is on film.



by Herman Land



D. W. Stewart—Tex Ad. Mgr.



Myron P. Kirk—Kudner am-tv v.p.



Gerard Johnston—Kudner a e

The ad team that guides Texaco's tv and radio

Three admen whose pictures appear above guided Texaco back to night-time network tv. SPONSOR estimates that more than one-third of the company's 1955 ad budget is going into tv, about 16% into radio, network and spot. In a highly competitive industry, Texaco is the only concern with 100% national distribution. It ranks second in net earnings, after Standard of N. J.

Texaco is back on tv. This is a major event in the short but hectic career of the visual medium. After a season's hiatus, one of the industry's great pioneers has returned, and with a program entry that may well help to set a sponsorship trend.

The Texas Company made its first big splash in an infant medium on 8 June 1948 when it joined hands with Milton Berle to launch the remarkable set-buying spree that helped tv to grow out of babyhood with breath-taking rapidity.

When Texaco and Berle parted company the medium was a giant. The show that had begun on seven stations was now costing $110,000 per program for time and talent. Another season would see the cost leap to about $150,000. At this point the Texas Company decided to call the whole thing off; there was a limit to the amount of money which even a happy client with Texaco's great resources was willing to put behind a regular show, though the Nielsen average for the '52-'53 season was a whopping 48.6.

Mr. Television went on to a new sponsorship under Buick. But the Texas Company, although it ranked as the fifth largest industrial concern in the world, and was the only gasoline with truly national distribution, found it advisable to hold back until ready before launching any new tv ventures. As ad manager Don Stewart told SPONSOR: "You don't pick up exactly the star and show you want overnight, especially when you are looking for someone to follow a Berle. Better to wait until you land the right property than rush back with a second-rate entry."

In the meantime there were signs of increased competition within the gasoline industry. Powerful ad pushes were extolling the miracle powers of fancy new ingredients. Texaco had its work cut out in trying to do an effective sales job against the shrill competitive claims and counterclaims of an additive-happy field.

Texaco's answer to the coinciding demands of the new tv and gasoline eras is a new concept of alternate-week programing and an abrupt change from its famous integrated, entertainment-type commercials to the straight, hard-sell product pitch.

Two shows in same slot: The new approach is double-barreled. Instead of one, there are two shows, but in the same time slot (Saturday at 9:30-10:00 p.m., on NBC TV). They are *The Jimmy Durante Show* and *The Donald O'Connor Show*, seen on alternate Saturdays. Durante will do 20, O'Connor 19 shows. Every fourth

week, however, the series pauses for an Oldsmobile spectacular, 9:00-10:30 p.m.

Reasons for using the two shows as cited by Texaco's Don Stewart:

1. *Two audiences for the price of one.* Each of the two comics can build a loyal audience, and a large one. But there is reason to believe that Durante and O'Connor have basically different appeals, Durante to the old-timer, O'Connor to the younger element. In all probability there is also an audience which likes both. By uniting the two stars in the *Texaco Star Theater*, it may be possible to broaden coverage significantly.

This is the Texaco hope. Both client and the Kudner agency are ready to admit that the approach is based as much on guesswork as on hard evidence. Obviously, it will become necessary to determine soon whether the two shows are actually reaching different audiences by carefully going over audience composition figures.

2. *Star regularity.* One of the plus values of the conventional weekly show is the regularity with which the star appears, so that the viewer gets to associate him with a particular time and day. Texaco hopes that to some extent this will be accomplished through its current schedule. On the *Colgate Comedy Hour*, by way of contrast, the viewer knows that a number of stars will be rotated, but he does not necessarily associate them with any

case history

regular schedule, since so many are involved. Each of the Texaco stars, on the other hand, appears on *his own show* with such frequency, that the program can appear as a series to the viewer. He will, it is hoped, learn to associate *The Jimmy Durante Show* or the *Donald O'Connor Show* or both with the Saturday night slot.

In tv you can use two shows in the same time slot to get different audiences, Kudner account man Gerard Johnston told SPONSOR, because habit is not as powerful as it was in radio. The viewer is more selective and tunes to specific shows. For this reason, it may not be necessary for a particular show to be on every week in order to build a faithful following.

How this fits in with the spectaculars that interrupt the show every fourth week is not clear. Whether a series can achieve its maximum effect on a three-out-of-four-week exposure remains to be seen, as does the mutual rating effect of the Oldsmobile and Texaco shows. Because of the interruption in the schedule, it may prove difficult to arrive at clear-cut conclusions until after a long period.

3. *Material problem.* Even the indefatigable Berle has found it advisable to take a hiatus once a month. By going to two alternating shows Texaco eases the problem of material that plagues every comedy show on tv.

(*Please turn to page* 102)

Straight-forward sell replaces Texaco's famous entertainment pitch

With Harry Von Zell (below left) delivering a strong, hard-sell demonstration commercial on film, Texaco departs from an old and established pattern. Original pitchman Sid Stone (below right) became famous tv personality. He was followed by ventriloquist Jimmy Nelson







How Internation

Early-morning newscasts in 13m

Here's one of the few things people associate with INCO's product: the nickel. Yet it contains a small portion of this metal, so extensive used in industry and consumer products. Lack of knowledge among general public is big INCO public relations problem.

International Nickel Co. is one of the industrial giants which in recent years have found spot radio an effective medium for public relations advertising.

Their message: Everybody uses nickel in his everyday life, but few people ever see it in recognizable form.

Their audience: All consumers, even though most of these will never be in a position to buy nickel as such.

Their purpose: To make the company name known in a friendly light and to make the importance of the metal known to the public.

INCO embarked on a major institutional advertising campaign during World War II through its traditional ad media: national magazines and newspapers. When World War II ended, the firm continued its campaign, until 1951. At that time Marschalk and Pratt Co., INCO's agency, suggested that they try spot radio to get across their message in the most important industrial areas. For the past three years an increasing percentage of the budget devoted to this p.r. advertising has gone into spot radio.

Only during the past decade has spot radio been used extensively by major companies for institutional purposes. To show how the medium can do a p.r. job, SPONSOR has analyzed INCO's entry into radio, the studies that preceded its decision and the results the company has obtained from it.

Until 1951 INCO had been a printed media only advertiser. Much of this advertising was direct-sell through some 100 trade publications aimed at industries using nickel. These trade papers ranged from steel magazines to yachting journals, from pertoleum to sports magazines. During the war the

HOW INDUSTRIAL FIRMS CAN USE SPOT RADIO TO SOLVE 6 PUBLIC RELATIONS PROBLEMS

1. Labor problems: Local news, weather or sports shows reach mass audiences. Sponsorship of such programing can be used as vehicle to popularize the company's labor policy, encourage peak productivity, avert strikes. Long-standing p.r. advertising in a community can smooth over seasonal lay offs or recruit employees

2. Municipal ordinances: By supporting various community drives with its airtime and under the company's name, a firm can strengthen its position in the community. When population of town realizes the good will and importance of the firm to the town, it is not likely to pressure for nuisance legislation

3. New building or dislocation of plants can arouse the ire of an entire community that is being affected. A short term special radio campaign in that area can present the company's viewpoint, avoid citizens' actions to hamper or boycott the firm's efforts. On radio company spokesmen can explain long range benefits

4. Inviting investments: With the broadening base of stockholding, spot radio campaigns in suburban and residential areas can stimulate interest in and buying of the firm's stocks or bonds. A firm might supplement its ads on financial pages of newspapers, with business newscasts in residential areas

5. Forestall hostile Government action: With spot radio a major capital goods or raw material producer can tell people in various sections of the country how his products fit into their life specifically. With informed public support, a firm is not likely to become a political football during critical periods

6. Changes in management: These can arouse hostility in the community where the ousted management plays an important role, they can undermine confidence in the company's policies, financing, plans, they can spearhead labor difficulties. Use of spot radio before a merger or management change can smooth over transitions

ckel uses spot radio for p.r.

rets are vehicles for INCO's p.r. commercials

firm also started a campaign of institutional advertising through national magazines and newspapers.

In fall 1951 INCO's agency, Marschalk and Pratt Co., suggested that INCO try radio for its p.r. effort. An INCO vice president got together with Sam Meulendyke, the agency's executive v.p. and INCO account executive, to determine in which cities INCO should stage its radio debut.

They picked two markets that were representative of the industrial areas INCO wanted to reach: Syracuse and Minneapolis-St. Paul. In Syracuse the agency bought *World News Round-Up* at 8:00 a.m. on WFBL. In St. Paul INCO sponsored a 15-minute news program at 10:00 p.m.

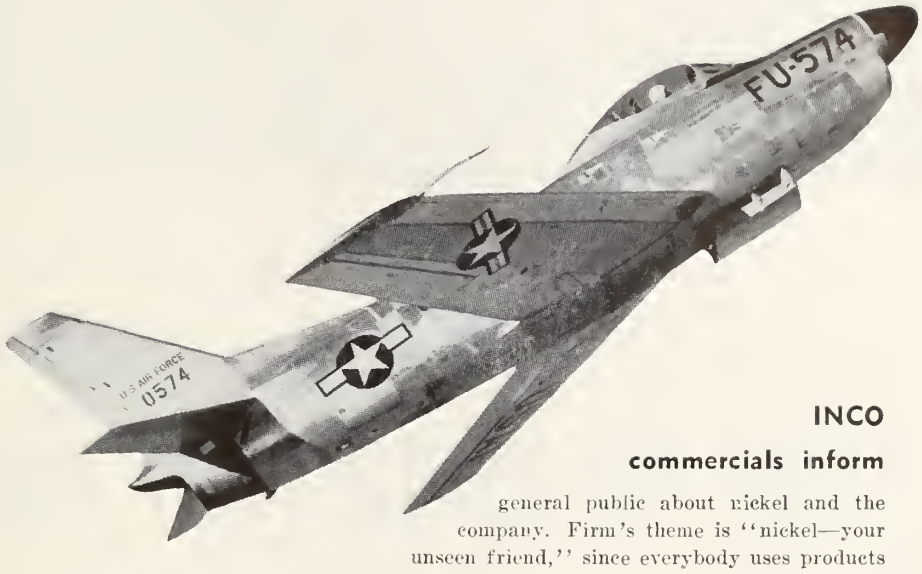
Before going on the air, INCO asked the Psychological Corp. of New York to carry on some pre-radio tests

case history

in those two markets to determine to what extent nickel and INCO were known to the general public. The Psychological Corp. had previously tested INCO's print copy for impact and comprehension. Now this research organization was commissioned to find out the effectiveness of radio in making INCO better known.

The Psychological Corp. divided the test into three stages: before INCO's radio sponsorship; after three months on the air; after six months on the air. They chose a sampling of 1,200 respondents who were given a four-page questionnaire to fill out. This questionnaire was designed to reveal how people felt about nickel and INCO on these scores: (1) knowledge about nickel as a metal—its properties, uses, applications; (2) attitudes toward the importance of nickel; (3) specific knowledge about INCO, what the firm is and what it produces; (4) attitudes

(*Please turn to page* 98)



INCO commercials inform general public about nickel and the company. Firm's theme is "nickel—your unseen friend," since everybody uses products containing nickel every day, without realizing it. Firm broadcasts three p.r. messages weekly over 13 stations: "Application commercials" explain uses of the metal, as in jet plane engines (picture above); "Company commercials" tell how INCO mines and produces nickel (picture below). "Research commercials" tell of contributions by INCO scientists to industry.





Cost is less if commercials are made with series, says Ziv Tv. Ann Baker and Bobby Ellis, stars of Ziv's "Meet Corliss Archer," enjoy the sponsor's product while filming Oscar Mayer Co. commercial



TPA insists on "judicious" use of talent, "believable" commercials, suggests minimum order of three commercials so sponsor can rotate. John Hall ("Ramar of the Jungle"), does film for Lay's Potato Chips

Tips on using your film show talent in commercials

Commercials by stars are available from 20 syndicators, survey shows

Once you had to be a national network advertiser before the star of your program would do customized commercials for you. No more. Today you can buy a syndicated film show in one or a hundred markets and in more cases than not you can get the star of the film series to deliver commercials for your product.

Sponsors ranging from Phillips Petroleum, which sponsors Ziv's *I Led Three Lives* in 40 Midwestern markets, to relatively small single-market advertisers are using syndicated film shows—and the personalized selling of the shows' stars—to move merchandise.

It's not unusual, for example, to see UTP's Thomas Mitchell talk about Schmidts Brewery; or MPTv's Ed Gardner leaning across the bar in *Duffy's Tavern* recommending a food product sold in a Midwestern city; or CBS TV Film Sales' Art Linkletter "selling" Bond Bread in 16 markets.

These stars, and many more, are available to national, regional and even local sponsors who buy syndicated film shows.

Many advertisers, however, aren't quite sure just how they can arrange to use stars in their commercials. To find out SPONSOR went to the film program sources. Out of 86 film distributors, SPONSOR found 20 who have stars available in completed series for customized commercials (see chart at right).

film

Suppose you want to buy a syndicated film program and use the star of the show in your commercials. How do you go about it? What does it cost? Do results justify the added expense? Here are the answers.

First of all you have to check to see if the talent will do commercials.

Or you might take the opposite tack and check the list of stars available for commercials, picking out the star which has the most suitable show for your product.

Some stars, of course, won't make any commercials: a few will make them only for a stiff fee; some will make lead-ins or short opening or closing commercials, but shy away from a one-minute pitch. But even if the star is available, some syndicators will invariably screen the types of products that they will allow their stars to plug.

Let's say your product is suitable and you buy the show in a dozen markets. What's the next step?

You'll want to know how much the commercials using the star of your show will cost. There's no hard and fast rule. SPONSOR found more variations in cost than similarities. Generally, however, a one-minute commercial would cost a minimum of $500 and could reach a maximum of $3,000

(*Please turn to page* 122)

hese 20 syndicators say their talent will do commercials for clients to order

SYNDICATORS WITH THEIR HOWS WHOSE TALENT DO COMMERCIALS	CLIENTS FOR WHOM COMMERCIALS HAVE BEEN MADE	REMARKS FROM SYNDICATOR
E FILM SYNDICATION sport to Danger"; "Mandrake"	"Passport": Four advertisers have shown interest but as yet no commercials produced	These two films, recently released, have not been available long enough to gauge sponsor reaction. ABC Film is emphasizing in its promotion that films' stars "deliver the audiences—also your commercials." Cost ranges upward from about $200 for lead-in of 20- or 30-second length.
EY V. BARRETT is Your Music"	Pacific Telephone & Telegraph Co.	Price of commercial below normal costs. Syndicator suggests commercials be made when series is being filmed to save money.
KEY PRODUCTIONS Adventures of Blinkey"	Amazo (23 markets), 7-Up, Ogilvy Flour Mills, Soxo Packing Co., various dairies	If local sponsor buys three or more commercials (at about $1,500 to $2,000 each) they will be integrated without extra charge into series of 26 shows, including 30-second openings and closings.
TV FILM SALES Files of Jeffrey Jones"; "The Range "; "Annie Oakley"; "Gloria Swan- Crown Theatre"; "Amos 'n' Andy"; Linkletter and the Kids"; "The Cases idie Drake"	"Range Rider": Various bakeries; "Annie": Canada Dry; "Linkletter": Bond Bread (16 markets); "Eddie Drake": Dawson's Beer	Commercials will be made at any time but there is cost saving if syndicated series is in production at the time. Price varies widely depending upon what is involved, may run from as low as $1,000 to more than $3,000. Linkletter available only for regional accounts.
OLIDATED TV SALES Scene with a Star"; "The Drawing "; "World of Wolo"	Series have just been released; no sponsors signed as yet for commercials	When star is used in local commercials, syndicator suggests same set be used as is used in show to best identify the star, the show and sponsor's product.
RY S. GOODMAN p Jump of Holliday House"	Various types of products	Sets are scaled down to puppets' sizes—about 40% life size. Openings cost about $250, closings about $350 and up.
D FILMS erace"; "Life with Elizabeth"; "Joe oka"; "Frankie Laine"; "Florian ch"	More than 50 local sponsors have used one or more Guild Films stars; range of types runs from mortuaries and jewelry stores to department stores, banks and biscuit companies	Sponsors are advised of production schedules so they can plan to film commercials at same time. Cost for regular one-minute commercial may be under $750. "Liberace" sponsors can use films made by puppets for much less than this (see story); special Libera e musical commercials are created by Song Ads, Inc., for Guild Films.
RSTATE TV CO nglas Fairhanks Presents"; "Ethel ymore Theatre"	"Fairbanks": Rheingold uses customized commercials in five East Coast markets and in California	Fairbanks does new opening and closing for each show for Rheingold, integrating some object or curio in his study with the show and the product; where sponsor is in enough markets this technique not too expensive, although it is prohibitive for smaller advertisers. Barrymore has not made any commercials but is available for "institutional" type.
ION PICTURES FOR TELEVISION rlock Holmes"; "Duffy's Tavern"; et Dean"; "Flash Gordon"; "Paris inct"; "The Original Tim McCoy"	"Flash Gordon": Best Foods; "Janet Dean": Bromo Seltzer; "Duffy's Tavern": wide variety of food products and brewers	Some of these films have not been available long enough to gauge sponsor reaction. Most advertisers who have used MPTv stars shoot several commercials at the same time. Cost of commercials varies widely. Most MPTv stars are also available for personal appearances.
FILM DIVISION Falcon"; "His Honor, Homer Bell"	No sponsors have used stars in commercials as yet	NBC Film has contracts with McGraw and Lockhart in which they agree to make commercials, but fees and other arrangements must be made.
CIAL FILMS onel March of Scotland Yard"; "Secret U.S.A."	"Colonel March": Chicago brewery	Official will make commercials for advertisers using its stars, but does not emphasize this service. Official says it takes a major advertiser to pay for customized commercials using leading stars.
RECORDED PROGRAM SERVICES lers of the Purple Sage"	No sponsors have used star in commercials as yet	This series, recently released, has not been available long enough to gauge sponsor reaction.
UBLIC PICTURES (Hollywood Tv Service) ries of the Century"	No sponsors have used stars in commercials as yet	This series, recently released, has not been available long enough to gauge sponsor reaction. Republic does not emphasize this service but will make commercials for cost plus 10%.
EEN GEMS e Big Playback"	No sponsors have used star in commercials as yet	Screen Gems will make commercials for advertisers if star is available, but does not emphasize this service.
RLING TV sic for Everybody"; "The Paul Killiam w"	No sponsors have used stars in commercials as yet	Sterling will make commercials for advertisers using its stars, but does not emphasize this service.
EFILM ENTERPRISES bian of Scotland Yard"	Molson's Beer	Stars will make either openings or closings or both, and/or middle commercials. Stars also are available for personal appearances.
EVISION PROGRAMS OF AMERICA ery Queen"; "Ramar of the Jungle"; ptain Gallant of the Foreign Legion"	"Ellery Queen": Breweries, optical companies, furniture stores, gasoline (Clark gas); "Ramar": Good 'n' Plenty Candy, Various dairies, potato chip firms	TPA makes commercials using its stars at cost. While average commercial may cost about $3,000, if TPA films it while the series involved is in production the cost may be as low as $500. TPA insists upon "judicious use" of its stars in "believable" commercials.
TED TV PROGRAMS yor of the Town"; "Waterfront"; cky Jones, Space Ranger"	"Mayor": Schmidt's Brewery (four markets), Richfield Oil Co. (West Coast), utility companies, household products; "Waterfront": Breweries; "Rocky Jones": Silver Cup Bread (five markets)	UTP will make a standard opening or closing using the stars with sponsor's product for flat $250 net. Longer commercials can be arranged.
TED WORLD rt subjects	No sponsors have used stars in commercials as yet	UW will make commercials for advertisers if star is available, but does not emphasize this service.
TV PROGRAMS Led Three Lives"; "Cisco Kid"; vorite Story"; "Mr. District Attorney"; eet Corliss Archer"	"Three Lives": Ronzoni, Phillips Petroleum (40 markets), Marcal Paper; "Cisco": Best Foods, Teddy Peanut Butter, Ward Baking; "Favorite Story": Boyle-Midway, Chef Boy-Ar-Dee, Chase Federal Savings (Florida), First National Bank of Atlanta, Tums, Zins-Master Baking Co., White Dove Mattresses; "Mr. DA": Carter, Samsonite Luggage (40 markets); "Corliss Archer": Oscar Mayer (three markets), Pet Dairy Products Co.	Ziv has always offered to make commercials for local advertisers (at cost) as part of its regular service. Commercials have to be consistent with stars' dignity and the setting of the program. Depending on what an advertiser requires, cost of commercials ranges from a few hundred to one thousand or more dollars. Ziv points out that while some advertisers use films in 40 or more markets, cost of customized commercials usually is low enough that one-market advertisers also can afford the price.

TV DICTIONARY/HANDBOOK FOR SPONSORS

PART 7
P THROUGH S

© Sponsor Services Inc. 1954

Whether you're a copy chief or a lighting technician, SPONSOR's tv dictionary offers unusual opportunity to see sprawling tv industry as whole

Television had one of the shortest childhoods in electronics history. Because tv matured so fast, no complete record of its vocabulary existed before Herb True's first tv dictionary was published in SPONSOR in 1950.

True, now an advertising assistant professor at Notre Dame, brought his background as an adman and station man to the work of compiling a tv reference book. The 1954 Tv Dictionary/Handbook is the third and by far the largest such reference work compiled by True for SPONSOR.

Whether you're a copy chief or a lighting technician, the tv dictionary offers an unusual opportunity to see the sprawling tv industry as a cohesive unit and to plug up gaps in your own knowledge of television today. ★ ★ ★

P *(continued)*

PROPERTY PLOT Detailed list of props required for any given show and usually drawn by prop man.

PROSCENIUM ARCH Low wall which usually divides studio stage or sets from studio audience.

PROTECTIVE FLAT Set flat addition to prevent camera from accidentally shooting off or over set.

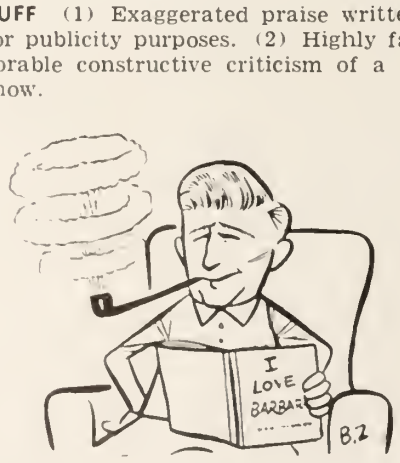
PROPS or PROPERTIES All physical materials used in a scene, such as furnishings, decorations or articles utilized by actors in portraying their respective roles.

PROVISIONAL CUT Cut in a show planned before telecasting in case of possible need.

PROXY Character used by a writer to give information to a viewer.

PST Pacific Standard Time.

PUFF (1) Exaggerated praise written for publicity purposes. (2) Highly favorable constructive criticism of a tv show.

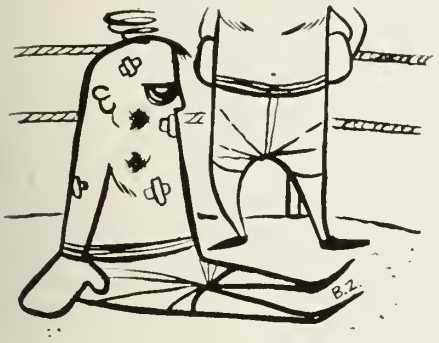


PULL BACK To dolly out from a close-up.

PULSE New York; both radio and tv research; uses the printed roster aided-recall (personal interview method) on a nationwide and local-area basis; covers over 97 tv and over 89 radio markets. Sample base of 400 radio interviews for once-a-week programs; 1,000 for five-a-week radio shows. Tv: 200 to 400 interviews for once-a-week programs; 1,000 for five-a-week shows. Interview period is usually first seven days of the month. Delivery time is four to five weeks. Cost for stations $200 to $1,000 per month; for agencies, $75 to $500 per month. Approximately 500 subscribers. Data supplied is both radio and tv quarter-hour ratings, viewers per set, audience composition, share of audience, sets-in-use and number of cities carrying show.

PUNCH IT or PAINT IT UP To accent or emphasize an action, sound effect, music or line of dialogue in order to make it more meaningful.

PUNCH MARKS Perforations appearing in a film to warn the projectionist of changes from one reel to another, or the approaching end. They appear in the upper right-hand corner on three or four frames 12 feet from the end, again at one foot from the end of the reel.



PUSH-OVER WIPE Type of wipe where the first image moves horizontally on the screen as if propelled by the second image immediately following it. Like the lantern slides projector when slides are changed.

PUT A BUTTON ON IT Direction usually to musical director to give a clean decisive ending.

PUT A WATCH ON IT To take an actual timing of a show or scene.

PUTTY BLOWER Trombone player.

Q

QUICK STUDY Person who has the faculty of rapidly grasping essentials of a situation, story line, action or changes in the script. The successful director, cameraman or soundman is usually quick study.

QUICK CUTTING Cutting camera shots so short that they follow each other in rapid succession on the tube. Unless used for special effect, very poor tv technique.

QUICKIE Type of tv film made quickly and cheaply.

QUONKING Distracting conversation or actions by individuals who are not connected with show but are within camera or mike range.

R

RACKED UP Tv or radio apparatus that is situated fairly permanently.

RACKING OUT OF FOCUS Soft and slightly hazy effect obtained by shooting subject slightly out of focus. Effect can be crude and undesirable since it lacks continuity, i.e., nose may be hazy and the ears sharp. (See Soft Focus.)

RAIN Fine scratches on kine or film which become filled with dirt and disfigure the image. Usually acquired from repeated use and age.

RAKE Used in connection with scenery. To rake a set or flat means to shift its position or angle of alignment for more suitable placement, lighting or camera pickup.

RATING Percentage of a statistical sample of tv viewers or radio listeners interviewed personally, checked by meters in the home, telephone or diary who reported viewing or hearing a specific tv or radio show. (See Tv Ratings for comparison and description of various techniques.)

RAW STOCK Sensitized film which has not been exposed or processed. Film or kine which has not been exposed.

RDG Radio Directors Guild.

REACH When a writer or creator gives an obviously contrived solution to a plot.

REACTION SHOT Shot showing effect of an emotional thrust on a character.

READ FOR STORY Meaning to get the general idea of the action, talent. Hasty examination of script.

READ THROUGH Usually the first reading of the script by the cast before the dry run.

READER Derogatory term given to talent who sounds and looks as though he is reading or reciting his lines rather than giving them life through interpretation.

READING HIGH HAT Reading or portraying a script in an aloof, unbelievable, lofty manner.



READ-Y Pronounced reedy. Quality of unnaturalness by talent giving viewer the feeling that he is reciting rather than talking.

READY Signal by director to TD and/or cameraman as warning of intention to use an existing shot, previously planned shot, technique or combination of shots.

REALISM An attempt to render the naturalistic elements in the external world with a freer play of interpretation than is allowed in naturalism.

REAR-SCREEN PROJECTION Process where scenes are projected on a translucent screen from the opposite side from where the scene is being viewed. Special advantages include: (1) *Speed.* There is no delay in moving lights; a set is changed by using different slides in the projector. (2) *Economy.* Not necessary to construct new sets or shoot on location. (3) *Flexibility.* Variety of scenes and the art forms used to convey them. (3) *Variety.* Everyday settings can be made to look different, relieve the monotony. (5) *Special effects unlimited.* Use of moving backgrounds, with slides; people can walk through a screen or turn into a silhouette; the sponsor's product can appear from nowhere. (6) *Impact.* The background can be scientifically doctored to focus immediate attention on the advertiser's product. (7) *Perspective.* A single drawing can give the illusion of a corridor 100 feet long. (8) *Avoids agency disappointments.* Backgrounds can be easily changed without new budget changes.

RECALL Method of measurement of the number of people who remember viewing a tv show after the telecast. The technique used by Pulse survey is aided recall.

RECOGNITION Employer's voluntary acceptance of agent or union as the bargaining spokesman.

RECONDITIONING Treating negatives or prints to remove oil, scratches and dirt from their surfaces. Exact methods are trade secrets, but they are based on wax applications and sometimes localized heating of the emulsion to close the scratch.

(*Please turn to page* 110)

SPONSOR's tv dictionary in book form will be convenient reference containing thousands of key industry terms

From "AAAA" to "Zoomar lens," SPONSOR's tv dictionary in book form will contain literally thousands of key tv industry terms. The book version will be published after the complete dictionary has appeared in installments in regular issues. The book is designed for your convenience as a reference; cost is $2 each. You may reserve your copy now by writing to Sponsor Services Inc., 40 E. 49 St.

Preferred!..

by listeners, because it SERVES . . .

A personal interview survey conducted, August 27 to September 3 at the 1954 Ohio State Fair by Market Research of Cleveland showed WRFD to be the top preferred radio station in Ohio! Of a total one thousand persons interviewed, 641 said they listened to WRFD.

Interviewees were also asked, "Which station has the most helpful and interesting farm programs?" WRFD was undisputed leader in this category, ranking *highest in listener preference* in 55 of Ohio's total 88 counties, second in 22 counties!

There is a good reason for WRFD's remarkable leadership in listener preference among farm and rural people of the Buckeye State. Now in its eighth year of operation, WRFD has consistently *served* rural ond farm folks better than *any other medium*. It has provided farmers with accurate market and weather information, broadcast at the most convenient times of day. It has aired regular general farm information progroms, designed to help farm folks save both time and money. And, WRFD has neatly tied this big service package together with the kind of entertainment features preferred among rural people!

WRFD is *heard* and *preferred* in the vast Ohio "Town and Country Market" (rural and small town areas) which accounts for more retail sales than any metropolitan market!

Preferred!..

by sponsors, because it SELLS . . .

You cannot odequately cover the rich Ohio "Town and Country Market" without WRFD. Put your soles message on WRFD, and get *deeper penetration* in rural Ohio *at lower cost* than is possible with any other advertising medium! Check the following list of advertisers who reach rural Ohioans via WRFD; then contact your Robert Meeker Associates man for availabilities:

Implements: Ford Tractor Division—Minneapolis Moline—International Harvester—Palsgrove Manufacturing Company—Cobey Implements.

Farm Feeds: Murphy Products Company—Allied Mills, Inc.—Kosco Mills—Vitolity Mills—McMillen Feed Mills—Farm Bureau—Pillsbury Feed Division—Larro Feeds, General Mills—Myzon, Inc.

Fertilizer and Chemicals: Davison Chemical—NACO Fertilizer—Verkamp Ammonia—DuPont—Dr. Hess & Clark—Lederle Labs—Hercules Powder Co.

Petroleum: Standard Oil of Ohio—Fleetwing Petroleum—Sinclair Refining—Sun Oil Company—Gulf Oil Company.

Seed Companies: Funk "G" Hybrids—Pfister Associated Growers—DeKalb Hybrids—Pioneer Corn Company—Scott Seed Company—W. N. Scarff & Sons.

Farm Organizations, Services: Central and Northern Ohio Breeding Associations—Producers Livestock—Ohio Wool Growers—Farm Bureau.

Miscellaneous Farm Companies: Butler Manufacturing Co.—Behlen Manufacturing Co.—Marietto Silo—Doane Builders—D-Con—Conde Milkers—Grand Sheet Metal Products.

Consumer Products: A. E. Staley Co.—Omar Bakeries—Olson Rug Company—Waverly Fabrics—Bliss Coffee—Swansdown Cake Mixes—Robin Hood Flour—Ward Baking Company—Coca Cola Bottling—Pennington Bakeries—The Borden Company.

Ohio's Rural Station

where town and country meet . .

Robert Meeker Associates
national representative

5000 Watts • 880 Kc
WORTHINGTON, O.

WRFD

What advertisers should know about

FARM RADIO & TV

Highlights of 1954 farm air picture

More than 60% of the country's radio outlets and better than 45% of the nation's tv stations direct part—or even all—of their programming toward the farm market, a SPONSOR *checkup shows. Farm homes spend about 25% more hours dialing radio than do city folks. And, where tv is available, the 35% of farms that are tv-equipped spend 18% more time viewing tv than do urban homes. Farm income was down last year, but farm forecasters predict a rise as farm production tries to keep pace with U.S. population, now growing at the rate of some 2,500,000 per year. Farmers have over $170 billion in assets, $38 billion in income.*

Project Editor: Charles R. Sinclair

1 **What can farm radio-tv sell? Here are facts and figures on farm consumption of consumer and farm-use products in U.S.** page 42

2 **Listening, viewing is greater on farms. Ruralites look to air media for entertainment, information, and any news of farming.** page 44

3 **Farm radio-tv directors: they have the farmer's loyalty, they talk his language, and can do an ace sales job at all times.** page 46

4 **The farm market: Here you'll find a roundup of new facts about the state of farming today and its outlook for the year 1955** page 52

5 **Farm air media sell wide range of products and services, as this selection of 12 "success stories" shows graphically to advertisers.** page 54



Better than seven out of 10 farm households have a dog, Capper Publications study shows. Yet, despite stress on "scientific feeding" of farm animals, only 17.2% of farmers buy canned dog food



Farms today are motorized. Recent check-ups show that in many areas more than eight out of 10 farms have cars. There has been an increase of 120% since 1940 in the number of farm trucks, gas use



Farm homes represent a top market or new, additional, or replacement radio and tv sets. Percentage of homes with ele is higher than U.S. average. For future tv set sales potential is important fo

Should your product be sold vi

Many consumer advertisers are overlooking rich sales potential

Among admen who plan campaigns for farm-use products—like fertilizers and baby chicks and formula feeds—there's little mystery about the value of the farm market or radio-tv's ability to reach it.

These admen know the farmer is a multi-billion dollar customer. Many of them know from first-hand experience that farm broadcasting can establish farm products quickly and then maintain strong sales. (For examples of this, see "Farm Air Results," page 54.)

Long-range farm-product strategists have kept close—and often rewarding—tabs on the growth of the farm market.

They have watched, for example, the trend toward power farming—which has meant an increase of nearly 400% in the number of farm tractors and corn pickers and an increase of 120% in the number of farm trucks since 1941.

They have noted the trend toward scientific farming—spurred by farm-area broadcasting, a trend resulting in an increase of more than 270% in the amount of manufactured feed used and more than 300% increase in the amount of fertilizer purchased since 1935-'39.

Thus, the roster of farm radio-tv clients is filled today with names like these: Purina, Murphy Products, Pillsbury Feeds, Davison Chemical, Shell Chemical, Du Pont, Mathieson Chemical, Oliver Corporation, International Harvester, United Implements, Conde Milkers, d-Con, Pioneer Corn, DeKalb Hybrids, Allis Chalmers, Oyster Shell Products and Ferguson Tractors.

But what about farm radio-tv advertising among firms who manufacture products—like gasoline, tires, or paint—which are used in conjunction with farm equipment? What about farm air campaigns by advertisers who market ordinary "consumer" products, from appliances to frozen foods?

On the surface, it would seem that consumer advertisers and semi-consumer products would be hard on the heels of the specialized farm product sponsors in farm broadcasting. Certainly, the market opportunity seems to be there.

For example:

- According to the U.S. Census of Business, nearly 60% of the nation's retail grocery sales are made in towns of less than 50,000 population. By recent government estimates, this amounts to an annual food bill of better than $14,000,000. The long-range trend, government surveys by the Department of Commerce show, is toward a reduction of food raised on farms for home use and an increase in food purchases in stores.
- Nearly three-quarters — 73% — of the hardware store sales, according to the same government source, are made in towns of under-50,000 population, amounting to an annual level of more than $1.8 billion. That's because farmers are extremely self-sufficient. A survey in 1950 by *Capper's Farmer*, for instance, showed that among farmers 93.2% did their own inside painting, 92.5% handled their own rough carpentry on new buildings, 80.3% repaired roofs on homes and buildings and more than a third installed their own plumbing.
- It's hard for some to picture farm-



mers represent a big market for light nes. U.S. farmers own, according to CAA, more than 10,000 planes—about % of the U.S. total. None are air-sold, hough planes are periodically replaced



Home freezers are popular kitchen appliance among farm housewives. More than 30% of U.S. farms, by utility estimates, have freezers. And, freezers invariably rank high on list of intended major purchases



No major candy firm uses farm radio-tv to sell its products. Yet more than 70% of candy sales in farm states, according to "Sales Management," are spread through areas outside of cities, only 30% inside

rm radio-tv?

y's farm market

ers as fliers, but the facts prove they are. Throughout the nation, according to the Civil Aeronautics Authority, farmers and ranchers own more than 10,000 airplanes—a whopping 12% of all the privately owned planes in the country. Per-plane investments range all the way from $3,000 or $4,000 for the smallest aircraft on up to $60,000 or more for high-powered twin-engined jobs capable of long flights. Flying farmers, naturally, are big gas-and-oil users, and often fly on shopping trips or to choice vacation spots.

• At the same time, high product consumption in farm areas is not limited to specialty items. Frequently, consumption runs higher on low-price, fast-turnover items—to the point where special farm-slanted ad campaigns would seem in order. Take an everyday item like candy, for instance. A study by *Sales Management* in the summer of 1953 showed that there is a definite shift in candy sales away from cities and into the surrounding area. This was particularly true in farm markets. In Fort Wayne, for example,

(*Please turn to page* 65)

Clockwise, below:
WRFD, Worthington, Ohio farm directors Clyde Keathley and Jim Chapman sell HQD; KMA set up "Nitrogen Field Day" in Iowa; WLW-TV's "Midwestern Hayride" counts Bavarian Brewing on client list; Jack Timmons of KWKH goes with district salesmen of feed sponsor on calls











WLS: Perennially popular show with this Chicago station's huge farm audience is "National Barn Dance," now 25-year vet of farm broadcasting

WRFD: Comely Mary Lou Pfeiffer was awarded special trophy by Grocery Mfrs. of America for her radio shows slanted at rural housewives

CKNX: Canadian outlet with big farm radio audience in Wingham, Ont. area used float in local parade to celebrate 28 years of service

NBC-TV: Network does regular weekly tv series from Landmeier dairy farm near Cloverdale, Ill. Show features farm family, aims for rural viewing

KDKA: Homer Martz, agricultural director of Pittsburgh station, interviews spraying expert of Carbola Co., at farm exposition in Butler, Pa.

Listening, viewing is greater on U. S. farms

Rural homes spend 24% more time with radio, 18% more time with tv than do urban homes today

Farm radio's importance as an advertising medium is spelled out in detail in the charts at right on these pages. These data also show why farm tv, although its circulation is is only a third the size of farm radio's, is gaining in value as an advertising outlet.

Capsuled for busy advertising executives anxious to reach the $38 billion farm market, the rural-area broadcast story can be summed up thusly:

Radio: It's still the dominant medium. And, farm homes spend more time daily with radio—nearly 25% more, according to Nielsen—than do city dwellers. Farm radio set saturation equals or surpasses the national average, particularly in multiple-set homes.

Tv: Video has made great strides in the past three years in farm areas. But, farm tv is nearing a saturation dictated by present tv coverage. On a cost-per-1,000 basis, farm-slanted tv is noticeably higher than farm radio and will probably continue that way. However, farm tv is popular; tv-equipped farms spend nearly 18% more hours watching tv than do city dwellers.

This pattern, incidentally, is even more pronounced in Canada, where tv is spread very thinly over farm households.

As Bill Brown, radio-tv account executive on Purina (the largest farm air advertiser in the world) at Gardner agency, told SPONSOR recently:

"We feel that radio *still* is the cheapest means of reaching farm people when they're in a receptive mood for buying. But at the same time we recognize changes that television has brought about in the farmer's daily way of living."

Radio-tv ownership: American farmers own more radios in general and more radios per household than any other consumer group. Here's a closeup look at the comparison:

All U.S. households: A May 1954 study by Alfred Politz for the Advertising Research Foundation, the four nets and BAB showed the following picture on multiple-set ownership: 75.6% of radio-tv homes had two or more radios, and 42.8% had three or more radios. Over-all radio ownership: 94.7% of homes had one or more.

Farm households: By comparison, a study by *Capper's Farmer* made in August 1951—nearly three years prior to the Politz study of the U.S.—showed the following: 78.2% of farm families had two or more radios, and 40.5% had three or more. Over-all radio ownership: 97.7% of farm homes had one or more radios.

Every clue points to the fact that farm families have continued, since

(*Please turn to page* 58)



FARM RADIO-TV BASICS 1954

1. *Radio listening on farms tops U. S. average both day and night*

	FARM FAMILIES	U.S. FAMILIES
Listen to daytime radio (6:00 a.m.-6:00 p.m.) two hours or more per week	PERCENT 76.1 NUMBER 4,328,000	PERCENT 67.5 NUMBER 30,645,000
Listen to nighttime radio (6:00 p.m.-midnight) two hours or more per week	PERCENT 55.7 NUMBER 3,212,000	PERCENT 43.4 NUMBER 19,704,000

Analysis: Farm families use their radios more often than does the average U.S. family. When measured against the total in each group (5,766,000 farm families; 45,400,000 U.S. families) farm families listen to daytime radio 13% more than the national average. At night, they listen 28% more often than the national level.

SOURCE: Daniel Starch study for NBC Research Dept., February 1954.

2. *Farm areas spend 24% more hours than urban areas listening to radio*

Total hours per day per home spent with radio, by size of county

	HOURS
ALL HOMES, ALL COUNTIES	2.70
"A" COUNTIES (500,000 AND OVER)	2.44
"B" COUNTIES (100-500,000 pop.)	2.61
"C" AND "D" (LESS THAN 100,000)	3.03

Analysis: Since virtually all "farm" counties fall into the classification of "C" and "D" counties in chart above, the figures show that farm listeners spend slightly more than 24% more hours per day tuning radio than do people in urban areas. Farm area figure is also 11% higher than national average, as chart shows.

SOURCE: A. C. Nielsen. NRI for March-April 1954.

3. *Farm radio program preference is for news, markets, music*

Q. What type of radio programs do you, as a farmer, prefer?

A.:

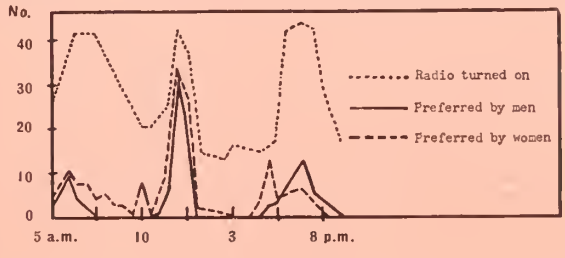
TYPE:	% PREFERRING:
NEWS AND MARKETS	82.1
MUSICAL SHOWS	80.5
RELIGIOUS	26.2
QUIZ, AUD. PARTICIPATIONS	16.7
DRAMAS (ALL TYPES)	11.3

Analysis: This farm area checkup of listening preferences shows clearly that the farmer looks to his radio as a source of news, both general and farm (including weather reports, which he must have), and also as a musical companion, often on location in barns, tractors, storage areas. Radio's entertainment value is important, but plays second fiddle in typical farm communities.

SOURCE: Study by WJAG, Norfolk, Nebraska. Survey made October 1953 in panel of 400 farmers.

4. *Farmers prefer noon hour for "farm-slanted" programing*

Hour of day preferred for farm programs by both farm men and farm women listeners and general level of radio use in farm homes



Analysis: Although over-all farm radio usage peaks in early morning, again at noon, and in early evening, the time preferred by most men and women for farm-slanted news shows is the noon hour. The other popular hours are 6:00 a.m. and 7:00 p.m., although there is some lack of agreement between farm men and women as to the ideal evening slot. Study was an extensive effort by educators; it checked one family in every 50 in large area in central Mississippi. Both Negroes and whites were surveyed.

SOURCE: Mississippi Extension Service, State College, Miss., 1952.

5. *Tv viewing on farms is below national level since set penetration is low*

	FARM FAMILIES	U.S. FAMILIES
View daytime television (early a.m. to 6:00 p.m.) two hours or more per week	PERCENT 20.7 NUMBER 1,195,000	PERCENT 29.9 NUMBER 13,575,000
View evening television (6:00 p.m. to late night) two hours or more per week	PERCENT 33.0 NUMBER 1,905, 000	PERCENT 59.1 NUMBER 26,831,000

Analysis: Chart above actually tells two different media stories. In one sense, it shows that tv usage on tv-equipped farms is quite high, since saturation figures are as follows: Farm, 35%; All U.S., 60.3% (as of Feb. 1954). In a broader sense, since tv penetration is a lot less for all farm homes than for all U. S. homes, it shows that two-thirds of all farm homes are still missed by tv

SOURCE: Daniel Starch study for NBC Research Dept., February 1954.

6. *Where tv is available, it has faithful farm audience, Nielsen figures show*

Total hours per day per tv home spent with tv, by size of county

	HOURS
ALL TV HOMES, ALL COUNTIES	5.11
"A" COUNTIES (500,000 AND OVER)	4.86
"B" COUNTIES (100-500,000 POP.)	5.19
"C" AND "D" (LESS THAN 100,000)	5.74

Analysis: If a farm home has tv (most of those in the "C" and "D" group are rural video homes), the family spends an average of 18% more time per day with tv than do their city cousins. However, admen should bear in mind that farm tv penetration, unlike radio, is much less than U.S. average. (See chart at left)

SOURCE: A. C. Nielsen. NTI for March-April 1954.



Farm radio-tv goes to the farmer for first-hand accounts of developments, problems, ideas. Here, WCCO's Farm Service Director Maynard Speece talks to Minnesota farm family on sheep-raising



Farm directors gain their knowledge by actual work on big farms. Above, WRFD Associate Farm Director Clyde Keathley rides tractor as he sprays a section of farm owned by Worthington, Ohio, outlet



Tv adds sight to the sound of farm broadcas[ting] many areas. KCMO-TV, Kansas City's Jack[ie] son, director of agriculture, interviews Farm [re]official H. A. Praeger on "Meet Your Farm Le[ader]"

Radio-tv farm director: he's the rural air star

Farmers place confidence in "RTFD." buy what he sells

Radio-tv farm directors are to the nation's farm businessmen what the *Wall Street Journal* is to Wall Street.

Yet timebuyers and advertising executives rarely get a chance to meet the "RTFD's" face to face. And, even if admen took the trouble to tour the farm markets to talk to these veteran broadcasters, it would be hard to keep them in focus very long. (For details on a busy week in the life of a typical radio-tv farm director, see story at right.)

Farm directors don't come by their popularity with farmers the easy way. Few of them can sing, dance, tell jokes or play a musical instrument. But most of them can handle a tractor or a combine or a milker like an expert. They are well liked, respected, and are listened to by millions of farmers for a good reason: They work hard at understanding the farmer and his problems.

Here's just a sampling of names from the National Association of Tv and Radio Farm Directors' list:

Sam Schneider, KVOO and Bruce Eagon, KTUL, Tulsa; Boyd Evans, WSGN, Birmingham, Ala.; Loyd Evans, KWTO, Springfield, Mo.; Phil Evans, KMBC, Stanley, Kan.; George German, WNAX, Yankton, S. Dak.; Ted Gouldy, WBAP, Fort Worth; Norm Griffin, CKWX, Vancouver; Mal Hansen, WOW, Omaha; Bill Johnson, WLW, Cincinnati; Howard Keddie, KCBQ, San Diego, Calif.; Amos Kirby, WCAU, Philadelphia; Glenn Lorang, KHQ, Spokane, Wash.; Norman Kraeft, WGN, Chicago; and Chuck Muller, KOA, Denver.

How many do *you* know?

Chances are, not many—if you're an adman involved in the radio-tv campaigns for an ordinary consumer product. If you're in charge of radio-tv for a farm-use product, the chances

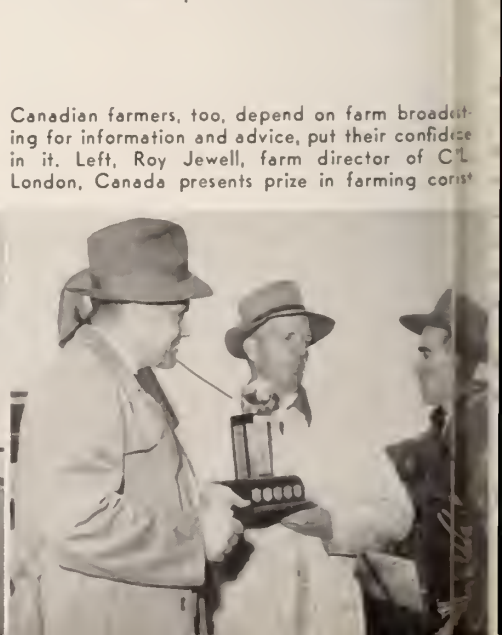
Cooperation with farm officials pays off in prestige for farm directors. WHAS, Louisville's Farm Director Barney Arnold was invited to address a meeting of county agents in special advisory group



One of best-known "RFD's" is Mal Hansen of WOW and WOW-TV, Omaha. Below, 2nd from l., he joins group of farm experts on tv show in discussion of cattle diseases and how best to control occurrence



Canadian farmers, too, depend on farm broadcasting for information and advice, put their confidence in it. Left, Roy Jewell, farm director of C[FPL] London, Canada presents prize in farming cont[est]



are much better that these—and other "RTFD" names—will be familiar.

But few admen anywhere appreciate the facets that go to make up the background and day-to-day life of the radio-tv farm director. SPONSOR therefore surveyed farm-area radio and tv stations to piece together the factors that make farm radio-tv director tick so well.

Here are some of the key findings:

1. *He must travel, talk to farmers, know them at work.*

Recently, for example, Harold J. Schmitz, farm service director of KFEQ and KFEQ-TV, St. Joseph, Mo., sat down and tabulated how much ground he had covered during a typical year of farm broadcasting.

The tally: KFEQ's "Smitty" covered 24,270 miles by various means, met and talked with 40,245 people, had 920 guests on his farm programs, visited 419 farm and made 45 special broadcasts.

2. *He must be active in farm and fraternal associations of all types.*

The radio-tv farm director can't exist in an ivory tower, and few of them ever try.

Ed Slusarczyk, farm director of WIBX, Utica, for instance, has been a farmer all his life and has been active in many organizations throughout Central and Northern New York. His list of activities is fairly typical:

American Legion, Disabled American Veterans, Farm Grange, Farm Bureau, Holstein Association, N. Y. State Agricultural Society, Cornell Alumni Association, Junior Chamber of Commerce, Oneida County Safety Council, National Association of Television and Radio Farm Directors, N. Y. State Roads Association, and Farmer's Milk Promotion Association.

In addition to his air chores, Ed often busies himself with membership drives, clinics, outdoor shows, preparing leaflets and other committee work.

3. *He must have first-hand experience in farming.*

Virtually all radio-tv farm directors have had years of actual farm experience. Many hold degrees in agriculture, and some are former government farm experts. When he speaks about farming, farm listeners feel he knows what he's talking about.

Typical case: In addition to handling his five regular farm air features on KWTO, Springfield, Farm Director

(*Article continues next page*)



ON THE AIR:

Murray Cox of WFAA, Dallas did noon-hour show from county fair on such short notice his name on sign was accidentally misspelled

LIFE OF FARM DIRECTOR MAKES HECTIC WEEK

One Monady morning recently, Murray Cox, the big, strapping farm director of Dallas WFAA, climbed out of bed at 5:30 a.m., downed a man-sized breakfast, and started getting together his notes for the 6:45 a.m. "Mr. & Mrs." show he does with his wife, Polly. There was little time to lose. Reason: Murray had to be at the Montague County Fair, 100 miles away, to do his regular 12:15 p.m. broadcast.

According to Fred Pass, agriculture editor of the "Dallas Morning News" (who reported these facts to SPONSOR), Murray rolled up to the fair in his Chevrolet to find a delegation waiting for him. Montague County had just been declared a drought area and would now qualify for livestock aid. Would Murray tell the farmers on his farm radio show? Murray would, and did.

After lunch, Murray hopped in his car and was off again, this time headed for a 4-H and FFA banquet in Wichita Falls.

At the banquet, Murray learned he was to judge a speaking contest. The prize: $20, donated by a local bank. Of six contestants, two were, as far as Murray could see, a tie.

Said diplomat Cox: "I feel that both boys won. I suggest the bank either split the $20 or add another $20." The bank president laughed, made the total prize $40.

Next morning, Murray drove north to visit winners in a district contest for pasture improvement, taped some interviews and then drove west to the Texas Experiment station. Object: to discuss his annual Farm Study Tour, on which some 200 Texas farmers go each year.

For the rest of the week, he drove to farms, agricultural experiment stations, demonstrations of mechanized equipment, lunch dates with farm groups and a visit to three giant cottonseed oil mills near Lubbock. Mileage: over 1,000.

On Sunday night, he showed a film of last year's Farm Tour to a farm club. Monday, he drove back to Dallas, only to be off again a few days later for a week's trip to Central Texas.

Said fellow-passenger Fred Pass: "I was exhausted!"



IN THE FIELD

In typical week (see story above), Murray Cox traveled over 1,000 miles, talked to dozens of Texas farmers to gather material for shows



Attention of Madison Avenue admen was called to farm-appeal radio by WRCA (then WNBC), New York farm director Phil Alampi

Loyd Evans lives on, directs and works the 320-acre Arthur Johnson-KWTO Foundation Farm. Although the farm is the testing ground for many developments reported on KWTO farm shows, Loyd willingly signed a contract with the station last December whereby the farm must make money. (Not for the station or Loyd Evans, incidentally. Profits go into farm research).

Result: Loyd's listeners actually live with him day by day and are interested in how he is making out. The record books are always open to any and all comers. And sponsors have a real tie in with the project because all livestock on the farm (Angus cattle, sheep) are fed on the products made by feed-product sponsors, fuel oil is bought from oil sponsors, fertilizer is purchased from fertilizer advertisers.

When Loyd recommends a product, therefore, listeners believe him . . . and buy.

4. *He is often honored by farm groups for his efforts.*

Part of the reason for farm directors' popularity is their prestige. Many of them have been cited time and again by farm and civic organizations.

Here are some of the honors awarded a representative radio-tv farm director, Jack Timmons of Shreveport's KWKH:

Awarded Honorary State Farmer Degree by Louisiana Association of Future Farmers of America (highest honor the FFA can bestow); cited by Louisiana State University Extension Service for "Outstanding contributions to agriculture;" named Honorary Chapter Farmer by Greenwood and Ringgold chapters of the FFA; selected by three Soil Conservation districts as guest representative at national convention of SCD for two consecutive years; named Special Consultant to Louisiana Association of Soil Conservation Districts; voted membership in Louisiana Cattlemen's Association; selected Farm Radio Consultant by Louisiana Vocational Agriculture Teachers at recent convention; named to Board of Directors of Louisiana Poultry Market Show; named member of Agriculture Committee of Shreveport Chamber of Commerce; elected to membership in Louisiana Farm Bureau.

These honors are no mean feat; farmers in the KWKH area raise everything from cotton and corn to sheep, beef and dairy cattle, hogs, and lumber crops. Timmons must know and understand the whole farm picture of his area.

5. *He must be alert for new ways to broaden farm horizons.*

A good radio-tv farm director doesn't confine himself solely to the problems of his own immediate area. He will tour other areas, attend conventions, and visit manufacturers during the course of a broadcast season—usually hauling his tape recorder along with him to record interviews.

Sometimes, the tours become fairly elaborate.

Recently, for example, some 200 farmers, ranchers, business men and their wives left Omaha on the Seventh Annual WOW and WOW-TV Farm Study Tour. On the itinerary: 11 western states and British Columbia. Object: to allow farmers an opportunity to study farming methods in other areas, and to apply those lessons to their own.

In charge of the trip, as he has been in past years, was Mal Hansen, the stations' farm service director. During the Farm Study Tours, a total of 886 Midwestern farmers and their wives have gone along. The trips have touched on 36 states and 16 foreign countries.

On the latest junket, tour members

(*Article continues page* 50)

Farm Editor Johnny Watkins of KWTX, Waco, makes tape of interview with broiler raiser Judge Gardener for use later on radio program



More field work: Jack Timmons, farm director of KWKH, Shreveport, recently interviewed farmers at the Louisiana State Fair grounds





THERE'S A LITTLE RED BARN IN INDIANA

that'll sell big for you in WOWO-land

This Little Red Barn is a radio program on Fort Wayne's WOWO. It's a farm program so real to its listeners that they can almost tell you the pitch of the roof. Matter of fact, a blind listener built a scale model of the barn and sent it to Jay Gould, who runs the program.

From the sounds that go on, you'd think Jay was talking from his own farm in Allen County. He uses words probably never heard on any other program. But his listeners understand. Because good farming is next to good religion with Jay and his friends in Indiana, Michigan and Ohio.

And do they like it! Here's a typical comment from the hundreds of letters that come in each week: "The very first door I open *every* morning is the door to the 'Little Red Barn' on WOWO."

You, too, can open the door—for bigger sales of your product. "Tommy" Longsworth, WOWO Sales Manager, will gladly lift the latch. Call him at Anthony 2136. Or call Eldon Campbell, WBC National Sales Manager, at Plaza 1-2700, New York.

WESTINGHOUSE BROADCASTING COMPANY, INC.

WOWO, *Fort Wayne;* **WBZ-WBZA • WBZ-TV**, *Boston;*
KYW • WPTZ *Philadelphia;* **KDKA**, *Pittsburgh;* **KEX**, *Portland*
Represented by: FREE & PETERS, INC.
KPIX, *San Francisco,* represented by the Katz Agency, Inc.

Six tips to advertisers from veteran radio-tv farm directors

1. *Be consistent*: Farmers are not impulse buyers. They must be cultivated before big sale results are apparent

2. *Study his needs*: "Efficiency" is a big problem with farmers today. Copy should stress "use" value of air-sold goods

3. *Don't "slick" it up*: If you must use copy, keep it simple and factual. Best bet: let talent ad lib from fact sheets

4. *Tie in dealers*: Make sure dealer names and locations are stressed. And urge dealers to tie in with station promotions

5. *Use testimonials*: If possible, record the comments of farmers or farm wives who used your product, use these on air

6. *Keep selling flexible*: Farm market is changing. Try to keep up with state, local changes. Avoid rigid "national" pitch

visited the world famous Wyoming Hereford Ranch near Cheyenne. Other stops included Sun Valley, Idaho; a study of irrigation farming near Boise; the Grand Coulee Dam; and farmlands in Canada. Later, the tour inspected farming in Oregon and California's Central Valley, the Grand Canyon, and Indian agriculture in New Mexico, winding up at Oklahoma A&M College.

Mal's taped radio and filmed tv shows of the trip invariably gather big audiences among the stay-at-home farmers in the WOW area.

6. *He must be ready and able to help his farm listeners.*

In the Iowa farmlands served by KMA, Shenandoah, recently, a drought situation existed. Corn was parching in the fields. The farmers needed rain. Many of them appealed to KMA Farm Director Merrill Langfitt. Could he do something . . . anything?

Farm broadcaster Langfitt happens to be a private plane owner, as many farmers are. He had an idea, and called an old friend, Tom Swearingen (of Campbell-Ewald agency, incidentally) in Detroit. Swearingen, too, was a flyer. At Langfitt's invitation, Swearingen flew out to Iowa.

The two men conferred with weather experts, and learned that some "thunderheads" were headed east over the western plains. Swearingen, Langfitt and other local pilots armed themselves with dry ice and took to the air to "seed" the clouds.

Two hours later, the rains came—nearly an inch and a half in a few hours, plus relief from the heat.

Latest development: Langfitt is spearheading a movement among farmers and civic leaders in the area to set up a four-state "artificial rain" association to hire rain-making fliers next year if there is a return of the drought. Naturally, the station and its farm department have been the object of much thanks from farmers in the area.

(*Please turn to page* 70)

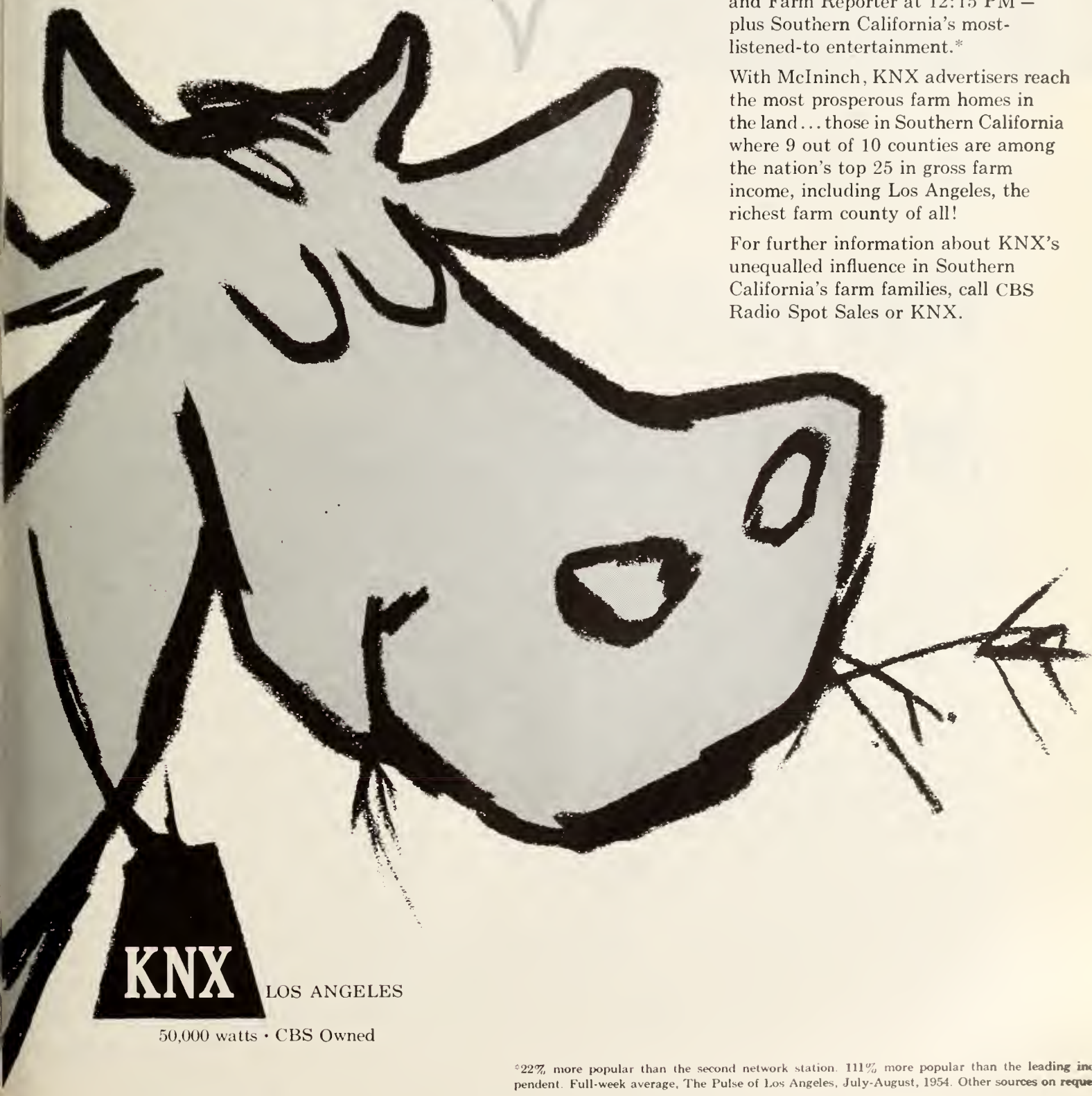
Farm director of WSBA, York, Pa., is Herman Stebbins; (center picture) Herb Plambeck, WHO-TV, Des Moines, discusses re-planting flooded areas with Extension Director Grover Hahn; KFEQ-TV, St. Joseph, Mo., Farm Director Schmitz makes tape for Standard Seed Co.







Any friend of McInnch is a friend of mine!



And so have Sunkist Growers, Ralston Purina Co. and California Spray-Chemical Corp., farm-wise sponsors whose experience has shown that McInnch is the most influential voice in Southern California's rural homes. In fact, in every local survey conducted by his sponsors, Nelson McInnch has proved to be radio's most highly regarded authority on agriculture by a margin of 10 to 1!

With McInnch as Farm Director, the KNX lead in public service will be greater than ever. KNX will continue to bring its great audience the best in farm information: Farm Topics at 5:30 AM, Farm Digest at 6:00 AM and Farm Reporter at 12:15 PM — plus Southern California's most-listened-to entertainment.*

With McInnch, KNX advertisers reach the most prosperous farm homes in the land... those in Southern California where 9 out of 10 counties are among the nation's top 25 in gross farm income, including Los Angeles, the richest farm county of all!

For further information about KNX's unequalled influence in Southern California's farm families, call CBS Radio Spot Sales or KNX.

KNX LOS ANGELES

50,000 watts · CBS Owned

*22% more popular than the second network station. 111% more popular than the leading independent. Full-week average, The Pulse of Los Angeles, July-August, 1954. Other sources on reques



More power: The number of tractors on U.S. farms has increased 400% since 1951. Power trend is continuing. Goal: greater output



Better farms: More than $2 billion annually is now spent on farm buildings. KMA's Jack Gowing inspects new Reynolds Metal farm roof



More efficiency: Science is the farm's best friend today. WNOX, Nashville boot fo Co-op fertilizer at state fair stresses "use" fue

Farm market: what's the outlook for 1955?

Farm income is due to rise as farmers meet the demand for food of growing U.S. population

Last year farm income, according to the Department of Commerce, was down about 10%. But this was the first noticeable setback in more than 13 years of booming farm income.

Said Dr. Vergil Reed, v.p. and associate director of research at J. Walter Thompson:

"Clients of ours who have directed part of their advertising specifically at farmers, particularly through radio, report excellent results. We know from special studies that farmers often consume a much higher-than-average amount of various products. For instance, a farm family may use five times as much gasoline as a city family because of the motor-equipped units on the farm. Recent drops in farm income, therefore, are only part of the story."

And, as New York's Wildrick & Miller agency, specialists in farm advertising, told SPONSOR:

"The farmer has completed 13 of the best years he's ever had. With few exceptions, never was his position stronger, nor more healthy. He's as bullish as a Shorthorn yearling in a new clover patch."

Against farm income losses, therefore, must be balanced factors like these:

The nation's farmers have assets of nearly $170 billion—three times as much as they had in 1940, although the number of farms hasn't increased much.

Farm bank accounts and cash holdings total somewhere around $15 billion—about equal to the total farm debt.

On top of this, farmers hold a huge reserve of government bonds—about $5 billion worth.

And the market for farm products—everything from beef to avocados—is steadily expanding in the U.S.

The country's population now stands at around 160 million. In 1953 some 2,725,000 people were added to the U.S. total. The Bureau of Census estimates that in 1960 there will be nearly 175 million U.S. citizens. By 1975 there will be as many as 200,000,000 people in the U.S.—all of them a consumer market for farm products.

At the same time the number of farms in the U.S. has *not* been increasing rapidly, nor has the number of acres upon which farm products will be raised. The farm labor force is shrinking and farm costs are rising.

According to the U.S. Department of Agriculture, farmers must step up their production nearly 20% in the next two decades for us to maintain (much less surpass) our present standard of living as the best-fed nation in the world.

What does this mean to the farmer? How will it affect his purchases? His standard of living? How does it affect farm-slanted advertising?

The answer, on a long-range basis, seems to shape up like this:

1. Farm production must be stepped up to meet the anticipated demands of a steadily growing U.S. population. Each farmer in the nation will have to grow food for about two more mouths in the next seven years alone.

2. Farmers must operate more efficiently, both in the fields and in their homes. Each acre under cultivation must produce food. Each animal must produce more meat, or more milk, or more eggs. And, since time is precious to the farmer, new ways must be found to cut down on the amount of work around the farm household.

3. Beset by the problems of increased production and greater efficiency, and with farm income likely to rise again to reach new heights of per-farm profits, the farmer will be on the watch for products and services that will help him work and live better —and more efficiently.

4. Government price supports for farm products—an integral portion of the farm economy—are another incentive to the farmer to operate his "factory in the fields" more efficiently. On a number of crops, there are government-set limits on how many acres can be planted before price supports start to fall off. However, there's no real limit on how much the farmer can raise *on the acreage he's permitted.* In its simplest terms: more efficiency, more money.

This, therefore, is the climate in which farm-slanted advertising must operate. The farmer knows he is in a secure financial position and that it's likely to get better. He knows he must improve his efficiency in and out of his home. He is on the watch for ways and means to do this. He is alert to advertising which shows him how he can live and work better, although he is not particularly receptive to ad campaigns which give him the feeling that someone is merely trying to relieve him of some money.

The farmer's horizon has broadened. No longer does he resent being told how to operate a farm scientifically—one of the reasons for farm radio-tv's great success with informative programing, incidentally—and how to improve his standard of living.

For example, the U.S. Department of Agriculture maintains a huge research center at Beltsville, Md., staffed with some 2,300 people, purely to work

(*Please turn to page* 56)

10 key facts for advertisers about the U.S. farm market today

1. Farm homes: According to U.S. Census estimates there are some 5,766,000 homes located in farm areas. This is nearly 13% of all households in this country.

2. Net worth: The nation's farmers have assets today of nearly $170 billion. This is three times as much as they had in 1940 with only a small increase in farm units.

3. Farm income: Last year, it sagged about 10%. But the gross figure still came to some $38 billion. It is also about 300% higher than the 1940 farm income.

4. Size of farms: Trend is toward fewer and larger farms. Average farm today consists of more than 215 acres, representing an increase since 1940 in size of some 24%.

5. Living standard: In the decade between 1940 and 1950, according to the U.S. Dept. of Agriculture, the standard of living on U.S. farms rose 54%. It's still rising.

6. Mechanization: The spark plug sparks today's farming. There's almost one tractor per farm—a 400% increase over 1941. Other hikes: trucks, 120%; milkers, 225%.

7. Food purchases: Farmers do not raise all their own food. Nearly 60% of U.S. retail grocery sales are made in towns (mostly in farm areas) of less than 50,000.

8. Efficiency: With farm costs rising, U.S. farmers must step up efficiency of their farms another 5% or more to maintain present levels of net U.S. farm income.

9. Outlook: Farm market has healthy future ahead, experts feel. U.S. population is growing at the rate of 2.5 million per year, swelling consumption of food.

10. Radio-tv: About 98% of U.S. farm households have one or more radios; more than 75% are multiple-set homes. Today about 35% of all U.S. farms have tv sets.

RADIO RESULTS FOR 1954 *Listener loyalty means sales*

Hybrid corn seed: *A 13-week spot radio contract was placed on WBT, Charlotte's "Grady Cole Time" by Traywick & Traywick, big wholesale grain dealers, to promote a supply of 5,000 bushels of hybrid seed corn. In eight weeks, at a cost of $1,184, the campaign had exhausted the dealer's supply. Gross sales came to $50,600 or a sales cost per bushel of only 23¢. Reports WBT: "Traywick & Traywick have ordered 25,000 bushels of corn seed for sale next year, along with a farm radio contract on WBT."*

Mail offers: *Any radio veteran know that it's tough to persuade listeners to write to station, even for free offers. But farm radio often upsets this rule. Recently WRCA, New York's Phil Alampi, farm director, made a number of offers. Results: 13,045 requests for free bulletins on "Use of Concrete on the Farm"; 6,687 requests after 12 announcements offering Blue Coal thermometers for DL&W Coal; 2,740 orders at $2.98 each by a fly spray offer; 1,440 requests for a paint sample offered only once.*

Christmas promotion: *In farm areas, Butter-Nut Coffee stages an annual promotion, urging listeners via farm radio to send in labels and keystrips so that coffee firm will send Xmas gifts to homeless children. KMMJ, Grand Island, Nebraska (one of three "Town & Farm" air outlets) last season pulled a return of 362,442. This was an increase of some 47% over the 1952 figure and some 97% over the 1951 return. Station was one of the leaders in the Butter-Nut campaign. Sponsor used news shows aimed at farmer.*

Automotive: *Research has shown farmers are choice customers for auto products. Results also show that farm-slanted radio shows will produce results for auto sponsors. On WIBX, Utica's "Farm & Home Show," featuring farm director Ed Slusarczyk, a group of five Ford dealers landed several hundred new customers within a 100-mile area. Goodyear Tires reported that it had gained monthly increases of some $2,000 in sales for an outlay of $110, with the majority of radio created purchases being large unit sales.*

Farm machinery: *In recent years, farmers have bought more power equipment to gain more efficiency which means more money and still more power tools. Radio, and recently tv, has spurred this trend. A typical Allis-Chalmers dealers reacted thusly to Mal Hansen's "Farm Reporter" show on Omaha's WOW-TV: "This program has brought quite a few new faces into my place of business. When I call on a farmer now that has a tv set, the job of selling has been made easier if he has been watching the program."*

Lightning protection: *Farmers spend freely on items which improve their homes and buildings. E. L. Baker & Sons, Rochester area dealer in lightning arrestors, found this out with media test on WHAM. Total farm ad budget was switched to farm radio. From March to June of this year, radio produced up to 35 leads per month. The score: 20% of leads were negative, 40% were immediate sales, 40% are in "future sale assured" category.*

Holstein cattle: *Henry Conklin, Ohio importer of Canadian Holstein cattle, recently told farm-appeal WRFD: "We think your "Farm Sale Program" is today's most direct advertising for our Holstein Cattle, as we average selling from 2,500 to 3,000 head each year." Client uses nearly 200 spot announcements per year, puts bulk of ad dollars into farm broadcasting. WRFD show sold ten top-quality cows in one day, with first call coming within 15 minutes of the announcement in farm-slanted program.*

Feed supplements: *Myzon, Inc. is a daily quarter-hour sponsor in KMA, Shenandoah's "RFD 960" program. In past three years, show has helped boost sponsor's distribution and sales. The track record: In 1951, there were some seven dealers for Myzon in KMA area; in 1952, some 30 dealers; in 1953, some 45 dealers; in 1954, a total of 148. Monthly business in Myzon products in station's area has increased from the 1951 figure of about $2,000 per month to $20,000. Show features Merrill Langfitt.*

Coal: *Last fall, the Peek Coal Company in Marshall, Missouri (a town in the center of a rich farm area) aired a series of announcements on KMMO offering coal at a dollar-per-ton discount, FOB the mine. Farmers were urged to bring their own trucks, or to hire a hauler. Company soon sold twice as many tons of coal (some 1,546) as they had the previous year when radio was not used. Firm is again using farm-appeal radio this year, and so far reports "immediate increase" in sales.*

Armour contest: *To stimulate traffic in their cream-buying stations throughout the listening area of WHAS, Louisville, Armour Creameries recently included a contest in their sponsorship of WHAS' early-morning "Farm News." Rules of the "Name-The-Calf" contest called for listeners to get entry blanks at the nearest Armour station, then mail them to the Armour plant in Louisville. Six-week score in this contest: a total of 33,500 responses from dairy farmers in Station WHAS area.*

Farm co-op group: *Reported farm director Carl Herzman of Denver's KLZ: "During the time our daily 'Farm Reporter' show was sponsored by the Consumers Cooperative Association, the manager in our area reported a 100% increase in membership and triple gross sales in CCA stores. He attributed a great deal of this increase to 'Farm Reporter's' ability to reach people." Station aims at both ranchers and farmers in its area, recently added a quarter-hour daily farm television show on its tv KLZ-TV.*

Purina chows: *Purina has long been a leader in farm radio sponsorship. On WNOX, Knoxville, for example, Purina sponsors the early-morning (5:45 a.m.) "Farm Folks" show featuring farm director Cliff Allen. Survey of Purina dealers have shown that despite early hour, listening is high among farmers and results good. Majority of purchasers usually state that they have heard the farm show, and ask for some specific items it recommends.*

WCCO "RFD" Maynard Speece interviews pretty 4-H winner at Minnesota State Fair; Wayne Liles is farm editor of KOMA and KWTV, Oklahoma City; Smiley Burnette, famous star of western films, guested recently on farm-appeal "Barn Dance" on WNAX.







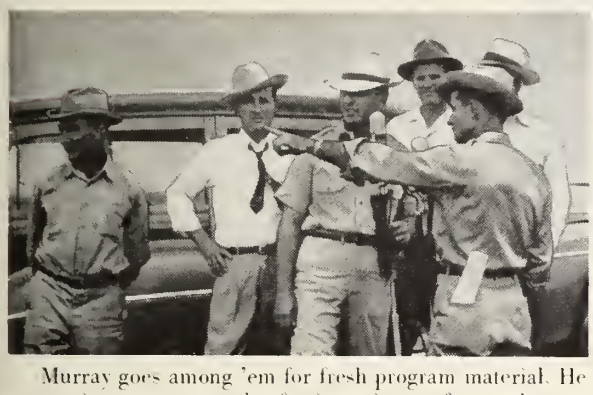
One of a series: WFAA's established leadership in the Southwest

EX-OKIE HOLDS REIN ON BIG TEXAS' BIGGEST INDUSTRY...

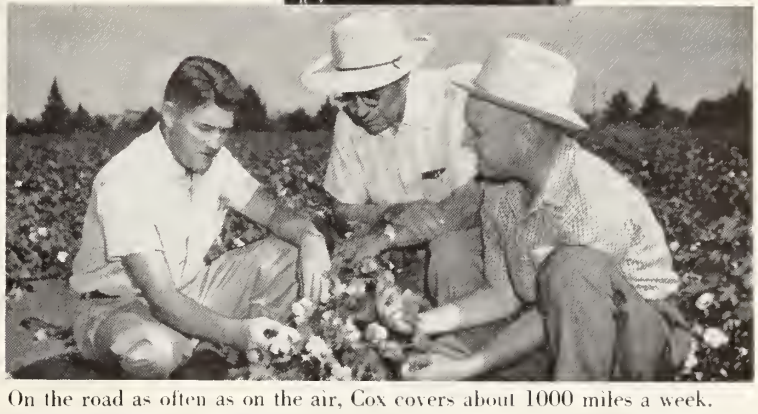
WFAA'S Murray Cox makes hay with Texas' farm-ranch market!

Broadcaster, editor, traveler, promoter Murray Cox has Texas' big, fertile farm-ranch market under thumb. To farmers, Murray is one of them: son of an Oklahoma cotton farmer and former county agent, Murray's feet fit a furrow. Backed by the singularly broad (even for Texas) coverage of radio station WFAA, Murray's first-hand knowledge of farm problems and first-name acquaintance with farm-folks made his broadcasts unusually successful at selling the 35% of Texans who get their living from the land.





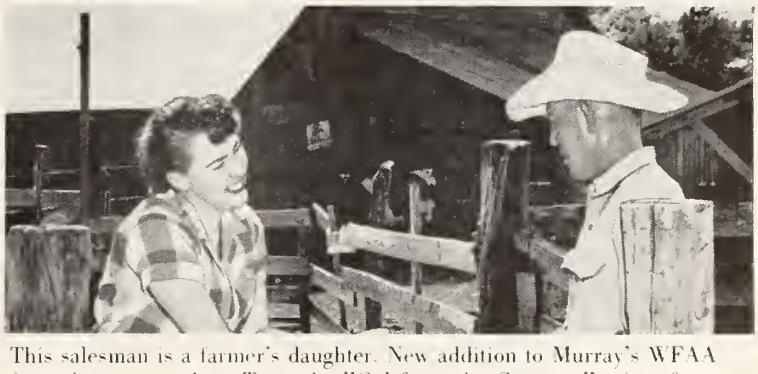
Murray goes among 'em for fresh program material. He carries a tape recorder for interviews, often makes remote broadcasts from the field.



On the road as often as on the air, Cox covers about 1000 miles a week. Here he inspects irrigated cotton near Lubbock. A tireless worker for soil conservation and pasture improvement, Murray is recognized "one of the best friends of farmers in Texas."



Wife Polly, farm agent's daughter and home economist, rounds out Murray's breakfast-time program. Her homemaking hints make Murray's visits on the air farm family-affairs. *(Ask Petry & Co. for their revealing presentation on WFAA's coverage of Texas' rural and farm areas and Murray Cox's success selling them.)*



This salesman is a farmer's daughter. New addition to Murray's WFAA farm department Jean Tyra, the "Gal from the Country," mixes farm family and community activities with music.

820 • **WFAA** • 570
50,000 WATTS DALLAS 5,000 WATTS
NBC • ABC • TQN
ALEX KEESE, Station Manager • GEORGE K. UTLEY, Commercial Manager
EDWARD PETRY AND COMPANY, NATIONAL REPRESENTATIVE
RADIO SERVICES OF THE DALLAS MORNING NEWS

FARM MARKET

(*Continued from page 53*)

on farm problems of all sorts. Each state in the nation has an experimental station. Altogether, there are some 725 agricultural laboratories and stations to guide the farmer.

The farmer today is quick to learn. Only two years after the introduction of antibiotic supplements in hog feeds in Iowa, for instance, some 54% of farmers were using them. In North Carolina 50% of the cotton growers reported using new organic dusts to combat boll weevils within four years of their introduction. Farmers can now afford more power aids; 13 years ago there was an average of one tractor for every four farms but today the average is just under one tractor for each and every U.S. farm.

"We believe there is an excellent future in advertising to the U.S. farm market," Arthur L. Decker, v.p. of Chicago's Buchen agency and the account chief of the Oliver line of farm implements, told SPONSOR.

"The trend to mechanized 'power' farming will continue," he added. "That's why Oliver spends a sizable budget in farm radio and farm printed media despite the fact that farm income has recently suffered reverses."

One of the most important trends which affect the advertiser's approach to the farm market is the fact that farms continue to be fewer in number, larger in size, better equipped.

At the moment there are some 5,766,000 farmers in the U.S. But about 100,000 of them—according to the USDA—leave the farming industry every year, sometimes to seek city jobs that will pay the same for less effort.

What happens to the farmlands thus "vacated?" For the most part, they pass on to other farmers—usually those in a stronger economic position. Thus, the farms get larger; in 1940 the average farm consisted of about 174 acres but by last year the average stood at 215 acres—with an increase of only 1% or so in the total land under cultivation or used for farm purposes.

The big trend in farm income, therefore, is toward concentration and away from a "diffused" income picture. As this trend continues, marketing men feel, the farmer will more and more represent a bigger businessman with whom to deal—a businessman with more purchasing power, bigger demands and greater importance.

And, as farm labor becomes increasingly scarce and increasingly expensive, the farmer is looking more and more to products which increase his own efficiency and which help him to live better.

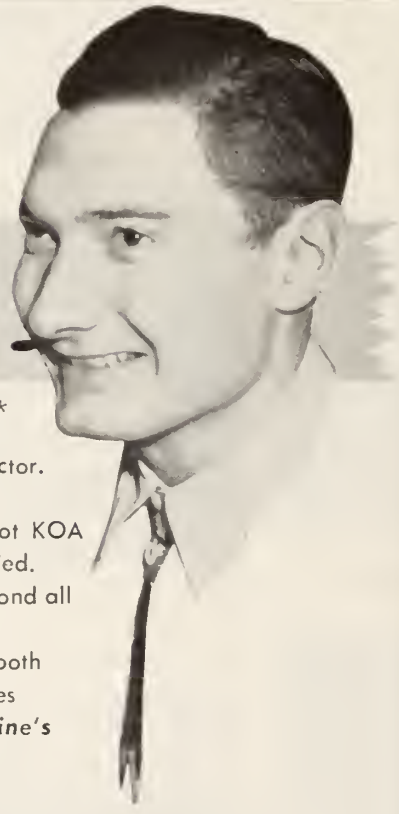
Summed up in advertising terms, the 1954-'55 farm market outlook is this:

1. Although farm income has outwardly tightened, the farm market is a first class market for all types of goods and services.

2. To "get across" to the farmer today, the advertising message must be in step with the great trends in farming: that is, it must present the product so that the farmer will know how it will benefit him.

3. The emergence of farmers as major businessmen keyed to scientific progress means that the media which provide him with information—news, weather, farm advice—for his business and entertainment for his leisure hours will grow in advertising importance. On a long-range basis, farm radio-tv will gain value. ★ ★ ★





Top hand...

over 480 million acres*

Chuck Muller is KOA's Farm Service Director. As such, he's responsible for the aggressive and comprehensive service that KOA offers to agriculture. He's well qualified. Chuck is a farm owner and has worked the land all his life. He has a degree in Agriculture. A veteran broadcaster, he has won both a Farm Program Contest and Farm Sales Promotion Contest in ***Billboard Magazine's*** competition.

KOA is the ***only*** station serving the farms and ranches of the Western Market...it serves with 18 hours a week of agricultural programs. As such, it serves a farm population of 804,400 with a farm income of over $2 billion. The Western Market income per farm household is $9,922...61% higher than the national average.

Chuck Muller *and* KOA are a winning twosome. They *serve* and *sell!* Call on them to sell for you! Get on the single-station network!

Call Petry or

KOA DENVER Covers The West *Best!*

WRITE FOR THE OCTOBER "WESTERN MARKET" FACTS!

*Land area in KOA's Western Market of 302 counties in 12 states.

HERE'S THE HOTTEST FARM SPOT PROGRAM...

EVER OFFERED FOR SALE BY WOW

15 Golden Minutes — 6:45 - 7:00 A.M.

WOW's FARM NEWS and INTERVIEWS draws a whopping 7.6 Pulse rating against the 2.6 of its nearest competitor — *every morning of the week.*



Mal Hansen
WOW FARM
DIRECTOR

When *Mal Hansen* says "go!"—*Things happen!*

The 7th annual Farm Study Tour sponsored by WOW is just completed. When Mal said "go" — 260 Farm families traveled 6000 miles . . . and spent $100,000 on his Farm Study Tour thru the West!

Farmers listen to the men they respect and know

Mal Hansen is a member of the Advisory Committee to Secretary of Agriculture Ezra Benson. That makes him a top authority. But *best of all* . . . he's a leading figure in *local* farm circles. And with his assistant, Arnold Peterson, he travels 40,000 miles a year visiting and talking with mid-west farmers.



Arnold Petersan at 1954
Corn Picking Contest

Mal Hansen *sells* Farmers . . .

If farmers buy your product, here's the man to sell it. Ratings don't begin to measure the effectiveness of Mal Hansen's personal recommendation. Figure cost-per-thousand. Figure penetration. Figure anything you like — here's the one Farm Program that gets the selling job done . . . in this region.

For availabilities: Phone your nearest JOHN BLAIR office: Or call Bill Wiseman, WEBSTER 3400, Omaha, Nebraska

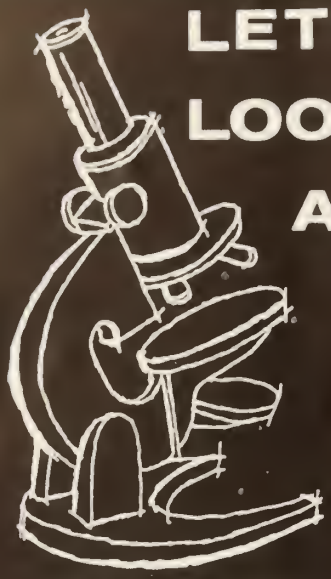
Regional Radio

WOW

NBC Affiliate
590 KC — 5000 Watts

A MEREDITH STATION • Affiliated with "Better Homes and Gardens" & "Successful Farming" Magazines

OMAHA
NEBRASKA



LET'S LOOK AT FACTS

WTHI-TV Channel 10 is the ONLY station with complete coverage of the Greater

Wabash Valley

- 227,000 Homes *(147,000 TV homes)*
- $714,500,000 Retail Sales in year '53-'54
- One of the Mid-west's most prosperous industrial and agricultural markets
- Blanketed ONLY by WTHI-TV's 316,000 watt signal

118,000*

UNDUPLICATED TV HOMES!

WTHI-TV

CHANNEL 10

TERRE HAUTE, IND.

316,000 Watts

Represented nationally by:

The Bolling Co.

* Send for Proof

FARM AIR TRENDS

(Continued from page 45)

1951, to hold their lead over city dwellers in radio ownership-per-home. The last Nielsen Coverage Service set count of radios, made in the spring of 1952, showed that radio saturation in most farm states and farm counties was noticeably higher than urban areas. The farm state of Iowa, in fact, had the highest radio set saturation figure (99.5%) of the entire U.S.

Television is a different matter.

Tv is gaining in popularity with advertisers as a vehicle for reaching farmers, and some advertisers have used it as far back as 1949 to air farm-slanted video commercials.

John H. Dow, a v.p. of the Omaha office of Bozell & Jacobs ad agency, gave the following opinion of farm tv recently to SPONSOR:

"Since the fall of 1949 we've experimented with various times of day and program formats in an effort to find out how to reach the farmers via tv. We've gone through four phases: (1) a noon market report with pictures, (2) a farm interview program at the noon hour, later moved to evening, (3) a panel quiz show, and (4) a noon show with stock market reports, weather and so forth."

As far as evening tv farm programming of the informative kind, Dow, who is the Staley Milling Co. account chief, had this to say:

"At night, the farmer—like the city person—wants to be entertained. After chores are done—and they're done pretty early now with our electrified farm—he wants to relax. We haven't been successful using tv for information and education at night."

Tv ownership among farm households, according to NBC's Research Department, currently stands at 35%, a little better than one-third of all farm households. In other words, radio at its best can reach virtually every farm home in the nation while tv at its best reaches only about one out of three farm homes.

Naturally, these statistics are of the broadest nature. Advertisers who are considering any kind of double-barrelled use of farm tv in addition to farm radio will have to examine each market closely. In some Midwestern states tv saturation is fairly heavy.

NBC updated the Nielsen Coverage Service count of tv sets made last fall for CBS TV—for spring 1954. Here are some of the farm figures which emerged. In Indiana, where there are 67 farm counties, 54 counties—or a little better than 80%—have tv saturation of over 40%. In Ohio, where there are 53 farm counties, a total of 44 counties—or 82%—have over-40% tv set saturation. In Michigan, where there are 60 farm counties, a total of 26 counties—or about 43%—have tv saturation of over 40%.

But in most farm states, the figure drops lower. Tv is spread much more thinly in such states as North Dakota, South Dakota, Louisiana, Texas and Mississippi.

Altogether, about two out of three farm counties in the nation have tv set saturation of less than 40%.

The point: Advertisers are fairly safe in assuming that farm radio ownership will be 95% or better in almost every major farm area. But tv ownership must be checked carefully, since some areas match the national level in saturation but others are far behind.

Farm radio trends: In its annual survey of nearly 300 farm-area radio-tv stations, SPONSOR asked farm broadcasters and farm directors to single out what they felt to be the most important trends at work in farm radio.

Here is a round-up of their comments:

WRFD, Worthington, Ohio: Manager Joe Bradshaw told SPONSOR:

"Now in its eighth year of broadcasting to a 72-county primary audience, WRFD has followed the preferences of its listeners closely, providing complete market reports, weather conditions, general farm information features, news broadcasts and special-event coverage.

"Consistently the most popular radio farm service feature, 'market reports' offers sponsors an effective sales tool for selling seeds, feeds, fertilizers, implements and other farm products. WRFD schedules seven market programs daily, beginning at 7:10 a.m. and ending at 5:15 p.m., reported by associate farm director Clyde Keathley.

"One of the more recent trends in farm radio broadcasting is an expansion of client servicing. This may include anything from the farm service man speaking at company functions to on-the-farm interviews with customers. Now, more than ever be-

WLS

personalities build LISTENER LOYALTY



WLS has long been noted for its station personality — and for the personalities on the station. One of those who is helping to build that reputation is . . .

HARRY CAMPBELL

The friendly voice of Harry Campbell is the first one WLS listeners hear each morning. With a cheery greeting of "Hi Neighbors" he starts the WLS broadcasting day and its first farm program at 5:00 A.M. He follows this with "Farm Bulletin Board" at 6:00 A.M., bringing the listeners the livestock estimates, weather reports, and farm news and events.

As a young country singer, fiddler, and guitar-harmonica player, Campbell was first heard over WLS in 1929 on many programs, including the National Barn Dance.

He left WLS to enter college in his native Indiana, and before returning to WLS in 1953, he had been a farm program director on stations in three Midwest states, spent some years running his home farm, and served as Information Specialist for the Indiana AAA Committee and the United States Department of Agriculture War Board.

As an agricultural broadcaster, Campbell has been honored with a ten-year award for outstanding contribution to agriculture by radio by the National Farm Radio Directors Association. Recently, his voice was selected to transcribe sales messages on more than forty stations by a nationally-known farm advertiser.

Harry Campbell is an agricultural expert who knows farming. That's why he enjoys the confidence and respect of the WLS farm audience. And that's why his sincere, friendly voice SELLS that audience for WLS advertisers.

LISTENER LOYALTY PREDICATES ADVERTISING RESULTS

WLS The PRAIRIE FARMER STATION

CHICAGO 7

CLEAR CHANNEL HOME OF THE NATIONAL BARN DANCE

890 KILOCYCLES • 50,000 WATTS • ABC NETWORK

SEE YOUR JOHN BLAIR MAN

to reach

SOUTHERN CALIFORNIA'S FABULOUS FARM MARKET

you must include

KXO

Mountains black out nearly all non-valley Radio & TV
THIS LUSH MARKET CAN BE REACHED ONLY FROM WITHIN!

KXO enjoys over 50% share-of audience, day and night average†

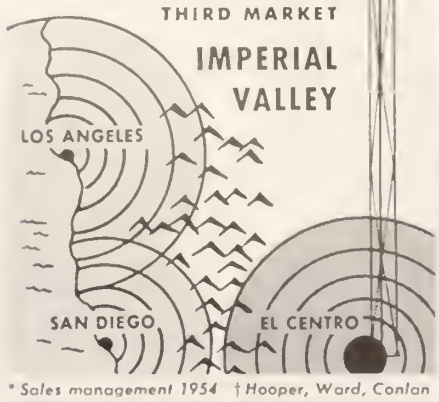
HERE'S WHY:

KXO FARM PROGRAMS

- SOUTHWEST REVIEW. 5:30-6:00 AM Mon thru Fri. Music. Sparts. Farm News. Market. Weother. (Porticipations ovoilable.)
- VOICE OF CALIFORNIA AGRICULTURE. 6:30-6:45 AM Mon thru Fri. Aword winning pragrom originating in Ookland. Of interest ta all Imperiol Valley Farmers. (Porticipotions availoble.)
- GROWER'S JOURNAL. 12:30-1:00 PM Mon thru Fri. 12:20-12:30 PM Sot. Form News. Interviews. Morkets. Oldest, mast popular doily form progrom. (Availobilities rore.)
- TEMPERATURE, MARKET, ond WEATHER. 7:00 PM Mon thru Fri.
- FARM NEWS. 12:00-12:15 PM Sun. Weekly summory of important farm news. (Availoble first time in seven years.)
- FROST WARNING. 8:00 PM, 9:00 PM, 10:00 PM. Nightly. November thru Februory.

$113,242,000 Cash Farm Income
*7th Form Counly in entire U.S.**

SOUTHERN CALIFORNIA'S THIRD MARKET



** Sales management 1954 † Hooper, Ward, Conlan*
REPRESENTATIVE: PAUL H. RAYMER CO., INC.

fore, a radio personality must be well-acquainted with both the product he is selling and the organization for which he must do the selling job."

WCCO, Minneapolis: "There has been a definite demand for more farm programs as the years progress," Jim Hill, associate farm director, said. "On March first this year, another farm director was added to the Farm Department to handle additional accounts. We have broadened our shows to include old familiar music and one of our farm shows includes world news.

"We are changing the 4:50 p.m. *Market Summary* to 5:25 p.m. effective in October to reach more farmers later in the afternoon when they are around the farmyard doing chores. We have started an evening record show which includes familiar music, poetry, philosophy and sidelights on agriculture. Response has been good."

KFBB, Great Falls, Mont.: Commercial Manager W. C. Blanchette summed up farm radio trends on KFBB in these words:

"If a 'trend' in expanded farm programing is indicated for this station over the past few years, that trend has been upon increased emphasis of promotion and sale of our farm programing periods.

"Such promotion has taken the form of illustrated brochures showing specific farm audience availabilities, staff personalities, coverage, farm market economic data and farm programing facilities and services."

WOWO, Fort Wayne, Ind.: "We have definitely expanded both our morning and noontime programing and are about to make another expansion in the noontime schedule." reports Hilda Woehrmeyer, promotion manager. "Our principal objective is to create a better understanding between the farmer and the city nonfarmer.

"Our project of 'Health from the Soil Up' is a positive approach to health and significant of what we are trying to instill—that agriculture, after all, is our source of life and health.

"Our outlook for farm programing is even better because of two things:

"1. There is an increased amount of farmland coming into the ownership of the people who make a major part of their livelihood in town.

"2. We are more and more including in our programing a number of services to the new farm rural population—town gardening, horticulture, floraculture, wildlife, insect and pest control, power machinery, cement mixing, building materials and everything for the 'do-it-yourself' home builder and repairman."

KWKH, Shreveport, La.: Radio Farm Director Jack Timmons told SPONSOR:

"Although KWKH has programed for a rural as well as urban audience for many years, there has been a notable trend toward more complete farm service type programing in recent years. The only trend in the time of day for farm service broadcasts has been the addition of noon time in recent years."

WHO, Des Moines: This Corn Belt station airs a series of daily farm shows which start as early as 6:15 a.m. and run up through the noon hour. WHO-TV airs a daily half-hour farm show. Lately, according to WHO's Herb Plambeck, the station has been placing a lot of stress in its farm-slanted programing on "the interdependence of farm and urban folk."

"Advertisers should remember they are speaking to urban people too, and many of these urban people own farms," Plambeck added. "Copy should be slanted to include these people—at least not exclude them."

WNAX, Yankton, S. D.: Stated Chet Randolph, farm service director:

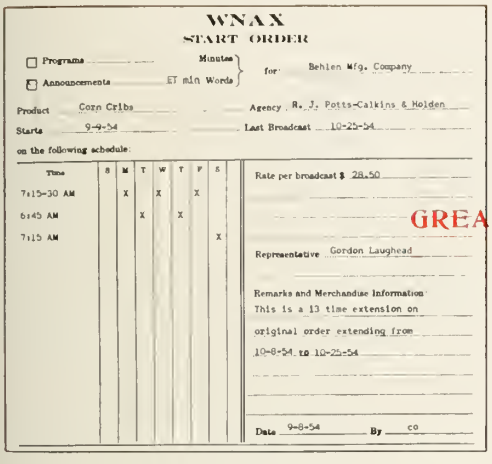
"Years of experience have proven our programing accurate in time and content, and so there has been no major change in programing and in sponsorship in the last few years. This past year we have added as sponsors Purina, Gurney's, and Northrup King on Saturday, and an entire new series at 1:00 to 1:10 p.m.

"Based on our increased programing this past year, we foresee nothing but good years ahead in the farm department here. We are in an area where the very life-blood is agriculture. Farmers depend on and must have radio for their daily work."

CFPL, London, Canada: Farm Director Roy Jewell told SPONSOR:

"Present farm shows are not too long established. Radio *Farm Page* started in 1947. The Sunday radio show started in 1950 and the television show started in 1953 when the television station was established.

"An early-morning farm show with news and markets, considered effective, cannot be done here however be-



WNAX
START ORDER

☐ Programs ____ Minutes
☐ Announcements ____ ET min Words
for: Behlen Mfg. Company

Product: Corn Cribs
Agency: R. J. Potts-Calkins & Holden
Starts: 9-4-54
Last Broadcast: 10-25-54
on the following schedule:

Time	S	M	T	W	T	F	S
7:15-30 AM		X		X		X	
6:45 AM			X		X		
7:15 AM							X

Rate per broadcast $ 28.50

Representative: Gordon Laughead

Remarks and Merchandise Information:
This is a 13 time extension on original order extending from 10-8-54 to 10-25-54

Date: 9-8-54 By: co

GREATEST INVENTION SINCE THE WHEEL

This is the form that starts wheels rolling in Big Aggie Land. In this case the "wheels" are attached to corn cribs. But it could be for practically anything that rolls, flies, walks, stands, moves, eats or is eaten, or helps farmers or townsfolk.

WNAX-570 has been putting its voice to the wheel for 32 years in Big Aggie Land—Minnesota, the Dakotas, Nebraska and Iowa. Wheels within wheels start turning with a WNAX Start Order. Distributors perk up their salesmen. Retailers get calls; displays get displayed. Consumers consume.

To be a big wheel in this market, see the Katz Agency.



WNAX-570

Yankton-Sioux City

CBS

Represented by The Katz Agency

WNAX-570, a Cowles Station, is under the same management as KVTV-Channel 9, Sioux City, the tv station reaching 32 farm-rich counties in Iowa, Nebr. and S. Dak. with 632,000 population, $746 million in '53 retail sales.

I'M JOE FLOYD...



I SWING THE FARM VOTE

IN THE GREATER SIOUX EMPIRE*

Yes, humming sales demonstrate daily that KELO-TV cues the farm block's tastes in everything from toothpaste to tractors. And now KELO-TV is hoggishly reaching out to bring you even more cash customers with our new power of

now 216,000 WATTS

*South Dakota, Minn., Iowa.

KELO's *presently operating sports "off the air" pickup turns to inter-connecting cable as of Nov. 15th.*

KELO TV and Radio

Channel 11 – Sioux Falls, S. D.

JOE FLOYD, *President*

NBC (TV) PRIMARY

ABC • CBS • DUMONT

NBC (Radio) Affiliate

cause of government restrictions of signal pattern in dark hours. Such a show might be considered here for summer months when a broader daytime signal would reach the rural homes at 6:00 or 6:30 a.m.

Farm tv trends: SPONSOR queried both farm video outlets and radio stations in areas where tv stations were reaching farmers on the subject of tv trends. Here are some of the opinions of farm broadcasters:

KCMO-TV, Kansas City: "This is strictly my personal opinion," Farm Director Jack Jackson stated, "but television has made radio more attractive to farm advertisers. It seems to me that the common opinion is that a vast majority of the city audience has turned to tv while farmers are sticking with radio, and that radio, therefore, is the way to reach farmers.

"Actually, both farmers and city people have turned to tv. Both still listen to radio. And, in my opinion, the industry is greatly underestimating tv's ability to reach the farm market. That opinion is based upon comments heard from farmers who watch our two farm tv shows daily, many of whom live 100 or 125 miles away.

WBAY-TV, Green Bay, Wis.: Reported the Farm Service Department of this station and Haydn Evans, manager of the outlet:

"Roughly 60% of the farm homes in this area have tv sets. However, farm tv will not play as great a part in the total tv schedule as farm radio does in the total radio program schedule. But farm tv results are greater. In the field, our tv viewers make themselves known to us more so than our radio listeners. We know early-morning farm radio selling is effective, and we've found too that farm tv selling in the evening is also very effective.

"Our tv farm shows, especially the evening programs, are aimed at a little more general audience than the average farm radio program."

KATV, Little Rock, Ark.: Reported John Holmes, farm service director:

"KATV has a full-time Farm Department three months old. We found through personal contact with farm families in our area that they preferred an agricultural program at 12:30 p.m. So we started our farm program in July in this slot.

"Of course, early-morning farm radio hasn't been affected by tv. But our farm folks with tv sets watch them during the noon hour and in the evening. Many of the women watch daytime shows. And, farm youngsters—like city youngsters, watch their favorite late-afternoon programs.

"I believe that farm television will play a bigger role than farm radio ever has. The big problem that I see for most of us in selling farm television right now is to sell the national advertiser. A few who have gotten their feet wet have been sold."

KDKA, Pittsburgh: "We are not in television programing at the present time, so all of my answers are based upon 12 years of radio experience," Homer Martz, agricultural director, told SPONSOR. "Don't minimize early-morning listening time on radio. It has become more important as television makes inroads later in the day.

"Television has probably increased the opportunities for farm radio prior to 7:00 a.m. It has, undoubtedly, cut into farm radio as well as all other types of programing at many times throughout the daily schedule. While farmers will eventually come to viewing more television, in our area most of this is now done in the evening.

KERG

EUGENE, OREGON

CBS

For a Rich and Growing Central Willamette Valley

EARL BRITTON

IN HIS 13TH YEAR OF RADIO FARM BROADCASTING REACHES THIS VITAL MARKET WITH

"FARM SPOTLIGHT"

FOR RESULTS LET EARL AND THE SPOTLIGHT WORK FOR YOU

NOW

5000 WATTS

1280 KC

REPRESENTED NATIONALLY BY WEED & CO.

KFI

LOS ANGELES

K*eeps* F*armers* I*nformed*

In The Nations Number One Agricultural Area

There is only ONE radio station that

HAS DONE—IS DOING—and WILL CONTINUE TO

INFORM—SERVE—and SELL

The Farmers, Ranchers, and Growers of the West

KFI

THE PACIFIC COAST'S ONLY

CLEAR CHANNEL STATION

If your product, and your message is for this large buying market . . . .

Have it delivered and SOLD by the ONLY voice all these people

LISTEN TO, BELIEVE IN and TRUST

The only voice that ALL of them can HEAR

CLEAR CHANNEL **KFI** 50,000 WATTS

N B C FOR LOS ANGELES

Earle C. Anthony, Inc.



Framed here, in the symbolic clover-leaf of prosperity, is a low-flying view of the Detroit Steel Corporation's plant at Portsmouth, Ohio, in the heart of the rich Ohio River Valley — also the heart of WSAZ-TV's rich 116-county area. Detroit Steel employs some 4,000 people here, and has spent over $63,000,000 on expansion in the past four years on this largest existing plant in the Portsmouth area.

America's Clover Patch . . .

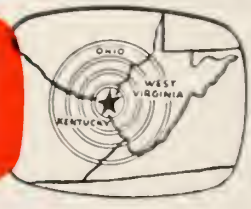
It's less pastoral than the description would indicate — but infinitely more lush than the greenest meadow that ever made happy a herd of Guernseys. This industrial heart of America served by WSAZ-TV is a richer type of clover patch — an area of 116 counties bulging with industries, ever-growing payrolls, and the kind of sales opportunity that soon makes a sales manager run short of vertical room on his wall chart.

Elementary as it is, we must remind you how people with money are always anxious to spend it. What they need most is help in deciding what to spend it on . . help in the form of persuasive messages, ably delivered by a medium in which they have neighborly faith.

Here, in the WSAZ-TV area, that's a set-up. For WSAZ-TV is the *only* medium — counting *all* media — fully and deeply covering these 116 counties where over 400,000 of the biggest-earning (and TV-owning) families live. This is a clover patch of remarkable stability . . a region where big industries are commonplace, and small industries are everywhere . . and *better than two-and-a-half-billion dollars* were spent last year on consumer goods not much different from what *you* sell.

Opportunity here grows tall and profit-green. Whether, saleswise, you want to graze or gulp greedily, WSAZ-TV can be counted on to mow over this whole, incredible pastureland of sales potential for you. But to appreciate the magnitude of WSAZ-TV's whole five-state range, you need the facts. They're awaiting your inquiry at the Katz agency.

WSAZ



T E L E V I S I O N

Huntington-Charleston, West Virginia

Channel 3 — 100,000 watts ERP

NBC BASIC NETWORK-affiliated ABC and Du Mont

Also affiliated with Radio Stations WSAZ, Huntington; WGKV, Charleston

Lawrence H. Rogers, Vice President & General Manager, WSAZ, Inc.

Represented nationally by The Katz Agency

WSAZ-TV, Huntington, W. Va.: Reported C. T. Garten, assistant general manager:

"Our farm programing consists of five minutes (7:25-7:30 a.m.) Monday through Friday; farm news and market reports in a news program from 1:00-1:15 p.m., Monday through Friday, and a half-hour program, *Down on the Farm*, 1:00-1:30 p.m. Saturdays.

"Farm programing is increasing over WSAZ-TV, and we are broadening the types of shows. At the present time we do not have any regular sponsors in our farm programing. However, we have evidence that there is interest there both at the consumer and farm level."

KFEQ-TV, St. Joseph, Mo.: "In our opinion, television has not as yet affected farm radio to any extent," Farm Service Director Harold Schmitz stated. "Farm radio will always have a definite place.

"But we honestly believe that farm television programs will increase in importance to the point where they will be as important to tv operation as farm radio programs have been to radio station operation. ★ ★ ★

YOUR BRAND ON FARM AIR?

(*Continued from page 43*)

some 32% of area candy sales are made in the city but 68% are made in the small communities and farmlands around the city. In Van Wert, Ohio, some 15% of sales only were made in the city area, and 85% were made outside.

• A couple of seasons ago researchers of Capper Publications surveyed farm households, asking "What is the next major purchase you will make costing $64 or more?" High on the list of items mentioned in answer to this $64 question were, not tractors and combines, but items like food freezers, kitchen ranges, washing machines, living room furniture, tv sets, new cars and air conditioners.

The lists go on and on. Other surveys show that more than eight out of 10 farm households buy and use furniture polish, ice cream, canned soups, packaged rice, fresh citrus fruits, and catsup; that nearly 90% of farm households are electrified today, as against a figure of only 11% in 1935;

(*Please turn to page 68*)



TO SELL OKLAHOMA FARMERS

USE THE FARM DIRECTOR KOMA-KWTV's WAYNE LILES

WHO HAS WHAT IT TAKES:



KOMA-KWTV COVERAGE KOMA, Oklahoma's "saturation" station, serves 1,321,800 people in its .5 mv. area. KWTV, with 316,000 watts and world's tallest TV tower, reaches more homes than any other Oklahoma television station.

EXPERIENCE Farm Director Liles for 8 years was a County Farm Agent, served as state president of Oklahama County Farm Agents Association.

TRAINING Wayne Liles is a 1937 graduate of Oklahoma A&M College, Stillwater.



KNOW-HOW Liles is not a "drug-store farmer." When he's not on the air, he's dawn on his farm living up to his reputation of "Oklahoma's No. 1 Farm Director."

KOMA·KWTV

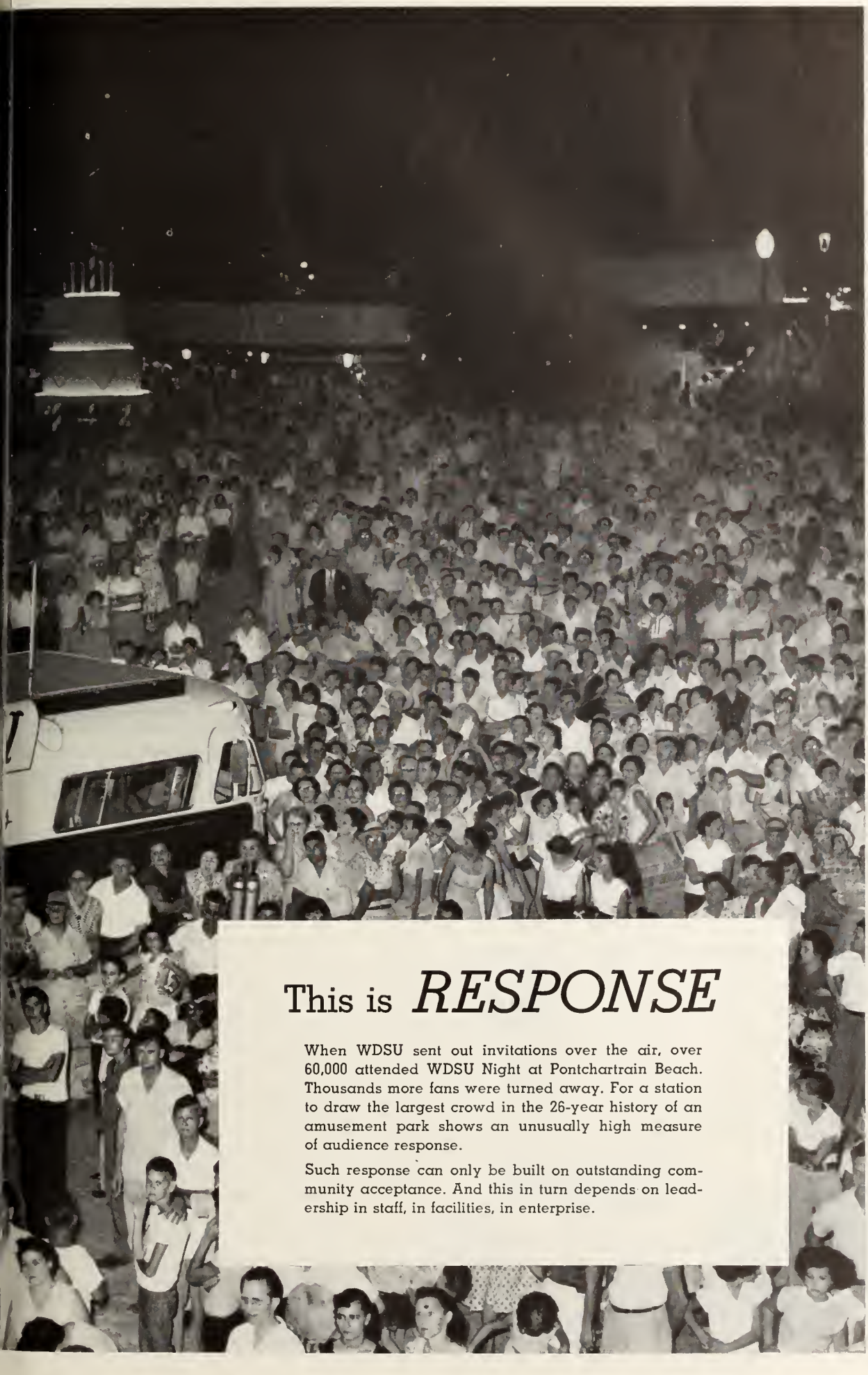
50,000 WATTS CHANNEL 9

OKLAHOMA CITY

BOTH REPRESENTED BY AVERY-KNODEL, INC.

EDGAR T. BELL, Executive Vice-President
FRED L. VANCE, Sales Manager KWTV
GENE RIESEN, Sales Manager KOMA


WDS
Channel



This is *RESPONSE*

When WDSU sent out invitations over the air, over 60,000 attended WDSU Night at Pontchartrain Beach. Thousands more fans were turned away. For a station to draw the largest crowd in the 26-year history of an amusement park shows an unusually high measure of audience response.

Such response can only be built on outstanding community acceptance. And this in turn depends on leadership in staff, in facilities, in enterprise.

KPQ

The Heart of Washington State

SERVING THE WORLD FAMOUS

Columbia Basin—

AMERICA'S FASTEST GROWING FARM AREA

Eventually 1,000,000 Acres

PARTICIPATIONS AVAILABLE IN

KPQ FARM SHOWS

6:45 AM & 12:30 PM DAILY
Tom Templeton, Farm Dir.

5000 WATTS
560 K. C.
WENATCHEE
WASHINGTON

Reg. Rep.-MOORE & LUND, Seattle, Wash.
Nat'l. Rep.-FORJOE & COMPANY, Inc.



2,181,504 COWS and . . .

LOTS OF PEOPLE, TOO!

Cows that help produce an income of over $3.4 billion, and people who spend over $2.7 billion of it at the retail level—That's the profit picture of WKOW's 53 county market. For more facts on this low cost coverage see your Headley-Reed man.

WKOW-CBS
MADISON, WIS.
Wisconsin's most powerful radio station
Represented nationally by HEADLEY-REED CO.

that in the Midwest more than nine out of 10 farmers own a car and one out of every seven owns two or more, often burning up so much gasoline (farmers drive an average of 15,000 miles a year) that gas for the farm is often bought in bulk.

The point is made over and over again: farmers are a first-class consumer market. Increasingly, they are well-educated, well-fed, well-housed, well-entertained—and well-off, despite recent reversals in farm income.

But when it comes to consumer-product ad dollars channeled specifically to farm radio and tv, only a relative few advertisers are active.

Why?

SPONSOR posed the question to a number of advertising executives and marketing men among large ad agencies. The following comment, from a v.p. of a large Rockefeller Center ad agency in New York, pretty much summed up the general feelings:

"We sometimes find it very diffieult to sell an advertiser on the advantages of aiming a campaign at the farm market specifically.

"The biggest stumbling block is the fact that the farmer, with more time on his hands and with a better standard of living, is paying more attention to the usual national media—radio-tv, magazines, newspapers and the like—we recommend to our clients. In other words, many advertisers feel that farmers are being reached, at least in proportion to their percentage of the population, by ordinary means."

The usual effect of this type of thinking is to make farm-slanted radio-tv campaigns by consumer products few and far between.

At the national level, there is some network activity. Curtis Publishing's "Country Gentleman" uses NBC Radio's *Fibber McGee* to reach farmers. General Foods has used *Renfro Valley Folks* on CBS Radio. Alcoa, Ford and Reynolds Metals aim part of their network tv commercials at farmers. Allis-Chalmers uses *National Farm & Home Hour* and R. J. Reynolds uses *Grand Ole Opry* on NBC Radio. But this is a small fraction of total network radio-tv advertising.

At the spot level, the picture is somewhat brighter—but not by very much. Here is what some farm broadcasters told SPONSOR:

WRFD, Worthington, Ohio: "There is a definite trend toward using farm programing to sell consumer goods. Our clients include Olson Rugs, Waverly Fabrics, Bliss Coffee, and Swansdown Flour."

KXLY-TV, Spokane: "Farm clients are mainly feeds, farm implements and supplies, although I think there should be a broadening of thought. There seems to be an 'opinion' that farm programs should be used to advertise things that relate mainly to cows and chickens."

KWKH, Shreveport: "Our billings on farm programs are about the same as last year; they have remained sold out almost constantly. There has been little change in sponsorship. Thus far, we are *not* getting any more of the general consumer products on farm programs."

KSJB, Jamestown, N. Dak.: "More and more, sponsors on our farm shows are including more general goods like tv and home appliances, as well as the specific farm items such as feed, fertilizer, etc."

WCCO, Minneapolis: "So far, our farm program accounts have been strictly farm accounts, although some participation spots have started that are of general consumer interest."

This in-and-out pattern of consumer air advertising in farm radio, incidentally, was found throughout replies by broadcasters to SPONSOR's 1954 survey of farm radio-tv outlets. The pattern was not related, by all indications, to station size nor power, and it bore little relationship to the value of various farm market areas.

What lies behind the consumer advertiser's attitudes toward farm radio-tv?

One of the basic problems is the fact that some advertisers are several jumps behind the times in their picture of the farmer and his potential as a consumer. Another difficulty is in the area of farm market research. Although government bureaus, manufacturers, independent researchers, colleges and universities and ad agencies have piled up mountains of figures on U.S. farming, some of the most important data are still missing.

For instance, how does the consumption-per-household in farm areas compare with urban home consumption of most of the everyday products and services classified as "consumer" products? Nobody knows for sure.

"I've been after these figures for nearly 15 years," a marketing and research v.p. of one of the "big five"

agencies told SPONSOR. "Often, the Bureau of Labor Statistics will provide figures about the 'average family consumption' of soap or cigarettes or beer, but can't give us a break-out on farm families for comparative purposes. Or, we'll get our hands on some farm-consumption figures and have no general figures to compare them with.

"We have a hunch that farm households top the average household in the use of a long list of items—something which would more than justify the use of extra farm radio-tv for consumer products. But, for the most part, we can't prove it."

Does this mean that most major advertisers should start placing farm-area broadcast schedules as quickly as their agency timebuyers can figure out schedules?

There's no clear-cut "yes" or "no." There's no yardstick to gauge the necessity for a farm-area air campaign for consumer or semi-consumer products.

As New York's Wildrick & Miller agency pointed out:

"Statistics don't tell you how the farmer thinks . . . how he talks . . . how he reacts. They don't tell you how he makes his decisions . . . how he meets his day-to-day problems . . . what impels him to buy. You have to know this man to sell him."

But some advertising signposts *are* clear:

1. Research in general shows that the farmer represents a modern, upbeat market for consumer and farm-use products.

2. Broadcast research shows that the farmer can be reached—and reached effectively—by farm radio tuned to his entertainment and information needs.

3. For individual advertisers, research (which the advertisers will probably have to do for themselves) is likely to show that farm consumption of many products, on a per-capita basis, is higher than the urban average usually justifying extra expenditures for farm radio-tv programs.

4. With the farmer's income picture likely to brighten in the near future as the country's population grows larger, it's important for advertisers to keep their brand names active in the farm market. When the farmer starts his next big round of purchases, he's likely to look first to those advertisers who have skillfully sought his trade via farm-slanted media. ★★★



For 31 years, WMC has offered an unmatched combination . . . the best of NBC programs, plus such outstanding local personalities as,



GENE STEELE, King of the Hillbillies . . . outstanding early morning favorite for the past 15 years . . . more than 3,300 programs for the same sponsor.



WALTER DURHAM, WMC's Farm Director. Farm Editor of The Commercial Appeal . . . Director of nationally-famous Plant-to-Prosper Program. Holder of the Reuben Brigham award. His morning and noon programs are farm favorites.



SLIM RHODES, and his Mountaineers . . . 8 consecutive years for the same sponsor. This six-piece hillbilly band is a WMC noontime favorite.



CHARLEY DIAL, rates high with early risers and the Mid-South rural audience . . . unique western and pop music by this former star of famed Kansas City Brush Creek Follies.



OLIVIA BROWNE, conducts the Mid-South's top women's show in the early afternoon (Pulse, June, 1954). Features interviews with national personalities.

The only station in the Mid-South with both AP and UP news services.

The only station in the Mid-South with two experienced, full-time news writers.

WMC MEMPHIS
NBC—5,000 WATTS—790 K. C.

WMCF
WMCT

300 KW Simultaneously Duplicating AM Schedule
First TV Station in Memphis and the Mid-South

Owned and Operated by The Commercial Appeal
National representatives, The Branham Company

RADIO-TV FARM DIRECTORS

(*Continued from page 50*)

7. *He must be able to sell the sponsor's product.*

Some of the burden of any salesman —such as winning the buyer's confidance—is already solved for most radio-tv farm directors. But farm directors have learned how to sell products, as well as advise their listeners and viewers.

How well they can sell is shown in a dozen typical success stories on page 54. Also, many of the practical tips these air salesmen have learned in years of farm broadcasting are summarized in the box on page 50 of this report.

Through their national organization, the nation's farm directors recently stated the following as a general guide to advertising men anxious to sell to the farm market:

"Fexibility is the key to farm radio-tv. You can buy one or more radio-tv farm directors to bolster a single salesman or territory, or you can buy your choice of the 300 or more farm directors across the nation for coverage.

"Farm radio and tv can be purchased on a spot or program basis—five, 10, 15 or 30-minute segments. Frequency of messages is also flexible. Where actual farm programs are not available on the station, good adjacencies can usually be purchased.

"At most radio stations, the radio-tv farm director is known personally to more members of the listening audience than any other man on the station staff. He is not just a voice that comes to them out of the ether, but rather is the pleasant fellow who may have visited their farm to make an on-the-spot recording, or perhaps they met him when he spoke at the annual 4-H Club Banquet or the County Fair.

"Frequently, the RFD knows the entire farm family. Small wonder there are usually friends from the farming country waiting to shake hands at the close of the days farm program.

"He's a welcome salesman to the farmer he sells."

8. *He should act as a "voice of agriculture," be able to talk to urbanites as well as rural air audience.*

A noticeable trend in farm-market broadcasting in recent seasons has been the "broadening" of farm programing to include city dwellers as well as ruralites in the listening or viewing audience.

Part of this is caused by the fact that many city dwellers own farms, or have moved out to farms (or homes in farm areas) from which they commute to city jobs. But another, and more major, reason is a growing attempt on the part of serious-minded farm broadcasters to interpret the farmer and the farm market to the city consumer.

As Sam B. Schneider, now known as the Farm & Home Director of Tulsa's KVOO, told SPONSOR:

"The farm radio and tv editor who really wants to serve the farmer is going to have to let up just a bit on production information and begin to bear down more on consumer education—particularly to the gal in town.

"In other words, we are rocking along in a surplus farm production era, and yet our consumers are still in the dark. In the past, the farm editor has left this to the home economists with the gas companies and such. But, to my notion, it now becomes an obligation of the farm editor.

"For that reason, we have made two moves that I think will prove very significant.

for quick, easy reference to your copies of

SPONSOR

get the durable new

Sponsor binder

looks like a million . . .

costs only

$4.

SPONSOR
40 E. 49th St.
New York 17

☐ $4 one binder
☐ $7 two binders

Please send me Binder holding 13 issues and bill me later.

Name _____

Firm _____

Address _____

City _____ *Zone* _____ *State* _____

"First, in our farm radio department, we have made a deal with a college to hire a consumer education specialist who will work with the farm department part time, aiming broadcasts at the city consumer as well.

"Second, when we set up our television programing, we set it up as a Farm & Home Department—and we don't mean farm and *farm* home. We now feel that when food is talked about, whether it be production or consumption, it should be tied together in the one department.

"With that in mind, I will be supervising the home economics on radio, and then will have about an hour a day on television for home information which will be everything from a cooking school to style shows.

"Our objective will be to serve agriculture by aiding in food, clothing and shelter production, and in addition to get into marketing and preparation for the consumer, whether she be in town or country."

In other parts of the nation in recent weeks, similar attempts to bridge the gap between town and country audiences have been made by farm broadcasters. Here are some examples:

• Early last month, Norman Kraeft, farm service director of WGN, Chicago, inaugurated what the well-known Windy City outlet calls "a new approach to the problem of creating better public relations for American agriculture." The gimmick: a gigantic agricultural parade, staged in Chicago's famed Loop, in connection with the opening day of the International Dairy Show.

With WGN Radio and WGN-TV covering the event, and with several hundred thousand Chicagoans looking on, the parade was, by all indications a great success.

Floats featured such dairy and other agricultural industries and organizations as: the six major dairy breed associations, the Oliver Corporation (makers of farm machinery and major farm radio-tv users), the American Dairy Association, the U. of Illinois College of Agriculture, Union Stockyards, the state of Wisconsin and the Illinois Future Farmers of America. Guests ranged from Secretary of Agriculture Ezra Taft Benson to shapely Miriam Stephenson, "Miss Universe."

Said Norm Kraeft: "The parade gave city people, particularly city children, a novel opportunity to see and appreciate some of the factors involved in the production of the food they eat. At the same time, the parade symbolized the respect Chicago pays to agriculture, the industry so very largely responsible for the city's wealth and position."

• Also in Chicago, WNBQ, the NBC TV owned-and-operated video outlet, airs a show called *Town and Farm* which is designed specifically to appeal to urban dwellers and farmers. In charge of the show is Everett Mitchell, a farm broadcasting veteran, having been associated with NBC Radio's *National Farm & Home Hour* since 1930.

Mitchell uses specially-prepared film clips and charts to discuss different types of farms, up-to-date farming methods and equipment, and other topics. He also presents film stories of leading Midwestern farms and films made on his various survey trips throughout the world. Weather reports given daily, are also slanted in terms of city gardening. ★ ★ ★

KGA

located in the market center of one of the nation's richest farm areas . . .

WAKES 'EM UP IN THE MORNING



and PUTS 'EM TO BED AT NIGHT

Spokane's 50,000 watt KGA covers one of America's wealthiest farm market areas. Over the years . . . KGA has become a listening habit with these farm families who make Spokane their market-place. Fifty cents of every retail dollar spent in Spokane comes from the income of these families of a Tri-State-Canadian area covered best by KGA.



KGA

50,000 Watts ABC
Represented by
VENARD, RINTOUL and McCONNELL
Chicago • New York • San Francisco
Los Angeles

NEW AND UPCOMING TV STATIONS

I. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	REP
ALEXANDRIA, La.	KALB-TV	5	1 Oct.	28	543	NBC	None	NFA	Alexandria Broadcasting Co. W. H. Allen, pres. Willard L. Cobb, gen. mgr. Marvin Rueben, com. mgr. Jesse Sexton, chief eng.	Weed
CARTHAGE, N. Y.	WCNY-TV	7	22 Oct.	180	720	ABC, CBS	None	NFA	The Brockway Co. John B. Johnson, pres.-sec. Catherine Johnson, v.p.	Weed
MILWAUKEE, Wis.	WTVW	12	27 Oct.	37	300	ABC, Du M	WCAN-TV, WOKY-TV, WTMJ-TV	696 vhf	Milwaukee Area Telecasting Corp. Paul A. Pratt, pres. Loron E. Thurwachter, v.p. J. Martin Klotsche, v.p. Maswell H. Herriott, sec. Rolando F. Gran, gen. mgr. Thomas E. Allen, sls. mgr.	Petry
SIOUX CITY, Iowa	KTIV	4	19 Oct.	51	770	NBC	KVTV	113 vhf	Dietrich Dirks, pres., gen. mgr. & film buyer Gene Flaherty, v.p. Al Smith, chief eng.	Hollin
WATERTOWN, N. Y.	See Carthage									
WAUSAU, Wis.	WSAU-TV	7	17 Oct.	92	728	CBS	None	NFA	Wisconsin Valley Tv Corp. John C. Sturtevant, pres. George T. Frechette, gen. mgr. Richard D. Dudley, com. mgr. James Harelson, pgm. dir. & film buyer Roland Richardt, chief eng.	Meeke
WICHITA, Kan.	KAKE-TV	10	16 Oct.	316	1,030	ABC	KEDD	124 vhf	KAKE-TV, Inc. Mark H. Adams, pres. Martin Umansky, gen. mgr.-com. mgr. John Q. Quigley, oper. mgr. Harold H. Newby, chief eng. Jack Miller, prom. mgr. Don Waldron, regional sls. mgr.	Hollin

II. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	RAD REP
SACRAMENTO, Cal.	KBET-TV	10	29 Sept.		316	1,618	KCCC-TV	106 uhf	Sacramento Telecasters Inc. William P. Wright, pres. John Schacht, v.p. Henry Tiechert, sec.	
VISALIA, Cal.	KAKI		6 Oct.		23	310	None	NFA	Sequoia Telecasting Co. Irving V. Willat, sole owner	

III. New applications

CITY & STATE	CHANNEL NO.	DATE FILED	ERP (kw)** Visual	Antenna (ft)***	TV STATIONS IN MARKET	ESTIMATED COST	ESTIMATED 1ST YEAR OP. EXPENSE	AM AFFILIATE	APPLICANT
LEWISTON, Idaho	3	7 Oct.	1½ kw	1,107 ft.	None	$102,605	$120,000	None	Lewiston TV Co. Thomas C. Bostic, pres. J. B. Watkinson, ... Frank E. Mitchell, ... (Applicant owns KA... AM-TV, Yakima, KWIE, Kennewi... Wash.)
LUFKIN, Tex.	9	13 Oct.	11 kw	670 ft.	None	$133,554	$75,000	KTRE	Forest Capital Best Co. R. W. Wortham, Jr., pres. E. L. Kurth, Sr.
MAYAGUEZ, P.R.	3	14 Oct.	1½ kw	350 ft.	None	$133,977	$28,000	WAPA	Jose Ramon Quiaon, sole applicant

BOX SCORE

U. S. stations on air, incl. Honolulu and Alaska (31 Oct. '54	*410*	*Post-freeze c.p.'s granted (excluding 31 educational grants; 22 Oct. '54)*	*371*[1]	*Tv homes in U. S. (1 Sept. '54)*	*31,274,000*§
Markets covered	*219*	*Grantees on air*	*302*	*U.S. homes with tv sets (1 Sept. '54)*	*66%*§

*Both new c.p.'s and stations going on the air listed here are those which occurred between 9 Oct. and 22 Oct. or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Effective radiated power. Aural power usually is one half the visual power. ***Antenna height above average terrain (not above ground). †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. §Data from NBC Research and Planning. Percentages based on homes with sets and ... tv coverage areas are considered approximately. [1]In most cases, the representative radio station which is granted a c.p. also represents the new tv operation. Since at pres... it is generally too early to confirm tv representatives of most grantees, SPONSOR lis... reps of the radio stations in this column (when a radio station has been given the tv gr...). NFA: No figures available at presstime on sets in market.
[2]This number includes grants to permittees who have since surrendered their c.p.'s or who had them voided by FCC.

KPRC-TV
HOUSTON

FIRST

WITH

469 Years*

OF TV EXPERIENCE

To be first and STAY first requires EXPERIENCE. KPRC-TV has it . . . 469 years of it! A staff of 127 people (many of them with the station since it telecast Houston's first program in 1949) keeps KPRC-TV first. They maintain KPRC-TV's excellence in performance and market-wise programming. They make KPRC-TV the best buy in the Gulf Coast area . . . morning, afternoon, evening . . . all the time, day after day, and year after year.

**aggregate TV experience total*

YOUR BEST COST-PER-THOUSAND BUY!



KPRC-TV Channel **2**

JACK HARRIS, Vice President and General Manager

Nationally Represented By EDWARD PETRY & CO.

FIRST **in the South's First Million Metropolitan Market!**

SPONSOR-TELEPULSE ratings of top s

Chart covers half-hour syndicated film pg

Rank now	Past* rank	Top 10 shows in 10 or more markets Period 7-13 September 1954 TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average rating	7-STATION MARKETS N.Y.	 L.A.	5-STATION MARKET S. Fran.	4-STATION MARKETS Boston	 Chi.	 Mpls.	 Seattle	 Wash.	3-STATION MARKETS Atlanta	 Balt.	 Buffalo	 C
1		***City Detective,*** MCA, Revue Prod. (D)	**21.2**		8.4 knxt 10:30pm		20.3 wbz-tv 10:30pm		22.0 wcco-tv 9:00pm	25.3 klng-tv 8:30pm			14.0 wmar-tv 11:00pm		13 wb 8
2	1	***I Led Three Lives,*** Ziv (D)	**21.1**	12.3 wrca-tv 10:30pm	16.1 kttv 8:30pm	20.3 kron-tv 10:30pm	14.8 wnac-tv 7:00pm	13.0 wgn-tv 9:30pm	27.5 kstp-tv 8:30pm	9.8 ktnt-tv 9:30pm	13.2 wre-tv 10:30pm	10.8 wlw-a 9:00pm	16.0 wbal-tv 10:30pm	26.8 when-tv 9:30pm	23 7
3	3	***Badge 714,*** NBC Film (D)	**21.0**		17.7 kttv 7:30pm	26.8 kpix 0:00pm	14.3 wnac-tv 6:30pm	21.2 wgn-tv 8:00pm	22.3 kstp-tv 8:30pm	24.3 klng-tv 9:30pm	16.9 wre-tv 7:00pm	17.3 wlw-a 8:30pm	21.0 wbal-tv 8:30pm	26.5 wgr-tv 10:30pm	13 w 6
4	2	***Mr. District Attorney,*** Ziv (A)	**20.4**	4.4 wahc-tv 10:30pm	7.9 knxt 10:00pm	15.3 kron-tv 10:30pm	18.8 wnac-tv 10:30pm	17.2 wbkb 9:30pm	29.0 kstp-tv 9:30pm	21.5 klng-tv 7:00pm	9.0 wmal-tv 10:00pm	15.3 wsb-tv 10:30pm	10.3 wbal-tv 10:30pm	20.8 wgr-tv 7:00pm	23 9
5	4	***Rocket Squad,*** ABC Film, Showcase (D)	**18.6**	6.9 wahc-tv 10:30pm	6.6 kabc-tv 10:00pm	17.0 kgo-tv 9:30pm		24.2 wgn-tv 8:30pm	21.3 wcco-tv 10:00pm	21.3 klng-tv 9:00pm	9.5 wmal-tv 10:30pm	21.0 wsb-tv 10:00pm			
6		***Amos 'n' Andy,*** CBS Film (C)	**18.1**	5.7 wcbs-tv 5:30pm	11.7 knxt 8:00pm	15.8 kpix 7:30pm				27.0 komo-tv 7:30pm	7.5 wtop-tv 7:00pm		11.5 waam 10:30pm	20.5 wgr-tv 7:00pm	
7	6	***Liberace,*** Guild Films (Mu.)	**17.4**	3.8 wpix 7:30pm	8.9 kcop 7:30pm	23.8 kpix 9:30pm	17.0 wbz-tv 3:00pm	18.9 wgn-tv 9:30pm	17.3 wcco-tv 8:30pm			7.8 wlw-a 7:00pm	8.3 wbal-tv 7:00pm	16.5 wgr-tv 6:30pm	
8	7	***Foreign Intrigue,*** JWT, Shel. Reynolds (A)	**17.1**	5.4 wrca-tv 7:00pm	8.1 krca 10:00pm	12.8 kgo-tv 8:30pm	18.5 wbz-tv 10:30pm		20.0 kstp-tv 8:30pm		9.9 wre-tv 10:30pm			22.0 wgr-tv 10:30pm	
9	4	***Favorite Story,*** Ziv (D)	**15.8**	9.3 wrca-tv 10:30pm	10.2 kttv 8:00pm	10.8 kron-tv 7:00pm	1.3 wjar-tv 10:00pm	10.8 wnbq 9:30pm	19.8 wcco-tv 9:00pm	19.0 klng-tv 8:00pm	8.7 wtop-tv 10:30pm	11.3 waga-tv 10:00pm		12.0 wbrc-tv 11:30pm	13 w 8
10	9	***Kit Carson,*** MCA, Revue Prod. (W)	**15.6**		9.4 kabc-tv 7:30pm	15.5 kron-tv 4:00pm	13.3 wnac-tv 6:00pm			23.3 klng-tv 6:00pm		17.3 wlw-a 4:00pm	10.3 wmar-tv 6:00pm		
Rank now	Past* rank	Top 10 shows in 4 to 9 markets													
1	9	***Counterpoint,*** United Tv, Bing Crosby (D)	**15.0**	3.6 wabd 7:30pm		17.0 kron-tv 10:30pm								3.5 wbuf-tv 10:30pm	
2	2	***Inner Sanctum,*** NBC Film (D)	**14.7**	3.0 wor-tv 9:30pm	9.3 kttv 9:00pm	15.5 kron-tv 10:30pm		10.0 wnbq 10:00pm	9.8 wtcn-tv 10:00pm	12.8 komo-tv 10:00pm					
3	10	***Cowboy G-Men,*** Flamingo, H. B. Donovan (W)	**13.9**					9.2 wbkb 6:00pm	11.5 wcco-tv 2:00pm				10.8 waam 6:00pm		18 wc 1
4	5	***Famous Playhouse,*** MCA, Revue Prod. (D)	**13.3**								4.2 wtop-tv 5:30pm	7.3 waga-tv 10:00pm	4.0 wmar-tv 11:15pm		
5	6	***Colonel March,*** Official Films, Panda Prod. (D)	**13.2**	2.6 wahc-tv 9:30pm		11.5 kron-tv 10:00pm				17.3 king-tv 9:30pm	5.9 wtop-tv 6:15pm		9.8 wbal-tv 10:30pm		
6		***I'm the Law,*** MCA (D)	**13.1**		8.2 ktla 8:30pm				11.0 wtcn-tv 10:00pm						
7		***Gene Autry,*** CBS Film (W)	**11.4**		5.4 knxt 5:30pm			12.1 wbbm-tv 5:30pm		20.0 klng-tv 6:00pm	8.2 wtop-tv 7:00pm				
8		***Your Tv Theatre,*** Ziv (D)	**10.8**		2.7 kcop 7:30pm	12.3 kgo-tv 7:00pm		4.2 wgn-tv 9:30pm			8.5 wre-tv 7:00pm				15 w 10
9		***Duffy's Tavern,*** MPTv (C)	**10.2**	5.6 wrca-tv 7:00pm	3.9 ktla 8:00pm					15.8 king-tv 7:00pm	11.5 wtop-tv 8:30pm				
10		***Joe Palooka Story,*** Guild Films (A)	**10.0**	3.4 wabd 7:00pm		9.3 kpix 5:30pm			15.5 wcco-tv 8:00pm	19.3 komo-tv 5:00pm	7.2 wre-tv 5:30pm				

Show type symbols: (A) adventure; (C) comedy; (D) drama; (Mu) musical; (W) Western. Films listed are syndicated, half hour length telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this* market 7-13 September. While network shows are fairly stable from one month to another in the markets in which they are shown, this is t much lesser extent with syndicated shows. This should be borne in mind when making trends from one month to another in this chart. *Refers to last month's chart. If rank was not rated at all in last chart or was in other than top 10. Classification s to

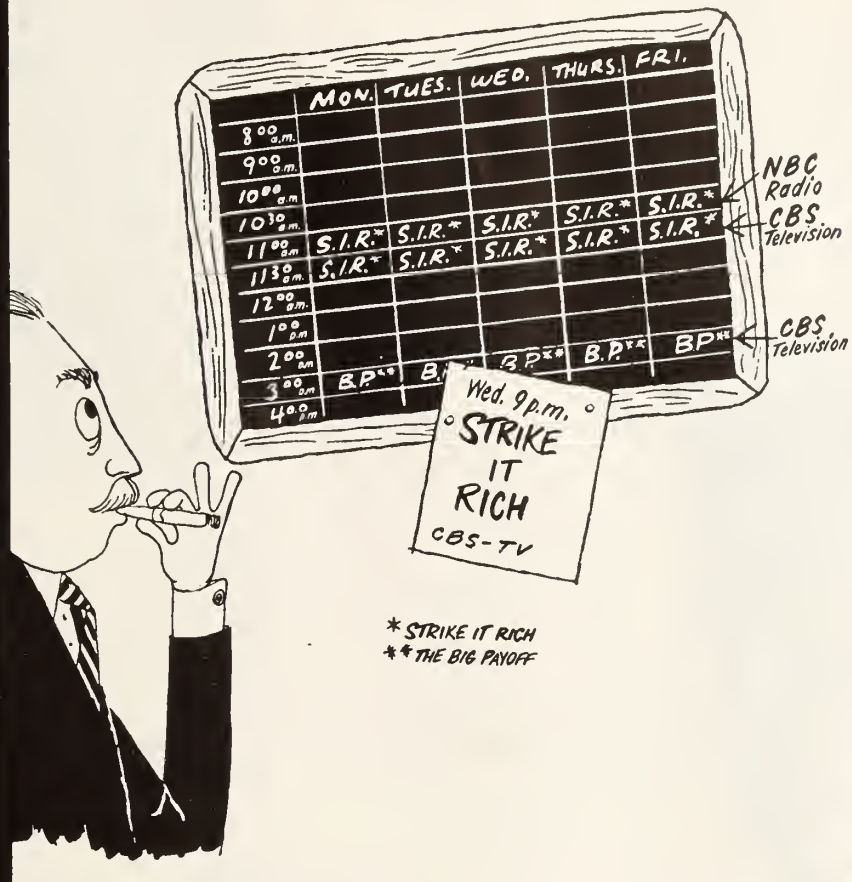
n shows

ly made for tv

3 ATION MARKETS				2-STATION MARKETS			
olt	Milw'kee	Phila.	St. L.	Birm.	Charlotte	Dayton	New. Or.
8 k-tv m					44.8 wbtv 8:30pm	18.5 wlw-d 8:30pm	
.3 -tv pm	39.0 wtmj-tv 8:00pm	10.2 wcau-tv 7:00pm	20.3 ksd-tv 10:00pm	25.0 wabt 8:30pm	45.0 wbtv 9:00pm	22.8 whio-tv 8:00pm	39.8 wdsu-tv 9:30pm
.8 tv pm	14.8 wcau-tv 9:30pm	13.3 wcau-tv 7:00pm	25.3 ksd-tv 9:30pm	26.3 wbrc-tv 9:00pm	49.3 wbtv 9:00pm	16.8 wlw-d 6:00pm	
.0 -tv pm	33.0 wtmj-tv 9:30pm	9.5 wptz 9:30pm	23.0 ksd-tv 10:00pm	25.0 wbrc-tv 8:30pm	36.8 wbtv 7:00pm	23.0 wlw-d 9:30pm	42.5 wdsu-tv 7:00pm
.5 t pm	30.3 wtmj-tv 9:30pm	10.5 wfil-tv 10:00pm	23.3 kwk-tv 9:30pm				
.8 -tv 0pm							46.3 wdsu-tv 8:30pm
.8 j-tv 0pm	25.0 wtmj-tv 7:00pm		22.0 ksd-tv 9:30pm	21.5 wabt 8:00pm			42.8 wdsu-tv 9:30pm
.8 k-tv 0pm		9.7 wcau-tv 7:00pm		22.8 wbrc-tv 8:30pm			43.0 wdsu-tv 9:30pm
.8 k-tv 0pm			26.5 ksd-tv 9:30pm		41.8 wbtv 9:30pm	7.5 whio-tv 6:00pm	41.3 wdsu-tv 9:30pm
.3 k-tv 0pm		12.8 wptz 6:30pm	21.5 ksd-tv 5:00pm	18.8 wabt 6:00pm	25.8 wbtv 5:30pm	14.3 wlw-d 5:00pm	
							30.5 wdsu-tv 10:00pm
							42.5 wdsu-tv 9:30pm
8.3 bk-tv 30pm	12.3 wtmj-tv 9:30pm		21.0 ksd-tv 4:30pm		24.8 wbtv 5:00pm		
7.0 wz-tv :30pm				15.0 wabt 6:30pm	32.5 wbtv 10:15pm		
6.0 wmj-tv 30pm	29.5 wtmj-tv 8:30pm						
	11.0 wcau-tv 9:30pm			22.3 wbrc-tv 8:30pm			
			17.3 ksd-tv 10:00pm			10.3 whio-tv 11:00pm	
	11.3 wcau-tv 7:00pm		4.0 ksd-tv 5:30pm				
			7.3 kwk-tv 5:30pm				

In market is Pulse's own. Pulse determines number by measur- stations are actually received by homes in the metropolitan given market even though station itself may be outside metro- a of the market.

97 words about TV and radio programming

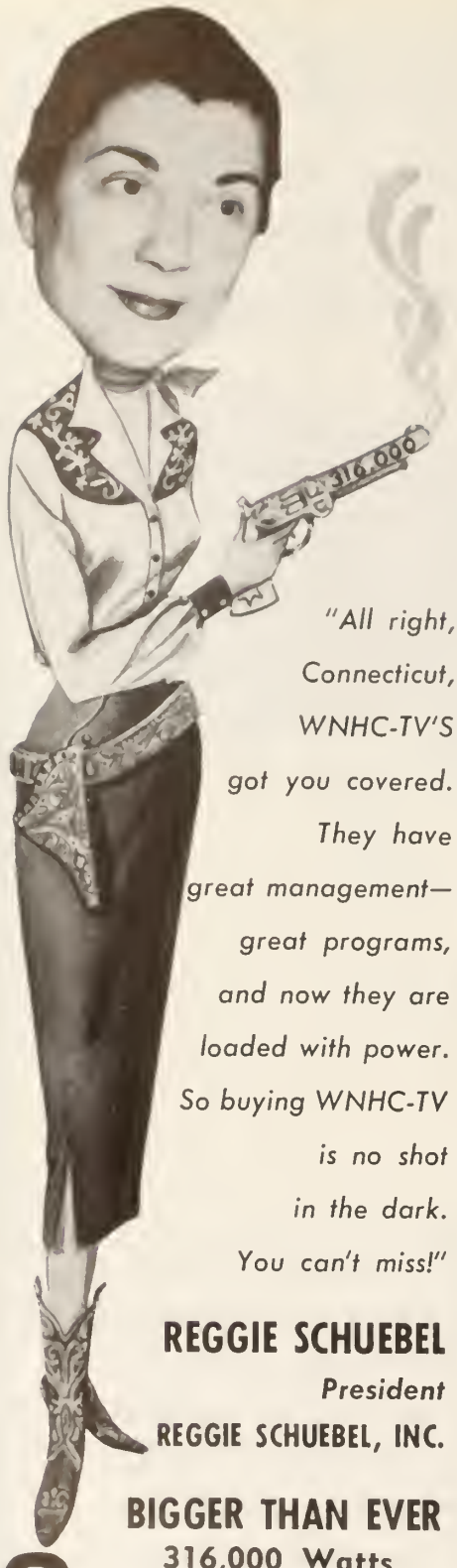


One of the industry's top executives recently called this fact to our attention: With 16 half-hour time slots per week — more than any other independent producer — Walt Framer Productions is currently holding down first place on the TV-radio scorecard. Yes, 16 half-hours weekly — and **more coming!** That's where **you** enter the picture. 12 additional Framer packages — each with the stamp of potential success — are just about ready to be wrapped up and sold. If you're shopping around for a sales-effective format, give us a call. Today — **right now** — is the very best time!

walt framer productions

1150 AVENUE OF THE AMERICAS

NEW YORK 36, N. Y. • OXFORD 7-3322



"All right, Connecticut, WNHC-TV'S got you covered. They have great management— great programs, and now they are loaded with power. So buying WNHC-TV is no shot in the dark. You can't miss!"

REGGIE SCHUEBEL
President
REGGIE SCHUEBEL, INC.

BIGGER THAN EVER
316,000 Watts
And the rates are still the same.
Ask your KATZ man

WNHC-TV
CONNECTICUT'S
Channel 8



agency profile

Sy J. Frolick

Fletcher D. Richards, New York
Director of the Tv-Radio Commercials Department

"You can never tell what 'real-life drama' you'll run into as a tv commercials director." Sy Frolick, head of the tv and radio commercials department at Fletcher D. Richards, told SPONSOR kiddingly.

He was referring to a Koylon mattress commercial which ran on Dave Garroway's *Today* over NBC TV last year. It used one of tv's biggest props to date, a steam roller.

"One of the copy themes of this U. S. Rubber product is the fact that there's no matting down of the foam rubber in the mattress," Frolick explained. "No matter how heavy the one who sleeps on it, the mattress stays four inches thick. We decided to prove this.

"Well, first we rented a steam roller so we could do the commercial right outside the windows of Garroway's studio.

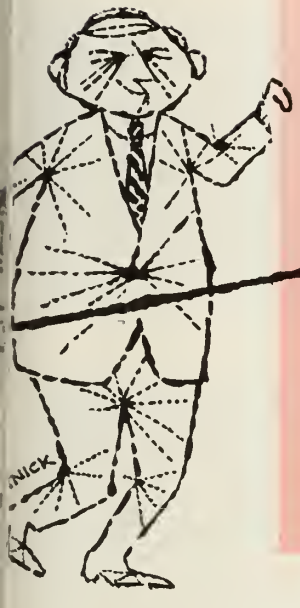
"At 5:00 a.m. we were all on hand to watch Jack Lescoulie, Garroway's announcer, practice driving the 'thing'."

Frolick paused dramatically to heighten the suspense. "The commercial went off beautifully, on one outside camera. Then a few minutes after the commercial Garroway drew back with fright. The studio audience gasped with horror. A blood-curdling shriek had come from the street. The street camera picked up the action: Our steam roller was moving down the street, ostensibly without a driver. Lescoulie had screamed. Tension was mounting. Two NBC studio men ran to pick it up . . . a flat life-size cutout of Lescoulie."

Of course, as Frolick points out, relatively few commercials lend themselves to such lively visual demonstration. As an old-timer in tv (he's in his mid-thirties), Frolick still remembers the "good old days" of experimentation in the mid-forties, "when not even the sponsor had a tv set." Experimentation today requires far more pre-testing at the storyboard stage. The results can nonetheless be unusual as in the case of the wordless documentary films his department produced for AMF's *Omnibus* participations.

Today tv accounts for an increasingly hefty percentage of the agency's $17 million total billings. Among major Fletcher D. Richards air media adveritsers are American Machine & Foundry Co., U. S. Rubber, Hathaway Curtains, Eastern Airlines, Kwip Dessert Topping, Waterman Pens, Dixon-Ticonderoga Pencils.

Frolick, who lives on Long Island with his wife and three kids, recently bought a second tv set for his home. "This keeps my youngsters out of mischief, and I can watch what I want to." ★ ★ ★



WOLF

Van Rensselaer & Kirkpatrick Streets
Syracuse, N. Y.
1490 K.C.
ON THE AIR — 6.00 A. M. to 2.00 A. M.

SYRACUSE AREA

MARKET DATA
RADIO LISTENING—
3-year Comparison
Home
Automobile
Grocery Store
WOLF PROGRAM SCHEDULE
WOLF RATE CARD
WOLF MAIL RESPONSE MAP

The Inside Story



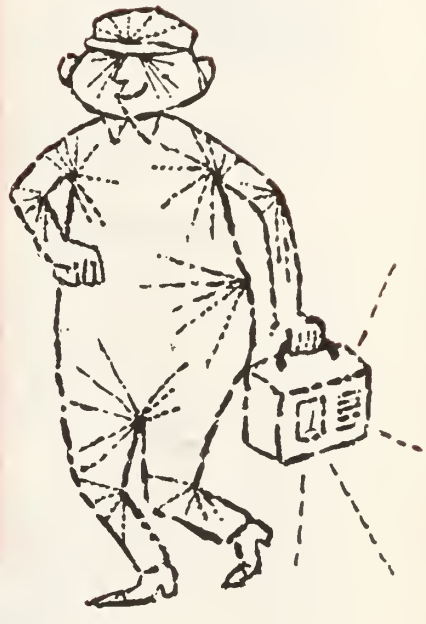
"The Syracuse Area is advantageously situated at the intersection of the major traffic corridors of New York State. This five-county region is favored with extensive rail, water and highway transportation facilities and ready availability of both raw materials and a widely diversified supply of factory and farm products. It is highly industrialized, with more than one out of every three workers engaged in manufacturing. Industrial activity is largely concentrated in and around the Area's six cities, which are particularly noted for machinery and metal products. China, worsted fabrics and other consumer goods from the Area have a nationwide reputation.

"More than half of the Area's 571,000 residents live in cities which range in size from 11,000 inhabitants in Oneida to 220,000 in Syracuse, the fourth largest city in the State."

— New York State Department of Commerce

NATIONAL SALES REPRESENTATIVES
THE WALKER COMPANY

BOSTON	NEW YORK	CHICAGO
80 Boylston Street	347 Madison Avenue	360 N. Michigan Avenue
Hubbard 2-4370	Murray Hill 3-5830	Andover 3-5771



In Central New York

Who gets up early? When do office workers go to work? When do factory workers go to work? When do they start home? What months do they buy the most gasoline? What months do they buy the most beer? What months do they buy the most soft drinks? What percentage work in factories? What is the average weekly wage? Who listens to what radio when and many other questions.

Get the answers to all these questions by sending for your free copy of the "INSIDE STORY".

Sherm Marshall, Station WOLF, Syracuse 1, New York

Without cost or obligation, please send me the "INSIDE STORY".

Name .....

Address ..... Phone .....

City ..... State .....

BATON ROUGE:
WATCH YOUR SALES
SOAR
in the SOUTH'S
fastest growing market!

POPULATION
1940 88,415
1953 197,000

RETAIL SALES
1940 .. $ 20,251,000
1953 ... $184,356,000*

the FIGURES

RANKS 92nd IN EFFECTIVE BUYING INCOME
HIGHEST PER CAPITA INCOME IN LOUISIANA
WORLD'S MOST COMPLETE OIL CENTER
CHEMICAL CENTER OF THE SOUTH
DEEP WATER PORT

and FACTS

To see your sales reach their greatest heights in this rich petro-chemical market, select WAFB-TV, the *only* TV station in Baton Rouge, with programs from all 4 networks, and our own highly-rated local shows.

Tom E. Gibbens
Vice Pres. & Gen. Mgr.

Adam J. Young, Jr., Inc.
National Representative

*East Baton Rouge Parish, Survey of Buying Power, 1954

WAFB·TV
Channel 28
BATON ROUGE, LA.

AGENCY AD LIBS



(*Continued from page* 10)

off into an acre of prefabricated forest, yet her voice still has the same presence as when she was within two feet of the camera.

In radio even when we were doing commercial epics of 15-seconds duration, we worked diligently to provide realistic levels and relevant presence without sacrificing quality or clarity. And when a dramatic script called for an actor to talk in a large empty hall, we heard his voice reverberate (thanks to echo chambers) and when the hall filled up (as per script) the tonal quality of his voice changed accordingly.

But now everybody is on mike at all times because the entire crew and production staff are so doggone wrapped up in visual anties: choreography and rear-screen projection, gobos and trick shots through gold fishbowls and keyholes. Our ear drums may well atrophy in accordance with La Marckism.

One of the many areas where an intelligent use of audio would be of real and frequent value to television is at the various transitions from show-to-commercial and the reversal of this: segue from commercial back to show again. So many of today's sponsored television vehicles, live or on film, make these vital changes in a way that is labored—abrupt, crude, jarring or tedious. Some dissolve too fast from the show so that the characters in the sales message become entangled with those in the program—to the utter confusion of viewer. This hurts the show and fouls up the copy as well. Other programs take far too long to get to the sponsor's message—a slow fade-out, a long hold on black and a slower fade-in. Such causes the whole program to appear sloppy and inept. Still others blithely come out of a tense moment in their drama and whip without so much as an optical into an animated jingle which is hardly fair to the sales message.

Yet how simply and easily music or a word or two would solve these problems. For audio can make transitions smooth as silk, logical as an abacus and, equally important, the right sound-treatment can lay out the welcome mat for the commercial that follows.

Audio ineptitude is, I suppose, little more than we can expect today. As one old time producer told me, the audio man in the studio is now pushed off to one side and left all by himself as if he had Bubonic. Nobody talks to him. No one cares about him. Which is precisely why tv sounds so bad.

★ ★ ★

T. V. story board

A column sponsored by one of the leading film producers in television

SARRA

NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET



One of a truly novel series for Stopette by Sarra, this captivating commercial received a medal award at the current exhibition of the Art Directors Club of Chicago. Choreographer Dorothy Jarnac, in a dance of brilliant pantomine, enacts the quest of a girl who first selects, then rejects various types of deodorants until . . . she discovers Stopette! The narration and action of the dance are synchronized to convey a message of strong competitive "sell" to both eye and ear. Produced by Sarra, Inc. for Jules Montenier, Inc., through Earle Ludgin & Co.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



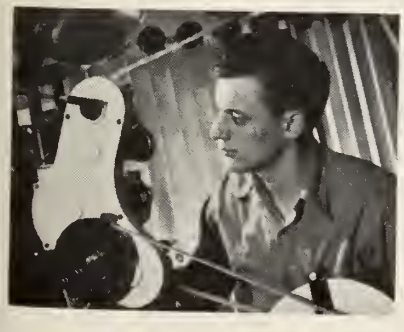
Winner of an Award of Merit at the current exhibition of the Art Directors Club of Chicago is this delightful spot . . . one of a series by Sarra for Pet Milk. Live action photography of a typical "pin-up baby" captures the eye and the heart as the narrator tells how Pet Milk helps make baby's bones strong and sound. The appealing and effective sell ends with a wonderful shot of baby happily drinking Pet Milk while holding the bottle with hands and feet. Produced by Sarra for Pet Milk Co. through Gardner Advertising.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Here's another Award of Merit winner at the Art Directors Club of Chicago exhibition. One of a series by Sarra for Duncan Hines Cake Mix, it tells how any modern housewife can bake an old-fashioned cake without old-fashioned fuss and bother. Live action photography and accompanying narration highlight the freshness and quality of the product. Mr. Duncan Hines, himself, inspires confidence in the product with a few well-chosen words. A mouth watering shot of a freshly baked cake proves the perfect finish to this smooth and powerful commercial. Produced by Sarra for Nebraska Consolidated Mills Co. through Gardner Advertising.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



In *every* Sarra commercial, the viewer sees Sarra's own Vide-o-riginal prints, made in Sarra's laboratories. To make sure of brilliant home reception from every print made of its TV productions, SARRA has its own specially equipped and staffed laboratory for processing TV film. Here SARRA's Vide-o-riginal prints are custom-made. These duplicates faithfully reproduce the sparkle and clarity which twenty years of experience in advertising production put into the original film. Thus the advertiser is assured that every time, on every screen, his commercial will give a fine performance.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

JEWELRY STORE

SPONSOR: Jordon Jewelers AGENCY: Direct

CAPSULE CASE HISTORY: *The sponsor himself appeared on KVTV to read a one-minute announcement about his store's sixth anniversary sale. The first announcement was telecast Sunday night; by Thursday he had counted some 500 sales attributable to the commercial. That night he again appeared on camera reading his announcement and the next day, he said, was the heaviest business day in his store's entire six years. Total business resulting from the two announcements—which had cost $112—was about $3,500.*

KVTV, Sioux City PROGRAM: Announcements

TV results

GARDEN HOSE

SPONSOR: Savemore Drug Stores AGENCY: Mark Schreiber

CAPSULE CASE HISTORY: *The sponsor is a chain of 10 drug stores. The firm ordered one-minute participations on Wednesday nights in* Academy Theatre. *One recent offer was that of garden hose at $2.49 for 50 feet and soil soakers for 99c. For an expenditure of $79.50, the stores reported a dollar volume of more than $2,000 in retail sales on the two items. "Naturally, with this kind of a story," the agency told KOA-TV, "we have requested additional spots on* Academy Theatre. . . ."

KOA-TV, Denver PROGRAM: Participations in Academy Theatre

SUPER MARKET

SPONSOR: Piggly-Wiggly AGENCY: Direct

CAPSULE CASE HISTORY: *Piggly-Wiggly is a large chain of super markets, backs up all its merchandising in Rockford with Class A announcements (52-time rate: $54 each). The commercials show merchandise displays and meats before a live camera. The sponsor told WREX-TV that, "We are sold on the consumer impact of WREX-TV. We find that the products advertised by you move from our shelves faster than others." Sponsor's technique is a regular schedule of announcements which is augmented with extra announcements when a special sale is planned.*

WREX-TV, Rockford, Ill. PROGRAM: Announcements

USED CARS

SPONSOR: Walker Motor Sales AGENCY: Murphy & I

CAPSULE CASE HISTORY: *The Walker Motor Sa Co. of Dayton says it's the Midwest's largest Linco Mercury dealer. This summer the dealer signed for weeks' worth of* The Bill Bailey Show *in a half-h nighttime slot at a cost of $680 per show. A "typi example of the show's success, said the dealer, wa used car advertised on the program; its price tag r $1,295. The car was shown just once on the progr Fifteen minutes after the Walker Motor's showroo were opened the next morning, the car was sold.*

WLW-D, Dayton PROGRAM: Bill Bailey Sh

PRE-FAB HOUSES

SPONSOR: William Bolin AGENCY: Di

CAPSULE CASE HISTORY: *The sponsor is a dealer Northern prefabricated houses in the $6,-10,000 catego As a test, he bought one one-minute participation* Ringside With the Rasslers *(Wednesdays, 8:30-9 p.m.) which cost $40. It resulted in 21 letter reque for a 25c booklet which was offered, plus 31 telepho inquiries. As a direct result of the single announcem one house was sold and at* SPONSOR's *presstime three o er sales were about to be closed. (WTRI, incidenta is a uhf station.)*

WTRI, Albany PROGRAM: Ringside with the Ras

HARDWARE

SPONSOR: Davis Home & Auto Supply AGENCY: Di

CAPSULE CASE HISTORY: *This account purchased 2 announcements promoting a special sale to run over week's time. The announcements started Tuesday even and by Saturday noon—after only nine had run—the tire stock of merchandise ear-marked for the promoti had been sold. The sponsor reports that there were ma calls for merchandise after the supply was exhausted. retail stock amounting to $2,000 was sold in three-and half days," the sponsor said. "at a cost of $378."*

KFEQ-TV, St. Joseph, Mo. PROGRAM: Announceme

TOYS

SPONSOR: Cohn Bros. Furniture Co. AGENCY: Earl He

CAPSULE CASE HISTORY: *This furniture dealer bought one participation daily in the* Toymaker sho *(4:30-5:00 p.m. weekdays) for one week. As a resu the store's toy business was almost twice the volume the same week a year ago. In addition, despite the fa that the furniture industry in general experienced a 15 drop. Cohn's furniture business that week was 15 greater than the previous year. In a letter to KPT which outlined results he got for $300, Cohn said: "We have finally found an advertising medium second none. . . ."*

KPTV, Portland PROGRAM: The Toyma



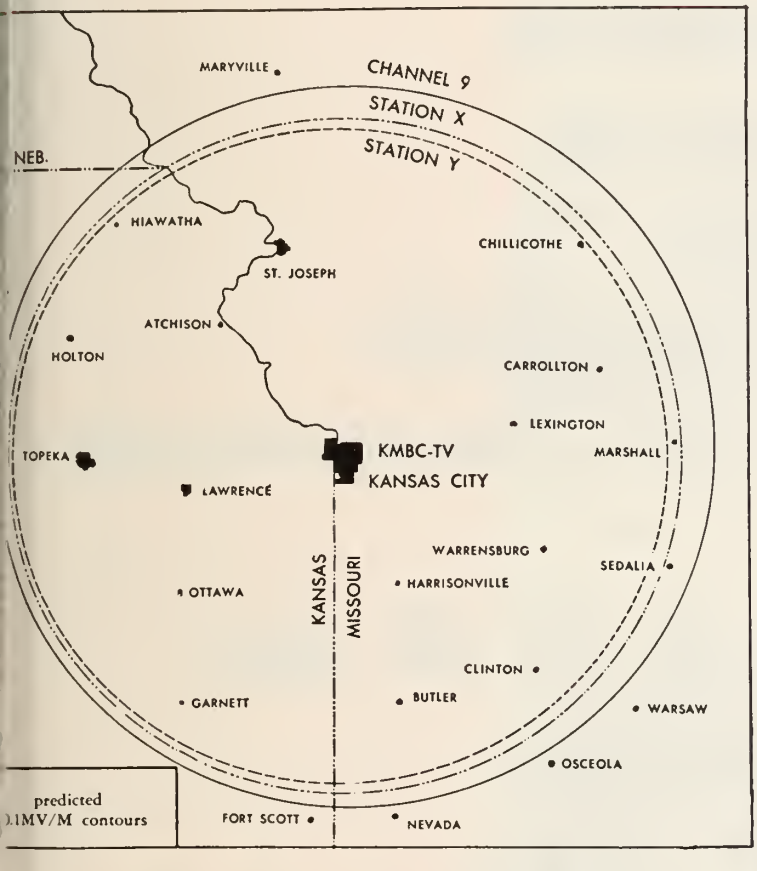
The BIG TOP ... in Kansas City! ...

KMBC-TV TALL TOWER Will Soon Be In Operation

EQUIPPED FOR RCA COLOR TRANSMISSION

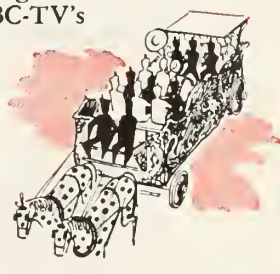
1,079-foot tower - - - - 316,000-watts power

KMBC-TV will out-tower, out-power and out-perform every television facility in the Kansas City market. With a 1,025-foot tower—1,079 feet above average terrain and 1,946 feet above sea level—and with 316,000 watts maximum power, Channel 9 is the undisputed BIG TOP TV Station in the Heart of America. The predicted 0.1 mv/m coverage map below, prepared by consulting engineer A. Earl Cullum, Jr., shows how KMBC-TV dominates the Kansas City market—a market offering close to one-half million TV homes!



BIGgest power
TOPmost tower

With its tall tower and full power, KMBC-TV brings an entirely new value to television advertising in the Heart of America. No other Kansas City station gives you the unbeatable advantage of mass coverage *plus* the audience-holding programming of CBS-TV . . . the nation's leading network . . . combined with KMBC-TV's own great local shows.



Get on the CHANNEL 9 Bandwagon NOW!

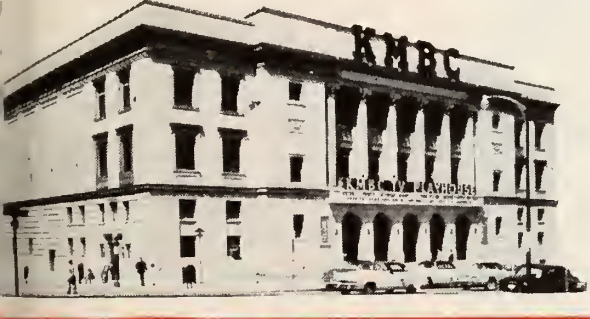
Contact KMBC-TV or your Free & Peters Colonel for choice availabilities.



FREE & PETERS, INC.
Exclusive National Representatives

CBS TELEVISION

Kansas City's Most Powerful TV Station
Basic Affiliate—CBS-TV



ONE OF AMERICA'S GREATEST BROADCASTING INSTITUTIONS—Here Channel 9 (and Radio Stations KMBC-KFRM) originate some of the most ambitious local programming seen and heard in the Heart of America. TV facilities include 15-set TV studios, a 2600-seat theater, both RCA and Dumont studio camera chains, RCA film cameras, telops, telejectors, film projectors, rear-vision slide projector, spacious client viewing room and two complete sets of remote equipment. Color telecasts can be handled from the new RCA 316,000-watt transmitter.



KMBC-TV

The BIG TOP Station in the Heart of America

Don Davis,
Vice President

John T. Schilling,
Vice President and General Manager

George Higgins,
Vice President and Sales Manager

. . . and in Radio it's KMBC, Kansas City, Missouri

KFRM for the State of Kansas

KTVU

HALF A MILLION WATTS FROM HALF A MILE IN THE SKY

Channel 36

gives grade A coverage of

SACRAMENTO
STOCKTON

and

MODESTO, CALIFORNIA

A market area of over a million people with over 112,000 UHF television homes

---

525,000 watts of ON THE AIR power
affiliated with
NBC-TV
with the best of live network

KTVU 36 NBC-TV

Represented by GEORGE P. HOLLINGBERY COMPANY

THE NATION'S MOST POWERFUL TELEVISION STATION

RADIO COMPARAGRAPH OF NETWORK PROGRAMS

Nighttime 1 November 1954
SPONSOR

SUNDAY

Time	ABC	CBS	MBS	NBC
6–7 pm	... own edition / P Lorillard / ... L / ... $1100 / Paul Harvey / ... Hearing / ... $150 / The World Church L	Gene Autry / Wrigley Co / doublemint gum / N L&T / $1850 / K&R $5000 / Hallmark Radio / Hall of Fame / ... Brothers, Hallmark cards / N T / C&B $4000	Nick Carter T / Multi-Message / On the Line / With Considine / Mutual of Omaha / N 6:30-45 L / B&T $1000 / General Rpmis Time / General Tire / N L / D'Arcy	American Forum / Wash L / Travels in Tempo L
7–8 pm	Quincy Howe L / George Sokolsky / co-op / N L / Jimmy Nelson's Living Room Frolics L	Jack Benny / Amer Tob / lucky strike / H T / BBDO $11,000 / Amos 'n' Andy / Columbia / alt wks T / Bates $10,500	Rod & Gun Club of the Air / co-op T / Enchanted Hour L	Radio Trioules L
8–9 pm	Jimmy Nelson's Living Room Frolics L	Our Miss Brooks / co-sponsors: / Amer Home / L. Murray / Toni Co / 200H T / Burnett $6500 / My Little Margie / Philip Morris / philip morris cigs / H T / ... 12m / ... $3760	Heartbeat of the Industry L / Oklahoma City Symphony Orch / 8:30-9:30 / Okla City L	Dr. Six Gun T / Barrie Craig T
9–10 pm	Walter Winchell / ... L / ... $17,500 / P Lorillard old g / L / L&N $1100 / Jimmy Nelson's Living Room Frolics L	Edgar Bergen / Charlie McCarthy / Kraft Foods / 205H 9-10 T / JWT $11,000	Oklahoma City Orch (cont'd) / Let's Face It L / Hazel Market / Wash co-op L	Adventure of the Abbotts L
10–11 pm	Paul Harvey news / co-op L / Elmer Davis / Wash L / Revival Time / Assemblies of God / Springfield Mo / Walter ... Bennett	Daniel Schorr / N 10-10:05 T / Mahalia Jackson / N L / Face the Nation / N T / John Durr Sports / T	Hour of Decision / Billy Graham / Evangelistic Assn / Var L / W Bennett $2000 / Little Symphonies / CHC L	Fibber McGee & Molly / H sun-th T / Great Gildersleeve / Brown & Wmsn / Bates partic / H sun-th T / 5/wk $6000 / Meet the Press Discussion / Wash T / $1500
11–12	... / Music in Velvet T / Between the Stars / N 11:30-55 L&T / News 11:55-12m L	News / N L / UN Report T / Dance orch / Var L	[illegible] Sunday Concerts / T	News from NBC / N L / No network service

MONDAY

Time	ABC	CBS	MBS	NBC
6–7 pm	No network service / m-f 6-6:30 / Bill Stern / Anheuser-Busch: / budweiser beer / N m-l L / D'Arcy $2000 / George Hicks / co-op / m-l L	Jackson news / Metropolitan Life / N m-l L / Y&R $2250 / No network service / m-l / Lowell Thomas / m-f L / $7250	No network service	No network service / Mel Allen-Russ Hodges, sports / co-op / m-l L / No network service / m-l / Three star extra / Sun Oil, sunoco / Var m-f L / HOBM $1000
7–8 pm	John Vandercook / CIO: Int'l / 09N m-l L / Kaufman $1000 / Quincy Howe / co-op / m-f L / Lone Ranger / Gen Mills / 70H m,w,f L / 7:30-55 / D-F-S $5500 / L Griffith news / m-t 7:55-8 L	Tennessee Ernie / H m-f T / ¼ hr $1900 / Choraliers / Longines-Wittn'r / 09N m-f T / Bennett / Edw R Murrow / Amer Oil: amoco / Katz 98N m-l / Ford 181N m,w,f / JWT share $0250	Fulton Lewis Jr / co-op / 299Wash m-f L / Dinner Date / m-f L / Gabriel Heatter / Oaltene Hearing ... / Var alt L / D&R ¼ hr $1500 / eff 9/21 / In the Mood / m,w,f T	Alex Dreier / Int'l Harvester / HC m-l L / Y&R $1000 / No network service / m-l / News of the World / Miles Labs / 189Var m-l L / Wade $1000 / One man's family / Toni Co / 208H m,th L / Burnett ahr $5000
8–9 pm	Henry J Taylor / General Motors / N / Kudner $700 / American Music Hall / L / ABC Late News / Oldsmobile / Brother 8:25-30 / Voice of Firestone / Firestone Tire & Rubber Co / 301N L / simul / S&I $16,000	Corliss Archer / Carter Prods / Bates 10 min / Toni Co / T / Tatham-Laird $3200 / Arthur Godfrey's Talent Scouts / Thos J Lipton: tea, soup mixes / N L / 8:30-9 10pm / simulcast / Y&R $20,000	Top Secret Files / R J Reynolds: / Esty winstons / McE / Florida State / W Thompson / Lemon Prods / Advisory Bd / McCann Erickson / 101N T / Multi-message plan / B'way Cop / co-op T	Best of All / NY L
9–10 pm	Camerata Music Show / N L / ABC Late News / Oldsmobile / Brother 9:25-30 / 11/20 / Sammy Kaye's Serenade Room / N L	Perry Como / Liggett & Myers / 205N m,w,f T / C&W 9-9:15 / Mr & Mrs North / m-l T / Amos 'n' Andy / Music Hall / m-f 9:30-55 / Brown & Wmsn: / viceroys / Ted Bates m,w / 200N T / 9 min $1000 / ¼ hr $2000 / R Trout Chevrolet / N m-f L / C-E 9:55-10	Bill Henry news / Johns-Manville / 95W 9-9:05 / JWT m-f $750 / Edward Arnold / H m-f 9:05-15 T / Newsreel / co-op N L / 9:10-30 / Reporter's roundup / Var co-op L / 9:30-10	Telephone hour / Bell Tel System / 195N L / 12:00 18 80m / Ayer $8000 / Band of America / Cities Service / petroleum prods / 115N L / Ellington $6500
10–11 pm	Headline Edition / N co-op L&T / Richard Headall / News / 10:15-25 / N m-th L / ABC Late News / Oldsmobile / N m,w,th L / Brother 10:25-30 / Martha Lou Harp / 10:30-11 / N L	Mr. Keen / N m-f T / 10-10:15 / Dance Orch / Var m-l L / Dance Orch / N m-sat L	Harry Flannery / AF of L / 100W m-f L / F,F $1500 / Manhattan Crossroads / N m-l T / Distinguished Artists / CHC L	Fibber McGee & Molly / H sun-th T / Great Gildersleeve / Brown & Wmsn / Bates partic / H sun-th T / 5/wk $6000 / Two in the Balcony / H L
11–12	Songs by Dini / N T / Late sports roundup / Delr m-f L / Orchestra / Var 11:30-55 L / News 11:55-12 / N m-l L	News & analysis / co-op / N m-f L / Dance Bands / Var m-l L	Virgil Pinkley / H m-f L / co-op / UN Highlights / N m-f L / Dance orchestra / Var m-l L	News of World / (Morgan Beatty) / Wash L / No network service

TUESDAY

Time	ABC	CBS	MBS	NBC
6–7 pm	No network service / m-l 6-6:30 / Bill Stern / Anheuser-Busch: / budweiser / m-l (see mon) / D'Arcy / George Hicks / co-op / m-l L	Jackson news / Metropolitan Life / m-f (see mon) / Y&R / No network service / m-f / Lowell Thomas / N m-l L	No network service	No network service / Mel Allen-Russ Hodges, sports / co-op / m-f L / No network service / m-l / Three star extra / Sun Oil Co / m-l (see mon) / HOBM
7–8 pm	John Vandercook / CIO / m-f 7-7:15 / H J Kaufman / Quincy Howe / co-op / m-l L / Silver Eagle / General Mills / 188N tu,th L / 7:30-55 / D-F-S / L Griffith news / N m-f 7:55-8 L	Tennessee Ernie / H m-f T / ¼ hr $1900 / Choraliers / Longines-Wittn'r / 10HN m-l T / Bennett / Edw R Murrow / Amer Oil: amoco / Katz m-f / Hamm Brewing / C-M tu,th	Fulton Lewis Jr / co-op / 299Wash m-1 L / Dinner Date / N m-f L / Gabriel Heatter / Var m-f L / ¼ hr $1500 / Coke Time with Eddie Fisher / Coca-Cola / 212N tu,th T / D'Arcy $1000	Alex Dreier / Int'l Harvester / m-l (see mon) / Y&R / No network service / m-l / News of world / Miles Labs / m-f (see mon) / Wade / One man's family / Miles Labs / tu, w, l / Wade ahr $5000
8–9 pm	Jack Gregson Show / tu-f 8-9 / N L / News / N tu-f L / 8:55-9	Stop the Music / 8-8:15 / Quality Gds Mfrs / Grey / Exquisite Form / Grey 8:45-9 / alt wks / 200N L / ¼ hr $2100	Treasury Agent / Pan Amer Coffee / C&W tu, th / R J Reynolds / Esty camels / Florida State / McCann-Erickson / 501N T / Multi-message plan / John Steele Adventurer / N L	People Are Funny / Mars Inc / Burnett / Toni Co / 200H L / Burnett $5200 / Dragnet / Liggett & My: chesterfields / 200H T / C&W $3500
9–10 pm	America's town meeting of the air / co-op / 250N L / Monitor & news: / Chr Sc Publ Soc / 55Bost L / W-B $350	Stop the Music (cont'd) / 200N / sus 9-9:15 L / Mr & Mrs North / N m-l T / Amos 'n' Andy / Music Hall / m-f 9:30-55 / Murine: var segments / BBDO / 200N T / 9 min $1000 / ¼ hr $2000 / R Trout Chevrolet / C-E m-f 9:55-10	Bill Henry news / Johns-Manville / JWT m-f 9-9:05 / Edward Arnold / H m-l 9:05-15 T / Newsreel 9:10-25 / N co-op L / Search that never ends / N L	Lux Radio Theatre / Lever Bros / 206H L / JWT $12,000
10–11 pm	Headline Edition / N co-op L&T / Richard Rendall / Commentary / N m-th L / ABC Late News / Oldsmobile / Brother 10:25-30 / Hawkshaw Hawkins / Springfield, Mo. L	Mr Keen / N m-f T / Dance Orch / Var m-f L / Dance Orch / N m-sat L / 10:35-11	Harry Flannery / AF of L / 134Wash m-f L / Furman, Feiner / Manhattan Crossroads / N m-f T / co-op / The Army Hour / N T	Fibber McGee & Molly / H sun-th T / Great Gildersleeve / Brown & Wmsn / Bates partic / H sun-th T / 5/wk $6000 / Listen to Washington / Wash L
11–12	Singing with the Stars / Late sports roundup / C.Delr m-f L / Orchestra / Var 11:30-55 L / News 11:50-12m / N m-f L	News & analysis / co-op / N m-f L / Dance bands / Var m-f L	Virgil Pinkley / H m-f L / co-op / UN Highlights / N m-f L / Dance music / Var m-f L	News of World / (Morgan Beatty) / Wash L / No network service

WEDNESDAY

Time	ABC	CBS	MBS	NBC
6–7 pm	No network service / m-f 6-6:30 / Bill Stern / Anheuser-Busch: / budweiser / m-l (see mon) / D'Arcy / George Hicks / co-op / m-f L	Jackson news / Metropolitan Life / m-f (see mon) / Y&R / No network service / m-f / Lowell Thomas / m-l L	No network service	No network service / Mel Allen-Russ Hodges, sports / co-op / m-l L / No network service / m-l / Three star extra / Sun Oil Co / m-f (see mon) / HOBM
7–8 pm	John Vandercook / CIO / m-l 7-7:15 / H J Kaufman / Quincy Howe / co-op / m-l L / Lone Ranger / Gen Mills / m,w,f 7:30-55 / (see mon) / D-F-S / L Griffith news / N m-l 7:55-8 L	Tennessee Ernie / H m-f T / ¼ hr $1900 / Choraliers / Longines-Wittn'r / 109N m-f T / Bennett / Edw R Murrow / Amer Oil—Katz: / Ford Motor / JWT m,w,f	Fulton Lewis Jr / co-op / 299Wash m-f L / Dinner Date / m-f L / Gabriel Heatter / Var m-f L / ¼ hr $1500 / In the Mood / N m,w,f T	Alex Dreier / Int'l Harvester / m-f (see mon) / Y&R / No network service / m-l / News of world / Miles Labs / m-l (see mon) / Wade / One man's family / Miles Labs / tu, w, l / Wade
8–9 pm	Jack Gregson Show / tu-l 8-9 / N L / ABC Late News / Oldsmobile / Brother 8:25-30	FBI in peace & war / Wm Wrigley Jr / 199N / Meyerhoff $3900 / Doug Edwards / AmTob Pall mall / N m-f 8:25-30 / SSCB $550 / 21st Precinct / N L	Squad Room / Lemon Prods / Advisory Bd / McCann-Erickson / R J Reynolds / Esty Camels / Florida State / W. Thompson / 507N T / Multi-message plan / Sentenced / N co-op T	Dinah Shore / Chevrolet / 195H w-f L / C-E $5000 / Frank Sinatra / Toni Co / H w,f T / J-L $3500 / Walk a Mile / R J Reynolds / 194Var L / Esty $3500
9–10 pm	Sammy Kaye's Serenade Room / N L / ABC Late News / Oldsmobile / Brother 9:25-30 / Paul Whiteman Varieties / N L	Perry Como / Liggett & Myers / 205N m,w,f T / C&W 9-9:15 / Mr & Mrs North / N m-f T / Amos 'n' Andy / Music Hall / m-f 9:30-55 / Brown & Wmsn: / viceroys / Ted Bates / 206N T / 9 min $1000 / ¼ hr $2000 / R Trout Chevrolet / C-E m-f 9:55-10	Bill Henry news / Johns-Manville / JWT m-f 9-9:05 / Edward Arnold / H m-f 9:05-15 T / Newsreel / N co-op L / Family theatre / H L	You Bet Yr Life / DeSoto Motor, div Chrysler / 208H T / 12-12:30m / BBDO $7500 / Big Story / Amer Tobacco: / pall mall / H T / SSCB $5000
10–11 pm	Headline Edition / N co-op L&T / Richard Randall / Commentary / N 10-10:25 L / ABC Late News / Oldsmobile / Brother 10:25-30 / The Dunlops & their Friends / Jamestown, NY L / Town & Country Time / N L	Mr. Keen / m-l / N 10-10:15 T / Dance Orch / Var m-f L / Dance Orch / N m-sat L / 10:35-11	Harry Flannery / AF of L / 27Wash m-f L / Furman, Feiner / Manhattan Crossroads / N m-f T / Sounding Board Forum / Var T / co-op	Fibber McGee & Molly / H sun-th T / Great Gildersleeve / Brown & Wmsn / Bates partic / H sun-th T / 5/wk $6000 / Keys to the Capitol / Wash L&T
11–12	Singing with the Stars / N T / Late sports roundup / C.Delr m-f L / Orchestra / Var 11:00-55 L / News 11:55-12m / N m-sat L	News & analysis / co-op / N m-f L / Dance bands / Var m-t L	Virgil Pinkley / H m-f L / co-op / UN Highlights / N m-f L / Dance music / Var m-l L	News of World / (Morgan Beatty) / Wash L / No network service

THURSDAY

Time	ABC	CBS	MBS	NBC
6–7 pm	No network service / m-f 6-6:30 / Bill Stern / Anheuser-Busch / m-f (see mon) / D'Arcy / George Hicks / co-op / N m-f L	Jackson news / Metropolitan Life / m-l (see mon) / Y&R / No network service / m-f / Lowell Thomas / N m-l L	No network service	No network service / Mel Allen-Russ Hodges, sports / co-op / N m-l L / No network service / m-f / Three star extra / Sun Oil Co / m-f (see mon) / HOBM
7–8 pm	John Vandercook / CIO / m-f 7-7:15 / H J Kaufman / Quincy Howe / co-op / C m-f L / Silver Eagle / General Mills / 188N tu,th L / 7:30-55 / D-F-S / L Griffith news / N m-l 7:55-8 L	Tennessee Ernie / H m-f T / ¼ hr $1900 / Choraliers / Longines-Wittn'r / 109N m-f T / Bennett / Edw R Murrow / Amer Oil: amoco / Katz m-t / Hamm Brewing / C-M tu,th	Fulton Lewis Jr / co-op / 299Wash m-l L / Dinner Date / N m-f L / Gabriel Heatter / Var m-l L / 7:30-45 / ¼ hr $1500 / Coke Time with Eddie Fisher / Coca-Cola / 212N tu,th T / D'Arcy see tu	Alex Dreier / Int'l Harvester / m-l (see mon) / Y&R / No network service / m-l / News of world / Miles Labs / m-l (see mon) / Wade / One man's family / Toni Co / 208H m,th L / Burnett
8–9 pm	Jack Gregson Show / tu-f 8-9 / N L / ABC Late News / Oldsmobile / Brother 8:25-30	Suspense / N T / Doug Edwards / AmTob pall mall / N m-f 8:25-30 / SSCB $550 / Night Watch / N T	Official Det. / R J Reynolds / Esty camels / SOS: McE / Florida State / McCann-Erickson / MacFadden Publs / R&R / Multi-message plan / 506N L / Crime Fighters / co-op / N L	Roy Rogers / Dodge Div, Chrysler / 201H L / Grant $7500 / Bob Hope / American Dairy / H T / Campbell-Mithun $11,000
9–10 pm	Sammy Kaye's Serenade Room / N L / ABC Late News / Oldsmobile / Brother 9:25-30 / Ralph Flanagan Show / N L	Rosemary Clooney / B T / Mr & Mrs North / H m-f T / Amos 'n' Andy / Music Hall / Murine: var segments / BBDO / 206N T / 9 min $1000 / ¼ hr $2000 / Robert Trout / Chevrolet / C-E m-f 9:55-10	Bill Henry news / Johns-Manville / JWT m-f 9-9:05 / Edward Arnold / H m-t 9:05-15 T / Newsreel / N co-op L / State of the Nation / Var co-op L	Spend a Million / N T / News from NBC / Wash L / Senor Ben / N L
10–11 pm	Headline Edition / N co-op L&T / Richard Randell / Commentary / N m-th L / 10:15-25 / ABC Late News / Oldsmobile / Brother 10:25-30 / Front & Center / 10:30-11 / Wash T	Mr. Keen / m-f / N T / Dance Orch / Var m-f L / Dance Orch / N m-sat L / 10:35-11	Harry Flannery / AF of L / 106Wash m-f L / Furman, Feiner / Manhattan Crossroads / N m-f T / co-op / Musical Carnival / N T	Fibber McGee & Molly / H sun-th T / Great Gildersleeve / Brown & Wmsn / Bates partic / H sun-th T / 5/wk $6000 / Jane Pickens / co-op / N L
11–12	Singing with the Stars / N T / Late sports roundup / C.Delr m-l L / Orchestra / Var 11:30-60 L / News 11:55-12m / N m-f L	News & analysis / co-op / N m-f L / Dance bands / Var m-f L	Virgil Pinkley / H m-f L / co-op / UN Highlights / N m-f L / Dance music / Var m-l L	News of World / (Morgan Beatty) / Wash L / No network service

FRIDAY

Time	ABC	CBS	MBS	NBC
6–7 pm	No network service / m-f 6-6:30 / Bill Stern / Anheuser-Busch: / budweiser / m-l (see mon) / D'Arcy / George Hicks / co-op / N m-l L	A Jackson news / Metropolitan Life / m-f (see mon) / Y&R / No network service / m-l / Lowell Thomas / N m-l L	No network service	No network service / Mel Allen-Russ Hodges, sports / co-op / No network service / m-f / Three star extra / Sun Oil Co / m-f (see mon) / HOBM
7–8 pm	John Vandercook / CIO / m-f 7-7:15 / H J Kaufman / Quincy Howe / co-op / C m-f L / Lone Ranger / Gen Mills / m,w,f 7:30-55 / (see mon) / D-F-S / L Griffith news / N m-f 7:55-8 L	Tennessee Ernie / H m-l T / ¼ hr $1900 / Choraliers / Longines-Wittn'r / 109N m-f T / Bennett / Edw R Murrow / Amer Oil—Katz: / Ford Motor / JWT m,w,f	Fulton Lewis Jr / co-op / 299Wash m-f L / Dinner Date / N m-f L / Gabriel Heatter / Var m-f L / 7:30-45 / ¼ hr $1500 / In the Mood / N m,w,f T	Alex Dreier / Int'l Harvester / m-f (see mon) / Y&R / No network service / m-l / News of world / Miles Labs / m-f (see mon) / Wade / One man's family / Miles Labs / tu, w, l / Wade
8–9 pm	Jack Gregson Show / tu-f 8-9 / N L / ABC Late News / Oldsmobile / Brother 8:25-30	Crime Photographer / N L / Doug Edwards / AmTob pall mall / N m-t 8:25-30 / SSCB $550 / Arthur Godfrey Digest / 8:30-9 pm / Bristol-Myers / 203N 8:30-45 T / DCSS ¼ hr $1375	Counterspy / R. J. Reynolds / Esty winstons / Lemon Prods / Advisory Bd / McCann-Erickson / MacFadden Publs / R&R / 502N L / Multi-message plan / Take a Number / co-op / N L	Dinah Shore / Chevrolet / 195H w-f L / Campbell-Ewald / Frank Sinatra / Toni Co / H w, f T / Tatham-Laird / Dave Garroway Show / 8:30-9:30 / NY L&T
9–10 pm	Sammy Kaye's Serenade Room / N L / ABC Late News / Oldsmobile / Brother 9:25-30 / The World We Live In / N L / $3500	Perry Como / Liggett & Myers / 205N m,w,f T / C&W 9-9:15 / Mr & Mrs North / H m-f T / Amos 'n' Andy / Music Hall / Murine: var segments / BBDO / 5 min $1000 / ¼ hr $1200 / Robert Trout / Chevrolet / D-E m-f 9:55-10	Bill Henry news / Johns-Manville / JWT m-f 9-9:05 / Edward Arnold / H m-l 9:05-15 T / Newsreel / N co-op L / TBA	Dave Garroway / (cont'd)
10–11 pm	Football Forecast / N L / ABC Late News / Oldsmobile / Brother 10:25-30 / Indoors Unlimited / N L	Mr. Keen / m-f / N 10-10:15 T / Dance Orch / Var m-f L / Dance Orch / N L	Harry Flannery / AF of L / 27Wash m-f L / Furman, Feiner / Manhattan Crossroads / m-t / co-op / Dance Orch / N T	Gillette Cavalcade of Sports (boxing) / Gillette Safety Razor Co / Var L / 10pm to concl / simulcast / Maxon $40,000 / Sports Highlights / NY L
11–12	Songs by Dini / N T / Late Sports Roundup / C.Delr m-f L / Orchestra / Var 11:30-55 L / News 11:55-12m / N m-f L	News & analysis / co-op / N m-f L / Dance bands / Var m-l L	Virgil Pinkley / H m-l L / co-op / UN highlights / N m-l L / Dance music / Var m-f L	News of World / (Morgan Beatty) / Wash L / No network service

SATURDAY

Time	ABC	CBS	MBS	NBC
6–7 pm	Pan American Union / Wash L / Bob Flanagan / sports co-op / 115N L / Sports Afield with Bob Edge / N L	Lew Cioffi / N L / Football Scoreboard / Var L / Capitol Cloakroom / Wash L	Fred Grunfeld's Musical Almanac / Var L&T / Men's Corner / N T	News from NBC / N L / H V Kaltenborn / N co-op T / On the Campus / N T
7–8 pm	Show Time Review / N L / At Ease / N L / Dinner at the Green Room / N L	Allan Jackson / Chevrolet / 192N 7-7:05 L / C-E $550 / Make Way for Youth / N L / Gangbusters / H T	Sammy Lavine, The Kegler / N L / Report from Washington / Wash co-op L / Keep Healthy / N 7:30-45 T / Globe Trotter / N 7:45-8 L	Heart of the News / Var L / College Quiz Bowl / Var L
8–9 pm	ABC Late News / 8-8:05 / Dancing party / 8:05-10 / N L	Gunsmoke / Liggett & Myers / 213H L / C&W $3250 / Juke Box Jury / H T	True or False (Tom Moore) / Fla L / Quaker City Capers / Phila L	Conversation / N L / Boston Symphony Orchestra / Boston L
9–10 pm	Dancing party / (cont'd) / N L	Two for the Money / P. Lorillard: / old golds / 200N T / L&N $4000 / Saturday Night Country Style / Var L / Allen Jackson / Chevrolet / 102N 9:55-10 L / C-E $550	Hawaii Calls / H T / Lombardoland USA / N L	Boston Symphony Orchestra (cont'd) / Grand Ole Opry / R J Reynolds / prince albert tob / cavalier cigs / 95Nashville L / 10:30-11 / 103 stns co-op / Esty $5000
10–11 pm	Ozark Jubilee / (Red Foley & Crossroads Gang) / Springfield Mo L / Orchestra / Var L	Saturday night country style / (cont'd) / Louisville Orch / Louisville, Ky L	Chicago theatre of the air / O L	Dude Ranch Jamboree / Nashville L / Pee Wee King / co-op / O L
11–12	Stiller Orchestra / N L / Strictly from Dixie / N L	News / N L / Dance band / Var L	Basil Heatter / N L / Dance music / Var L	News / H L / No network service

Notes and explanations to help you use this chart

COSTS: ... talent and production only, do not include commercials or time charges. They ... include the 15% agency commission to the client. All costs weekly unless ... simulated levels for across the board programs are listed on Monday). ... including program repeat times, are Eastern Standard.

CITY ABBREVIATIONS: C, Chicago; Cinc, Cincinnati; D, Detr, Detroit; H, Hollywood; ... Mpls, Minneapolis; N, New York; Rich, Richmond; St L, St Louis; ... Washington, D C; Var, various.

OTHER ABBREVIATIONS: alt, alternate; m, midnight; n, noon; pr, products; r, repeat; ... SE, southeast; MW, midwest; L, live; T, transcribed; TBA, to be announced ... show carried on 10N stations, originates in NYC; # simulcast.

ABC: Betty Crocker, cost ($2000) for 6 programs weekly, M, W, F, 9:55-10 am; 3:30-35 pm; Breakfast Club, M-F 9-10 am; sponsors Quaker Oats, JWT; ... Philco, Hutchins, Swift, JWT, Lockwood & Co, Paris & Peart ... $3,500

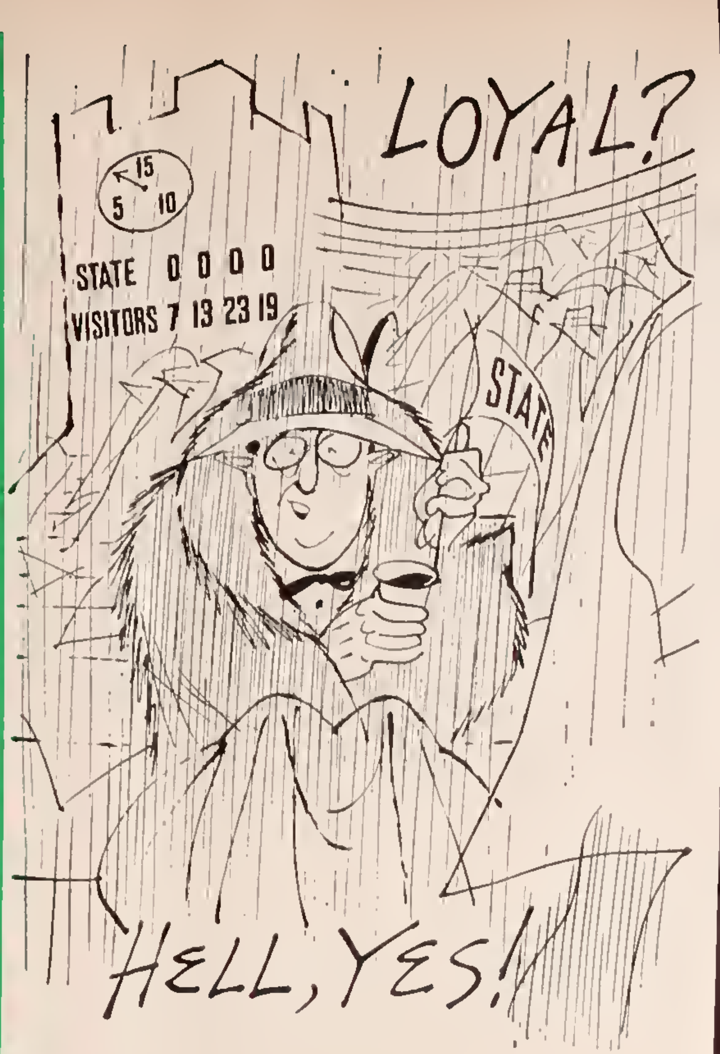
CBS: Godfrey, M-F, 10-11:30 am; simulcast M-Th 10:30-11:30 am; entire Friday broadcast is radio only. Talent cost for simulcast, $5,705 per quarter hour; for radio only, ... quarter hour. 190-203 radio stations, originates NYC, other points

MBS: Capitol Commentary originates Washington, 184 stations live. Multi-Message Plan ... pm. Cost $1500 per participation per sponsor based on minimum purchase of 3 ... C. Johnson, 5 news strips sold as package, time and talent $23,000 a week

NBC: The Three Plan: Second Chance, M-F 11:45-12n; It Pays to be Married, M-F 5:45-...; Fibber McGee, M-F 10-10:15 pm. Each strip has 10 one minute availabilities a ... show. An advertiser can buy one or more partic. a week of the total ... classing any or all of the programs on any day. Cost per participation Fibber ...; Second Chance, $2,250; Pays to be Married, $2,033. Among sponsors in this plan are Lewis Howe, B&B, Hudnut Sales, K&E, Carter Prods, Norge ... products in addition to those mentioned are plugged on this program

Sponsors listed alphabetically with agency and time on air

Adolph's, Erwin, Wasey: CBS, alt F 10:40-11 am
AFofL, Furman, Feiner; MBS, M-F 10-10:10 pm
Allis-Chalmers, B & Gittins: NBC, Sat 1-1:30 pm
Amana Refrig., Maury, Lee & Marshall: CBS, Tu 8-8:30 pm
Amm. Dairy, Campbell-Mithun: NBC, Th 8:30-9 pm
Amer Home Prods, John F Murray: CBS, M-F 12:15-1 pm, NBC, all days [illegible]
Amer. Oil Co., Joe Katz: CBS, M-F 7:45-8 pm
Amer. Safety Razor, McCann-Erickson: ABC, all Sun 9-9:15 pm
Amer. Tobacco, BBDO: CBS Sun [illegible] pm, CBS, W F 9:25-30 pm; NBC, W 9:30-10 pm
Anheuser-Busch, D'Arcy: ABC, M-F 6:30-40 pm
Charles Antell, TAA: ABC, T Th 8-8:15 pm
Armour, Hent Hurst & McDonald: CBS, M-F 12:13-15, 2-2:15 pm
Assemblies of God, W F Bennett: ABC, Sun 10:30-11 pm
Bell Telephone, Ayer: NBC, M 9-9:30 pm
Beltone, Olian & Bronner: ABC, Sun 9:15-30 pm; MBS, alt T 7:30-45 pm
Billy Graham, W F Bennett: ABC, Sun 3:30-4 pm
Bridgeport Brass, Hazard: MBS, F 8-8:30 pm
Bristol-Myers, DCSS: CBS, F 8:30-45 pm, M, W, alt F 10:30-45 am
Colgate, Ketchum, MacLeod & Grove: CBS, Sat 10:15-55 am
Campana Sales Co., Wallace Ferry Hanly: CBS, M-F 10:15-30 am (all days)
Carnation, Erwin, Wasey: ABC, M-F 10:45-11 pm
Carter Prods., Bates: NBC, M, Th, F 3-3:10 pm; all wks CBS Sat 1-1:30 pm; M 8-8:30 pm
CBS-Columbia, Bates: CBS, alt Sun 7:30-8 pm
Chevrolet Motors, Campbell-Ewald: CBS, Sat 1:30-35 pm; 2-2:05 pm; 4:55-5 pm; Sun 9:55-10 am; 1-1:05 pm; 2:10-05 pm; 9:55-10 pm. M-F 9:55-10 pm
Christian Sci. Monitor, Walton Butterfield: ABC, Tu 9:15-10 pm
Church of Christ, Martin & Co.: ABC, Sun 1-1:30 pm
CIO, Henry J Kaufman: ABC, M-F 7-7:15 pm
Cities Service, Ellington: NBC, M 9:30-10 pm
Coast Fisheries, Lynn Baker: NBC, M, W, F 5:30-45 pm
Coca-Cola, D'Arcy: MBS, T, Th 7:45-8 pm
Colgate-Palm-Peet, Esty: NBC, M-F 11-11:15 am, 5:15-30 pm
Continental Bkg., Bates: CBS, M-F 11:33-11 am
Crawford, Camp: ABC, Sun 9-9:30 pm
Gredis Ualns, JWT: MBS, Tu 8:55-9 pm; Sun 4:55-5 pm
Helene Curtis, G. Best: CBS, 11:30-11 am
Dawn Bible Students, Wm. Gleeson: MBS, Sun 11-11:15 am
DeSoto Motor, BBDO: NBC, W 9-9:30 pm
Dodge, Grant: NBC, Th 8-8:30 pm
Exquisite Form, Grey: CBS, alt T 8:45-9 pm
Firestone, Sweeney & James: ABC, M 8:30-9 pm
Florida Citrus Commission, JWT: MBS, M-F 11-11:25 am, M, W 8-8:30 pm (Multi-Message plan)
Ford Motor, JWT: CBS, M, W, F 7:45-8 pm
General Foods, B&B: CBS, M-F 12-12:10 pm; 2-2:15 pm, FC&B: CBS, M-F 1-1:15 pm; Sun 8:55-9 am, Y&R: CBS Sat 1:55-2 pm; B&B: NBC, Th 8-9 pm; Y&R NBC, M-F 10:30-45 am; CBS, W 9:25-30 pm
General Mills, D-F-S, ABC, M, W, F 7:30-55 pm, T 7:30-55 pm; Knox-Reeves: ABC, M, W, F 10:25-11 am
General Motors, Kudner: ABC, M 8-8:15 pm; Frigidaire, FC&B: CBS, Tu, Th, alt F 10:00-45 am
Gillette, Maxon: NBC, F 10 pm to concl
Glamorene, Hicks & Greist: CBS, alt F 10-10:15 am
Goodyear, Kudner: ABC, Sun 3:30-4 pm
Gospel Bdcstg., R. H. Alber: ABC, Sun 9-3 pm
Gruen, McCann-Erickson: ABC, all Sun 9-9:15 pm
Hall Bros., FC&B: CBS, Sun 6:30-7 pm
Thos. Hamm Brewing, Campbell-Mithun: CBS, Tu Th 7:45-8 pm
Hawaiian Pineapple, N W Ayer: CBS, F 8:30-45 pm
Healing Waters, Inc., White Adv.: ABC, Sun 2-2:30 pm
Hunt Club Dog Food, Moser & Cotins: CBS, Sat 10:30-15 am
Int'l Harvester, Y&R: NBC, M-F 7-7:15 pm
Johns-Manville, JWT: MBS, M-F 9-9:05 pm
S. C. Johnson & Son, Needham, Louis & Brorby: MBS, M-F 10:30-35 am; 11:25-30 am; 2:25-30 pm: M-F, 12:15-25 pm; 5:55-6 pm; Sat 2:25-30 pm
Junket Fds., McCann-Erickson: ABC, Tu-F 11-11:15 am
Kellogg Co., Leo Burnett: CBS, Tu, Th 9:15-30 am; CBS, M, W, all F 10:15-11 am; MBS, M, W, F 5:30-55 pm
Kraft Foods Co., J Walter Thompson: CBS, Sun 9-10 pm
Lemon Prods. Advisory Board, McCann-Erickson: MBS M-F 8-8:30 pm
Lettuce, Inc., John Cohan: MBS, T, Th 11:30-15 am
Lever Bros., McCann-Erickson: CBS, M, W, alt F 11-11:15 am; CBS, M, W, Th 3:15-30 pm
Liggett & Myers (Chesterfield), Cunningham & Walsh: NBC, Tu 8:30-9 pm; CBS, Sat 8-8:30 pm
Thos. J. Lipton, Y&R: CBS, Mon 8:30-9 pm
Longines-Wittnauer, V. A. Bennett: CBS, Sun 12-12:05 pm; 4-4:05 pm; 5-5:05 pm; Sat 10-10:05 am; 10:55-11 am; 12n-12:05 pm; M-F 7:30-15 pm; Sun 2-2:30 pm
P. Lorillard, L&N: ABC, Sun 6-6:15 pm; Sun 9:15-30 pm; MBS, M-F 11:15-12 n; CBS, Sat 9-9:30 pm
Lutheran Laymen's League, Gotham: MBS, Sun 1:30-2 pm
MacFadden Publs., R&R: MBS, Th, F 8-8:30 pm
Manhattan Soap (Sweetheart), Scheideler, Beck & Werner: NBC, M-F 1:15-5 pm
Mars, Inc., Burnett: NBC, Tu 8-8:30 pm
Metropolitan Life, Y&R: CBS, M-F 6-6:15 pm
Miles Laboratories, Geoffrey Wade: NBC, Tu, W, F 7:45-8 pm; M-F 7:30-45 pm; M-F 10:45-11 am
Miller Brewing, Mathisson: MBS, M, W, F 2:25-30 pm
Minnesota Mining & Mfg., BBDO: CBS, M, W, all F 10:45-11 am
Mutual of Omaha, Bozell & Jacobs: MBS, Sun 6:30-45 pm
Mytinger & Casselberry, (Nutrilite), Dan B Miner: NBC, Sun [illegible]
Nat'l Biscuit, Burnett: CBS Tu, Th alt F 11-11:15 am
Nehi Corp., BBDO: CBS, Sat 11-11:15 am
O'Cedar, Turner: ABC, M, W, F 9-10 am
Oldsmobile, Brother: ABC, M, W, Th, F 9:25-30 pm; 10:25-30 pm
Pet Milk Co., Gardner: CBS, M-F 10-10:15 am (all days)
Pharmaco, DCSS: NBC, M-F 5:30-45 pm (all days); CBS T Th 3-3:15 pm
Philco Corp., Hutchins: M-F 9-10 am
Philip Morris & Co., Biow: CBS, Sun 8:30-9 pm
Pillsbury Mills, Leo Burnett: CBS, M-Th 3:30-45 pm; M-Th 11:15-30 am
Procter & Gamble, B&B: Compton, D-F-S, Y&R: CBS, M-F 11:45-12 n; 1-2 pm; 2:15-30 pm; 3:15-3 pm (all days); NBC, M-F 3:30-4:15 pm; Biow: NBC, M-F 9-9:30 pm
Quality Goods, Grey: CBS, alt T 8:45-9 pm
Radio Bible Class, Stanley G. Boynton: MBS, Sun 10-10:00 am
Radio Church of God, Huntington Parmelee: ABC, Sun 12:30-1 pm
Ralston-Purina Co., Brown: ABC, Sat 10:30-11 am
R. J. Reynolds Tob., Esty: MBS, M-F 8-8:30 pm (Multi-Message plan); NBC, Sat 9:30-10 pm; MBS, Sat 2-2:15 pm; 1:15-5 pm
Seeman Bros., Weintraub: ABC T, Th 10:25-40 am
Skelly Oil, Henri, Hurst & McDonald: NBC, M-Sat 8-8:10 am
A. E. Staley Mfg., Ruthrauff & Ryan: CBS, M F 10-10:15 am (alt days)
Star-Kist Tuna, Rhoades & Davis: CBS, M F 10:15-30 am (alt days)
State Farm Mutual, Needham, Louis & Brorby: MBS, Sat 6:45-55 pm; Sun 5:50-6 pm
Sterling Drug, D-F-S: ABC, M-F 10-10:25 am; NBC, M, W, F 4:15-45 pm
Sun Oil Co., Hewitt, Ogilvy, Benson & Mather: NBC, M-F 6:45-7 pm
Swift & Co., JWT: ABC, M F 9-10 am
Table Prods., Hoefer, Dieterich & Brown: ABC, Sat 10-10:30 am
Tasti-Diet, Garfield: CBS, Sat 1:35-30 pm
Toni Co., Weiss & Geller; Leo Burnett: ABC, Tu, Th 9-10 am; CBS M, W, F 2:30-45 pm; Tu, Th, 10:15-11 am, Sun 7:30-45 pm; W F 8:15-30 pm; M 8-8:30 pm, NBC, M, Th 7:15-8 pm
Van Camp Sea Food, Brisacher, Wheeler & Staff: CBS, Sat 11:15-15
Voice of Prophecy, Western: ABC, Sun 9:30-10 am; MBS, Sun 10:30-11 am
Whitehall Pharm. (see also Amer. Home Prods.): CBS, T 9:15-30 pm
Wm. Wrigley Jr. Co., R&R: CBS, Sun 8-8:30 pm; A. Meyerhoff: CBS, W 8-8:30 pm



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RADIO COMPARAGRAPH OF NETWORK PROGRAMS

Daytime 1 November 1954 — SPONSOR

SUNDAY

Time	ABC	CBS	MBS	NBC
10–11	Message of Israel N, other L Negro college choir N T	Church of the air Var L&T	Radio Bible class Radio Bible Class 295G Rep T Baynlen $350 Voice of prophecy Voice of Prophecy 311H T (cost includes ABC aux 9:30-10 am) Western $1500	National Radio Pulpit N L Headlines in Perspective N L
11–12	Marines in Review H T The Christian in action H L&T	Salt Lake City Tabernacle Salt L City L Lou Cioffi news 11:30-35 N L Invitation to learning N 11:35-12 L&T	Frank & Ernest Dawn Bible Students 372N T Glasseo $750 John T. Flynn N co-op L Northwestern U reviewing stand C L	News 11-11:05 N Treasury of Music N T Pauline Frederick at the UN N UN Assignment N L
12–1	Pan American Union Wash L The World Tomorrow Radio Church of God 255H T HP $750	Larry LeSueur Longines-Wittn'r 44N 12-12:05 L Bennett $550 Campaign 1954 12:05-30 N L George Herman news Wash L	US Marine Band Wash L Bill Cunningham co-op Bost L Merry Mailmen N T	Music for Relaxation N The eternal light N L
1–2	Herald of truth Church of Christ 250N L r2-2:30 cent net Martin $1500 Pilgrimage N L	Men's Right to Knowledge N L Robert Trout Chevrolet 182N 1:30-35 L C-E $550 Syncopation Piece N 1:35-2 L	Global Frontiers Wings of Healing N T Century Adv World Traveler (Joe King) N L Lutheran hour Lutheran Laymen's League 477SL L Gotham $700	Youth Wants to Know Wash L University of Chicago roundtable C L
2–3	Dr. Oral Roberts Healing Waters 149H T White $1000 Wings of Healing Dr Thomas Wyatt 197H L Century $1000	Symphonette Longines-Wittnr 126N 2-2:30 L Bennett New York Philharmonic N 2:30-4 L	Bandstand USA N T	The Catholic hour Var L Anthology N L
3–4	Sammy Kaye's Sunday Serenade N L News of decision Billy Graham 198Ver L W Bennett $2000	New York Philharmonic (cont'd) N 2:30-4 L	Wonderful City N T CBC Symphony Orchestra CBC 3:30-4:30 T	Weekend (Sunday "newspaper of the air") Var L&T Selling on shared-sponsorship basis. Each hour provides for 8 participations 1-min partic $2,250
4–5	Old-fashioned revival hour Gospel Bdcstg 280H L R N Alber $1500	Larry LeSueur Longines-Wittn'r 11N 4-4:05 L Bennett $550 On a Sunday Afternoon Wash L&T 4-5:55	CBC Symphony Orchestra (cont'd) TBA	Weekend (cont'd) Var L&T 1-min partic $2250
5–6	Youth on the March Percy Crawford Phila L J. M. Camp Greatest Story Ever Told Goodyear Tire N L Kudner $4500	Larry LeSueur Longines-Wittn'r 5-5:05 L Bennett $550 On a Sunday Afternoon (cont'd) Robert Trout Chevrolet C-E N 5:55-6 L	The Shadow MIN T Per partic: $2100 True detective mysteries N L $2000 Cecil Brown State Farm Mut 580N 5:50-6 L NL&B $350	Inheritance NY L&T Nutrilite Show (Dennis Day) Mytinger & Casselberry N L Don B. Miner $5000

MONDAY

Time	ABC	CBS	MBS	NBC
10–11	My true story Sterling Drug: bayer, molle, energine, dr lyons 200N m,w,f L 10-10:25 D-F-S $4200 Whisper's streets Gen Mls 10:25-45 wheaties, bisq'k 327N m,w,f L K-R alt $4500 When girl marries Carnation Co 291H m-f T EW $2850	Godfrey 90 min Sinley Mfg R&R Pet Milk: Gardner alt das 10-10:15 Campana Sales W-F-H alt das Star-Kist Tuna Rhoades & Davis 10:15-30 alt das Bristol-Myers DCSS m,w, alt 10:30-45 Minn Mining BBDD m,w, alt 10:45-11	Cecil Brown news co-op N m-f L Kenny Baker H m-f L co-op F Singiser news S C Johnson wax 470N 10:30-35 L NL&B m-sat Story Time N m-f T Multi-Message	Mary Margaret McBride N 10-10:05 L Bob Smith Show N m-f L 10-10:45 Break the Bank Miles Labs 165H m-f T Wade $4200
11–12	Modern Romances Junket Fds, McE Vick Chem: m,w,f Morse ¼hr $575 Ever Since Eve N m-f L $2875 Your Neighbor's Voice Ch m-f L 3-City By-Line Morning Edition Var m-f L	Godfrey (cont'd) Lever: pepsodent m,w, alt f McCann-Erickson Pillsbury Mills m-th 11:15-30 Leo Burnett Make up yr Mind Continental Bkg 55N m-f L Bates $2875 Rosemary P&G: Ivory snow 119N m-f L B&B $2700	Florida Calling Fla Citrus Comm 560Fla m-f L JWT H Engle news S C Johnson wax 495C 11:25-30 L NL&B m-sat Queen for a day P Lorillard: old gold cigs 549H m-f T np 11:45-12 L&N share $5500	Strike it rich Colgate: halo, colgate dental crm palmolive, lab 200N m-f T r1:30-2 pm Esty $3500 Phrase that pays CPP: ajax, vel 191N r1:15-30 L Esty m-f $2500 Second Chance N m-f L The Three Plans
12–1	Valentine N m-f L Luncheon With Frank Farrell N m-f L 12:15-30 No network service m-f	Wendy Warren Armour, HH&M P&G, Compton 206N-L $3250 Aunt Jenny Lever: spry 182N m-f L FC&B $3000 Helen Trent Am Home: JFM Toni m,w,alt f Burnett $2800 Our gal Sunday Whitehall: anacin 183N m-f L Murray $2300	Break the Bank Miles Labs H m-f T Wade st 9/27 Capitol comment S C Johnson 496Wash L NL&B m-sat Down at Holmesy's Ch m-f L No network service m-f 12:30-1	No network service m-f
1–2	Paul Harvey news co-op C m-f L Ted Malone co-op 153N m-f L No network service m-f	Road of Life P&G: Ivory soap 154N m-f L Compton $3250 Ma Perkins P&G: oxydol 163N m-f L D-F-S $3250 Young Dr Malone P&G: crisco, joy 153N m-f L Compton $2850 Guiding light P&G: duz, ivory 128N m-f L Compton $3000	Cedric Foster news co-op Bost m-f L Luncheon at Sardi's N m-f L co-op Ted Steele N m-f L co-op	No network service Pauline Frederick Reporting N m-f L
2–3	No network service m-f Betty Crocker Gen Mls: flour 319N 2:30-45 T DFS m,w,f $2900 Martin Block Show m-f 2:35-4 N L&T	2nd Mrs Burton Armour 208N m-f L HH&Me $3000 Perry Mason P&G: tide 163N m-f L B&B $3500 Nora Drake: Bristol-Myers, DCSS: Toni W&G $3000 Brighter day P&G: cheer 164N m-f L Y&R $2850	Luncheon with Lopez N m-f L Sam Hayes news S C Johnson wax 505N 2:25-30 L NL&B m-sat Wonderful City N m-f L $3000 wk	No network service m-f
3–4	Martin Block (cont'd) N m-f L&T 2 ¼ hrs per wk $863 3 ¼ hrs per wk $1898	Hilltop house N L sus m,w,f $2800 House party Lever: surf 152H 3:15-30 T BBDD m,w,f Pillsbury: flour 198 3:30-45 T LB $5000 Five ½-hrs m-th Mike & Buff's Mail Bag N m-f L	Ruby Mercer Show N co-op L	Ben Grauer N 3-3:05 L Women in Love NY L Pepper Young P&G: cameyt 175N m-f L B&B $2700 Rt to happiness P&G: dreft, tide 166N m-f L D-F-S $3000
4–5	Read Browning Show H 4-4:55 L m-f Betty Crocker Gen Mills m,w,f 4:25-30 (see 2:30 pm) Treasury Bandstand H L&T	No network service m-f News 4:55-5 N m-f L	No network service m-f Sing a Song of Sixpence N m-f T Bruce & Dan N m-f L	Backstage wife P&G: cheer, zest 188N m-f L Y&R $2500 Stella Dallas Sterling Drug 157N m,w,f L D-F-S $2600 Widder Brown Sterling Drug 174N m,w,f L D-F-S $2600 Woman in house Manhattan soap 195H m-f L SB&W $2500
5–6	Musical Express N m,w,f T Art & Dotty Todd H m-f T Gloria Parker N m-f L Vincent Lopez N m-f L	No network service m-f	Bobby Benson N m,w,f L Wild Bill Hickok Kellogg Co H 5:30-55 T m,w,f, alt 9/13 Burnett $5500 Cecil Brown news S C Johnson wax 529N 5:55-6 L NL&B m-f	Just Plain Bill Whitehall: anacin Murray; Carter Bates $2600 Lorenzo Jones CPP: lab, (thpst) 186N m-f L Esty $2750 Hotel for Pets Coast Fisheries N m,w,f L Lynn Baker Pays to be Married H m-f L The Three Plans

TUESDAY

Time	ABC	CBS	MBS	NBC
10–11	My true story Seeman Bros tu, th 10-10:25 Weintraub Whisper's streets Seeman Bros nu-wick, hylast 325N tu, th L Weintraub $4500 When girl marries Carnation Co m-f (see mon) Erwin, Wasey	Godfrey 10-11 Sinley Mfg: R&R Pet Milk: Gardner 10-10:15 alt das Campana Sales W-F-H alt das Star-Kist Tuna Rhoades & Davis 10:15-30 alt das Gen Motors Frigidaire Div tu,th FC&B Kellogg tu th 10:45-11 Burnett	Cecil Brown news co-op N m-f L Kenny Baker H m-f L co-op F Singiser news S C Johnson m-sat 10:30-35 NL&B Story Time N m-f T Multi-Message	Mary Margaret McBride N 10-10:05 L Bob Smith Show N m-f L 10-10:45 Break the Bank Miles Labs m-f (see mon) Wade
11–12	Modern Romances Junket Brand Fds 198N m-f MsE ¼ hr $575 Ever Since Eve N m-f L Your Neighbor's Voice Ch m-f L 3-City By-Line Morning Edition Var m-f L	Godfrey (cont'd) Toni Co tu,th alt f Weiss & Geller Pillsbury Mills m-th 11:15-30 Leo Burnett Make up yr Mind Continental Bkg m-f (see mon) Bates Rosemary P&G: ivory snow m-f (see mon) B&B	Florida Calling Fla Citrus Comm 560Fla m-f L JWT H Engle news S C Johnson m-sat 11:25-30 NL&B Queen for a day Leisure Inc 550H tu,th T Cohen chr $5500 P Lorillard: old golds m-f (see mon) L&N	Strike it rich Colgate m-f (see mon) Esty Phrase that pays Colgate m-f (see mon) Esty Second Chance N m-f L The Three Plans
12–1	Valentine N m-f L Luncheon with Frank Farrell N m-f L 12:15-30 No network service	Wendy Warren Armour, HH&M P&G, Compton $3250 Aunt Jenny Lever: spry m-f (see mon) FC&B Helen Trent Am Home Prod m-f (see mon) Murray Our gal Sunday Whitehall Phar m-f (see mon) Murray	Break the Bank Miles Labs H m-f T Wade st 9/27 Capitol comment S C Johnson m-f NL&B 12:15-20 Down at Holmesy's Ch m-f L No network service m-f	No network service m-f
1–2	Paul Harvey news co-op C m-f L Ted Malone co-op 153N m-f L No network service m-f	Road of life P&G: Ivory soap m-f (see mon) Compton Ma Perkins P&G oxydol m-f (see mon) D-F-S Young Dr Malone P&G: crisco, joy m-f (see mon) Compton, Blow Guiding light P&G: duz, iv'y fl m-f (see mon) Compton	C Foster news co-op Bost m-f L Luncheon at Sardi's N m-f L co-op Ted Steele N m-f L co-op	No network service m-f Pauline Frederick Reporting N m-f L
2–3	No network service m-f Sheilah Graham Seeman Bros N t,th 2:30-35 L Weintraub $500 Martin Block Show m-f 2:35-4 N L&T	2nd Mrs Burton Armour m-f (see mon) HH&Me Perry Mason P&G tide m-f (see mon) B&B Nora Drake Bristol-Myers, DCSS alt da Toni Co, W&G Brighter day P&G cheer m-f (see mon) Y&R	Luncheon with Lopez N m-f L Sam Hayes news S C Johnson m-sat 2:25-30 NL&B Wonderful City N m-f L	No network service m-f
3–4	Martin Block (cont'd) N m-f L&T	Hilltop house Pharmaco 141N t,th L DCSS alt $2800 House party Kellogg Co 104H tu,th L LB share $6000 Pillsbury Mills m-th 3:30-45 seg LB (see mon) Mike & Buff's Mail Bag N m-f L	Ruby Mercer Show N m-f L co-op	Ben Grauer N 3-3:05 L Women in Love NY L Pepper Young P&G camay, dreft m-f (see mon) B&B Rt to happiness P&G: dreft, tide m-f (see mon) D-F-S
4–5	Read Browning H m-f L 4-4:55 Dorese Bell N 4:25-30 T tu,th Treasury Bandstand H L&T	No network service News 4:55-5 N m-f L	No network service m-f Sing a Song of Sixpence N m-f T Bruce & Dan N m-f L	Backstage wife P&G: cheer, zest m-f (see mon) Y&R Stella Dallas Sterling Drug m,w,f (see mon) D-F-S Widder Brown Toni Co. 174N tu,th L Burnett $2600 Woman in house Manhattan Soap m-f (see mon) SB&W
5–6	Chas Antell commercial tu,th N T TAA Art & Dotty Todd H m-f T Gloria Parker N m-f L Vincent Lopez N m-f L	No network service m-f	Sgt. Preston of the Yukon Quaker Oats Detr t,th T Wherry, Baker & Tilden $4250 Bobby Benson Show N tu,th L 5:30-55 Cecil Brown news S C Johnson m-f 5:55-6 NL&B	Just Plain Bill Whitehall Phar alt tu,th Murray Lorenzo Jones Colgate m-f (see mon) Esty Mr. Jolly's Hotel for Pets NY L It Pays to be Married H m-f L The Three Plans

WEDNESDAY

Time	ABC	CBS	MBS	NBC
10–11	My true story Sterling Drug m,w,f 10-10:25 (see mon) D-F-S Whisper's streets Gen Mills m,w,f 10:25-45 Knox-Reeves When girl marries Carnation Co m-f (see mon) Erwin, Wasey	Godfrey 10-11:30 Sinley Mfg: R&R Pet Milk: Gardner 10-10:15 alt das Campana Sales W-F-H alt das Star-Kist Tuna Rhoades & Davis 10:15-30 alt das Bristol-Myers DCSS m,w,alt f 10:30-45 Minn Mining BBDD m,w,alt f 10:45-11	Cecil Brown news co-op N m-f L Kenny Baker H m-f L co-op F Singiser news S C Johnson m-sat 10:30-35 NL&B Story Time N m-f T Multi-Message	Mary Margaret McBride N 10-10:05 L Bob Smith Show N m-f L 10-10:45 Break the Bank Miles Labs m-f (see mon) Wade
11–12	Modern Romances Junket Fds, McE Vick Chem, m,w,f Morse ¼hr $575 Ever Since Eve N m-f L Your Neighbor's Voice Ch m-f L 3-City By-Line Morning Edition Var m-f L	Godfrey (cont'd) Lever: pepsodent m,w, alt f McCann-Erickson Pillsbury Mills m-th 11:15-30 Leo Burnett Make up yr Mind Continental Bkg m-f (see mon) Bates Rosemary P&G: ivory snow m-f (see mon) B&B	Florida Calling Fla Citrus Comm 560Fla m-f L JWT H Engle news S C Johnson m-sat 11:25-30 NL&B Queen for a day P Lorillard old golds m-f (see mon) np 11:45-12 L&N	Strike it rich Colgate m-f (see mon) Esty Phrase that pays Colgate m-f (see mon) Esty Second Chance N m-f L The Three Plans
12–1	Valentine N m-f L Luncheon with Frank Farrell N m-f L 12:15-30 No network service m-f	Wendy Warren Armour, HH&M P&G, Compton m-f (see mon) Aunt Jenny Lever spry m-f (see mon) FC&B Helen Trent Am Home: JFM Toni: Burnett 191N-L m,w,alt f Our gal Sunday Whitehall Phar m-f (see mon) Murray	Break the Bank Miles Labs H m-f T Wade st 9/27 Capitol comment S C Johnson; m-f NL&B 12:15-20 Down at Holmesy's Ch m-f L No network service m-f	No network service m-f
1–2	Paul Harvey news co-op C m-f L Ted Malone co-op 153N m-f L No network service m-f	Road of life P&G: Ivory soap m-f (see mon) Compton Ma Perkins P&G: oxydol m-f (see mon) D-F-S Young Dr Malone P&G: crisco, joy m-f (see mon) Compton, Blow Guiding light P&G: duz, iv'y fl m-f (see mon) Compton	C Foster news co-op Bost m-f L Luncheon at Sardi's N m-f L co-op Ted Steele N m-f L co-op	No network service m-f Pauline Frederick Reporting N m-f L
2–3	No network service m-f Betty Crocker Gen Mills m,w,f 2:30-35 D-F-S Martin Block Show m-f 2:35-4	2nd Mrs Burton Armour m-f (see mon) HH&Me Perry Mason P&G: tide m-f (see mon) B&B Nora Drake Toni Co m-f (see mon) Weiss & Geller Brighter day P&G cheer m-f (see mon) Y&R	Luncheon with Lopez N m-f L Sam Hayes news S C Johnson m-sat 2:25-30 NL&R Wonderful City N m-f L	No network service m-f
3–4	Martin Block (cont'd) N m-f L&T	Hilltop house N L sus m,w,f House Party Lever: surf m,w,th (see mon) BBDD Pillsbury Mills m-th 3:30-45 seg (see mon) L Burnett Mike & Buff's Mail Bag N m-f L	Ruby Mercer Show N m-f L co-op	Ben Grauer N 3-3:05 L Woman in Love NY L Pepper Young P&G: camay, dust m-f (see mon) B&B Rt to happiness P&G: dreft, tide m-f (see mon) D-F-S
4–5	Read Browning H m-f L 4-4:25 Betty Crocker Gen Mls 4:25-30 m,w,f (see mon) D-F-S Treasury Bandstand H L&T	No network service m-f News 4:55-5 N m-f L	No network service m-f Sing a Song of Sixpence N m-f T Bruce & Dan N m-f L	Backstage wife P&G: cheer, zest m-f (see mon) Y&R Stella Dallas Sterling Drug m,w,f (see mon) D-F-S Widder Brown Sterling Drug m,w,f D-F-S Woman in house Manhattan Soap m-f (see mon) SB&W
5–6	Musical Express N m,w,f T Art & Dotty Todd H m-f T Gloria Parker N m-f L Vincent Lopez N m-f L	No network service m-f	Bobby Benson N m,w,f L Wild Bill Hickok Kellogg Co m,w,f 5:30-55 Burnett Cecil Brown news S C Johnson m-f 5:55-6 NL&B	Just Plain Bill Whitehall Phar all m w f Murray Lorenzo Jones Colgate m-f (see mon) Esty Hotel for Pets Coast Fisheries N m,w,f L Lynn Baker It Pays to be Married H m-f L The Three Plans

THURSDAY

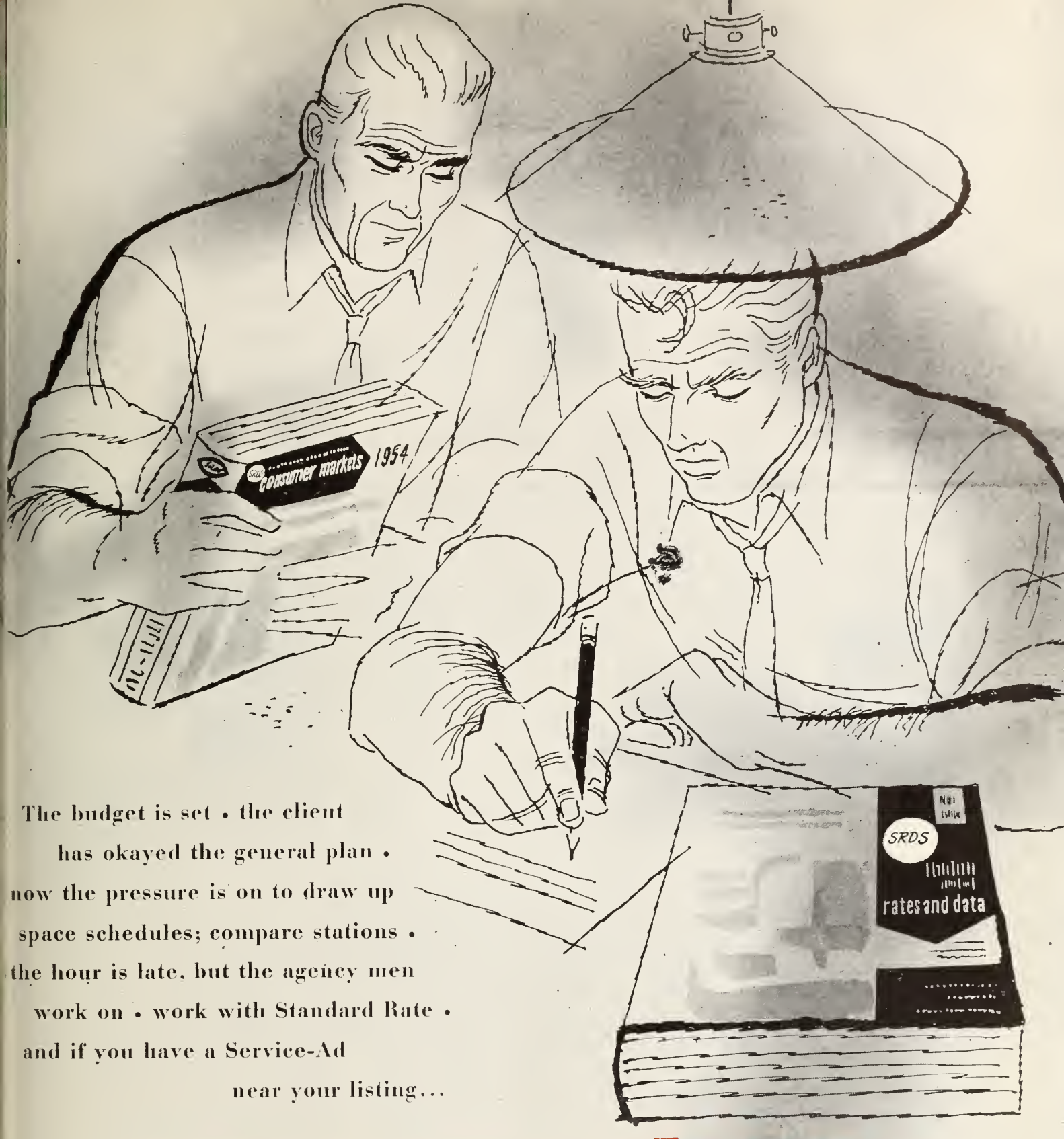
Time	ABC	CBS	MBS	NBC
10–11	My true story Seeman Bros t, th 10-10:25 Weintraub Whisper's streets Seeman Bros 325N tu,th L Weintraub 10:25-45 When girl marries Carnation Co m-f (see mon) Erwin, Wasey	Godfrey 10-11:30 Sinley Mfg: R&R Pet Milk: Gardner 10-10:15 alt das Campana Sales W-F-H 10:15-30 Star-Kist Tuna Rhoades & Davis 10:15-30 alt das Gen Motors: Frigidaire tu th,alt f FC&B Kellogg Co tu th 10:45-11 Leo Burnett	Cecil Brown news co-op N m-f L Kenny Baker H m-f L co-op F. Singiser news S C Johnson m-sat 10:30-35 NL&B Story Time N m-f T Multi-Message	Mary Margaret McBride N 10-10:05 L Bob Smith Show N m-f L 10-10:45 Break the Bank Miles Labs m-f (see mon) Wade
11–12	Modern Romances Junket Fds 198N m-f L McCann-Erickson Ever Since Eve N m-f L Your Neighbor's Voice Ch m-f L 3-City By-Line Morning Edition Var m-f L	Godfrey (cont'd) Toni Co tu,th, alt f Weiss & Geller Pillsbury Mills m-th 11:15-30 Leo Burnett Make up yr Mind Continental Bkg m-f (see mon) Bates Rosemary P&G: ivory snow m-f (see mon) B&B	Florida Calling Fla Citrus Comm 560Fla m-f L JWT H Engle news S C Johnson m-sat 11:25-30 NL&B Queen for a day Leisure Inc tu th (see tue) John Cohen P Lorillard old golds m-f (see mon) L&N	Strike it rich Colgate m-f (see mon) Esty Phrase that pays Colgate m-f (see mon) Esty Second Chance N m-f L The Three Plans
12–1	Valentine N m-f L Luncheon with Frank Farrell N m-f L 12:15-30 No network service	Wendy Warren Armour, HH&Me P&G, Compton m-f (see mon) Aunt Jenny Lever spry m-f (see mon) FC&B Helen Trent Am Home Prods m-f (see mon) Murray Our gal Sunday Whitehall Phar m-f (see mon) Murray	Break the Bank Miles Labs H m-f T Wade st 9/27 Capitol comment S C Johnson; m-f NL&B 12:15-20 Down at Holmesy's Ch m-f L No network service m-f	No network service m-f
1–2	Paul Harvey news co-op C m-f L Ted Malone co-op 153N m-f L No network service m-f	Road of life P&G: Ivory soap m-f (see mon) Compton Ma Perkins P&G: oxydol m-f (see mon) D-F-S Young Dr Malone P&G: crisco, joy m-f (see mon) Compton, Blow Guiding light P&G: duz, iv'y fl m-f (see mon) Compton	C Foster news co-op Bost m-f L Luncheon at Sardi's N m-f L co-op Ted Steele N m-f L co-op	No network service m-f Pauline Frederick Reporting N m-f L
2–3	No network service m-f Sheilah Graham Seeman Bros N t,th 2:30-35 L Weintraub Martin Block Show m-f 2:35-4 N L&T	2nd Mrs Burton Armour m-f (see mon) HH&Me Perry Mason P&G: tide m-f (see mon) B&B Nora Drake Toni Co m-f (see mon) Weiss & Geller Brighter day P&G cheer m-f (see mon) Y&R	Luncheon with Lopez N m-f L Sam Hayes news S C Johnson m-sat 2:25-30 NL&B Wonderful City N m-f L	No network service m-f
3–4	Martin Block (cont'd) N m-f L&T	Hilltop house Pharmaco N t,th L DCSS alt $2800 House party Kellogg Co: 175H 3:15-30 T L Burnett tu,th Pillsbury Mills m-th 3:30-45 seg (see mon) L Burnett Mike & Buff's Mail Bag N m-f L	Ruby Mercer Show N m-f L co-op	Ben Grauer N 3-3:05 L Women in Love NY L Pepper Young P&G: camay, dust m-f (see mon) B&B Rt to happiness P&G: dreft, tide m-f (see mon) D-F-S
4–5	Read Browning H m-f L 4-4:25 Dorese Bell N 4:25-30 T tu,th Treasury Bandstand H L&T	No network service m-f News 4:55-5 N m-f L	No network service m-f Sing a Song of Sixpence N m-f T Bruce & Dan N m-f L	Backstage wife P&G: cheer, zest m-f (see mon) Y&R Stella Dallas Sterling Drug m,w,f (see mon) D-F-S Widder Brown Toni Co tu th Burnett Women in house Manhattan Soap m-f (see mon) SB&W
5–6	Chas. Antell commercial tu,th N T TAA Art & Dotty Todd H m-f T Gloria Parker N m-f L Vincent Lopez N m-f L	No network service m-f	Sgt Preston of the Yukon Quaker Oats Detr t,th T Wherry, Baker & Tilden Bobby Benson Show N tu,th L 5:30-55 Cecil Brown news S C Johnson m-f 5:55-6 NL&B	Just Plain Bill Whitehall Phar alt tu,th Murray Lorenzo Jones Colgate m-f (see mon) Esty Mr. Jolly's Hotel for Pets NY L It Pays to be Married H m-f L The Three Plans

FRIDAY

Time	ABC	CBS	MBS	NBC
10–11	My true story Sterling Drug m,w,f 10-10:25 (see mon) D-F-S Whisper's streets Gen Mills m,w,f 10:25-45 Knox-Reeves When girl marries Carnation Co m-f (see mon) Erwin, Wasey	Godfrey 10-11:30 Pet Milk: Gardner Glenmorene, H&G 10-10:15 alt f Campana Sales W-F-H 10:15-30 Star-Kist Tuna 10:15-30 alt das Rhoades & Davis Bristl-Myrs: DCSS Sinley Mfg: R&R 10:30-45 alt das Adolph's E,W Minn Mining BBDD 10:45-11 alt f	Cecil Brown news co-op N m-f L Kenny Baker H m-f L co-op F Singiser news S C Johnson m-sat 10:30-35 NL&B Story Time N m-f T Multi-Message	Mary Margaret McBride N 10-10:05 L Bob Smith Show N m-f L 10-10:45 Break the Bank Miles Labs m-f (see mon) Wade
11–12	Modern Romances Junket Fds McE Vick Chem, m,w,f Morse ¼hr $575 Ever Since Eve N m-f L Your Neighbor's Voice Ch m-f L 3-City By Line Morning Edition Var m-f L	Godfrey (cont'd) Lever McE Kellogg Co Burnett alt f Gen Mtrs: frigdr FC&B Toni W&G 11:15-30 alt f Make up yr Mind Continental Bkg m-f (see mon) Bates Rosemary P&G ivory snow m-f (see mon) B&B	Florida Calling Fla Citrus Comm 560Fla m-f L JWT H Engle news S C Johnson m-sat 11:25-30 NL&B Queen for a day P. Lorillard old golds m-f (see mon) np 11:45-12 L&N	Strike it rich Colgate m-f (see mon) Esty Phrase that pays Colgate m-f (see mon) Esty Second Chance N m-f L The Three Plans
12–1	Valentine N m-f L Luncheon with Frank Farrell N m-f L 12:15-30 No network service	Wendy Warren Armour, HH&Me P&G, Compton m-f (see mon) Aunt Jenny Lever spry m-f (see mon) FC&B Helen Trent Am Home, JFM Toni, Burnett 191N-L m,w,alt f Our gal Sunday Whitehall Phar m-f (see mon) Murray	Break the Bank Miles Labs H m-f T Wade st 9/27 Capitol comment S C Johnson, m-f NL&B 12:15-20 Down at Holmesy's Ch m-f L No network service m-f	No network service m-f
1–2	Paul Harvey news co-op m-f (see mon) Ted Malone co-op 153N m-f L No network service m-f	Road of life P&G: Ivory soap m-f (see mon) Compton Ma Perkins P&G: oxydol m-f (see mon) D-F-S Young Dr Malone P&G crisco, joy m-f (see mon) Compton, Blow Guiding light P&G: duz, iv'y fl m-f (see mon) Compton	C Foster news co-op Bost m-f L Luncheon at Sardi's m-f L co-op Ted Steele m-f L co-op	No network service m-f Pauline Frederick Reporting N m-f L
2–3	No network service m-f Betty Crocker Gen Mills m,w,f 2:30-35 D-F-S Martin Block Show m-f 2:35-4 N L&T	2nd Mrs Burton Armour m-f (see mon) HH&Me Perry Mason P&G tide m-f (see mon) B&B Nora Drake Toni Co m-f (see mon) Weiss & Geller Brighter day P&G cheer m-f (see mon) Y&R	Luncheon with Lopez N m-f L Sam Hayes news S C Johnson m-sat 2:25-30 NL&B Wonderful City N m-f L	No network service m-f
3–4	Martin Block (cont'd) N m-f L&T	Hilltop house N L sus, m,w,f House party Lever: surf m,w,f (see mon) BBDD Hawaiian Pineapple 180H dole T Ayer 1 only Mike & Buff's Mail Bag N m-f L	Ruby Mercer Show N m-f L co-op	Ben Grauer N 3-3:05 L Women in Love NY L Pepper Young P&G: camay, dust m-f (see mon) B&B Rt to happiness P&G: dreft, tide m-f (see mon) D-F-S
4–5	Read Browning H m-f L 4-4:25 Betty Crocker Gen Mls 4:25-30 m,w,f (see mon) D-F-S Treasury Bandstand H L&T	No network service m-f News 4:55-5 N m-f L	No network service m-f Sing a Song of Sixpence N m-f T Bruce & Dan N m-f L	Backstage wife P&G: cheer, zest m-f (see mon) Y&R Stella Dallas Sterling Drug m,w,f (see mon) D-F-S Widder Brown Sterling Drug m,w,f D-F-S Women in house Sterling Drug m-f (see mon) SB&W
5–6	Musical Express N m,w,f T Art & Dotty Todd H m-f T Gloria Parker N m-f L Vincent Lopez N m-f L	No network service m-f	Bobby Benson N m,w,f L Wild Bill Hickok Kellogg Co m,w,f 5:30-55 Burnett Cecil Brown news S C Johnson m-f 5:55-6 NL&B	Just Plain Bill Whitehall, Murray; Carter Pr, Bates all f Lorenzo Jones, Colgate m-f (see mon) Esty Hotel for Pets Coast Fisheries N m,w,f L Lynn Baker It Pays to be Married H m-f L The Three Plans

SATURDAY

Time	ABC	CBS	MBS	NBC
10–11	No school today Pablo Prods Co Beverly pnut btr McCline L Hosler, Dietrich & Brown Space patrol Ralston Purina cereals 115H all wk L Gardner (see bel) Nestle Co 115H all wk L C&P $3500	Larry LeSueur Longines Wittn'r 126N 10-10:05 L Bennett $550 Galen Drake 85N L Hartz Club Dog Food Moser & Cotton 10:30-45 seg Falcon 10:45-55 Ketchum, MacLeod & Grove ¼ hr $1375 Larry LeSueur Longines Wittn'r 126N 10:55-11 L Bennett $550	No network service American Travel Guide N 10:30-45 L Kite Flight T 10:45-11:15	Serenade to Romance [illegible] Road Show [illegible]
11–12	Platterbrains N L&T All-league clubhouse N T	Robt Q Lewis 11-12 Nehi Corp 165N L BBDD 11-11:15 Milner Prods Best 11:15-30 Helene Curtis 205N 11:30-45 L Gordon Best Van Camp sea fd 201N 11:45-12 L BW&S ¼ hr $2000	Kite Flight (cont'd) Conference Call L John Price Home Wash L 11:30- US Military Academy Band N L	Road Show (cont'd) Var L&T (Music, news, contests designed [illegible])
12–1	101 Ranch Boys Lancaster, Pa L American farmer Wash L	Larry LeSueur Longines Wittn'r 126N 12-12:05 L Bennett $550 Romance N L Gunsmoke Liggett & Myers 205H T repeat of Sat nite bdcst C&W	Farm Quiz N T New England Barn Dance [illegible], Mass	National farm & home hour Allis-Chalmers Wash [illegible] 12:30-1 Road Show [illegible]
1–2	Navy hour Wash L Vincent Lopez N L	City Hospital Carter Prods 205N T Bates $2500 Galen Drake Toni Diet 206N 1:25-30 L Sidney Garfield Allen Jackson Chevrolet 1:30-35 C-E $550 Peter Lind Hayes Show N T ¼ hr $990	Fifth Army Band N T Roby Mirror Show co-op	Road Show (cont'd)
2–3	Football Var L co-op	Football Roundup 2-5:30 Var L	Football L... R J Rey... Var Esty Football Game of the Week Var	Football L&T (cont'd)
3–4	Football Var L co-op	Football Roundup 2:30-5:30 (cont'd)	Football Game of the Week (cont)	Football (cont'd)
4–5	Chautauqua Symphony Jamestown, NY L	Football Roundup 2:30-5:30 (cont'd)	Football Game of the Week (cont'd) Football Scoreboard R J Reynolds Var Esty	Football (cont'd) [illegible]
5–6	Pop Concerts N L This Week in Washington Wash L As We See It Wash L	Football Roundup 2:30-5:30 (cont'd) Allen Jackson Chevrolet 192N 5:30-35 L C-E $550 Saturday at the Chase StL L	Teen-Age Unlimited N 5-5:15 Jack Brickhouse State Farm Mut 170N 5:15-55 L NL&B $2[illegible] John Price News Wash 5:55-6 L	Road Show [illegible] L&T



The budget is set • the client has okayed the general plan • now the pressure is on to draw up space schedules; compare stations • the hour is late, but the agency men work on • work with Standard Rate • and if you have a Service-Ad near your listing...

you are there

For the full story on the values 1,161 media get from their Service-Ads, see Standard Rate's own Service-Ad in the front of any edition of SRDS; or call a Standard Rate Service-Salesman.

N. Y. C.—Murray Hill 9-6620 • CHI.—Hollycourt 5-2400 • L. A.—Dunkirk 2-8576

Note: Six years of continuous research among buyers and users of space and time has revealed that one of the most welcome uses of Service-Ads comes at those times account executives or media men are working nights or weekends, planning new campaigns or adjusting current ones.

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

What advantages and disadvantages—if any—have you found in alternate-week tv sponsorship

THE PICKED PANEL ANSWERS

OPENS TV TO MORE ADVERTISERS

By Peter A. Krug
Director of Radio and Tv
Calkins & Holden, N. Y.



Our agency handles two effective tv alternate-week sponsorships: The Prudential Insurance Company's support of *You Are There* (CBS TV) which it shares with the Electric Companies Advertising Program, and the Marcal Paper Products' sponsorship of *I Led Three Lives*, locally on WABC-TV, also bankrolled by Ronzoni.

Prudential has been sponsoring *You Are There* for some two years now, and is very happy with the results. Prudential chose this historical drama show because it fitted their needs for a high-quality prestige show not subject to controversy. In it, there is no cross-plugging; there is merely a billboarding of the next-week sponsorship.

The major disadvantage of alternate-week sponsorship occurs on the network level with the problem of finding a market lineup which will suit both sponsors. This problem has come up with Prudential and ECAP. Prudential, for instance, wants to cover markets in which ECAP is not interested, needs many more stations than ECAP. So what they do is go into these additional cities with delayed broadcasts of the program via kinescope. Prudential covers perhaps one-third of its total markets in this way.

Compatibility between the dual sponsors in an alternate-week arrangement is therefore much to be desired. For instance, Marcal Paper's sponsorship of *I Led Three Lives* with Ronzoni, though on a local level, is an example of near-perfect compatibility between two sponsors: Both products have the same distribution; both lines are advertised in the same general areas; promotion efforts are directed to the same channels. In this instance, there is a one-minute cross-plug in each program for the other sponsor.

The over-all advantage of alternate-week advertising is obvious: It opens tv's doors to advertisers with modest budgets, makes it possible for them to tie in with a bigger and better show than they could otherwise afford, enables them to stretch their advertising cycle over a longer period of time. An advertiser who keeps his eyes open for availabilities can often jump in and the next day find himself riding along with a top-notch property.

Sometimes a show is more closely identified with one of its alternate sponsors than the other. If sponsor identification is low for either of the advertisers, that is generally the fault of the sponsor and his commercial approach—not the program (length of sponsorship is often a factor here).

Types of alternate-week sponsors and time-slot locations sometimes call for some tricky juggling and shifting. For instance, NBC TV on Wednesday night carries, back to back, *This Is Your Life*, sponsored by P&G and Hazel Bishop, and *Big Town*, sponsored by Lever Brothers and A. C. Spark Plug (new in the game). In this case, great care is taken not to have the two "soap" sponsors on the same night.

CROSS-PLUG IMPORTANT

By Donald E. Tomkins
Director of Tv and Radio
Grant Advertising, New York



Whether a sponsor uses a program every week or alternate weeks is not as important as other factors which enter into his sponsorship: What is his budget? What audience does he want to reach? What type of program would be best suited to his product? If a sponsor is using a program five times a week and is reaching the wrong audience, he is doing himself less good than

58 alternate-week clients

Here's a quick rundown on alternate-week network tv sponsorship: There are 28 such programs sponsored on this basis in the evening hours. Of these, 23 are half-hour stanzas, five are hour-long shows. All the programs are shared by two alternate-week sponsors, except for two of the hour-length vehicles which have three sponsors each. This makes a total of 58 sponsors, each of which bankrolls at least a half-hour stanza every other week. (These figures are taken from SPONSOR's Tv Comparagraph which appears every other issue.)

he would reaching a better audience every other week. For instance, you may be selling a product that not many people can afford to buy, yet using a show which reaches a wide audience embracing all income groups. Your gross audience is large, yet are you reaching enough of the specific type of people you need?

Another important factor is the show type selected. For instance, I would never buy a dramatic show for an automotive account. Such a program is apt to make people tense, even unhappy, a state not conducive to the consideration of a major purchase. To sell Dodge, we have chosen programs likely to get our audience into a relaxed, cheerful frame of mind. On an alternate-week basis, we sponsor the Danny Thomas show Tuesday nights on ABC TV; weekly, we present *Break the Bank*, Sunday nights on the same network.

In Dodge's alternate-week sponsorship of Danny Thomas, we have a cross-plug in the other-week show which is sponsored by American Tobacco, and they have the same thing in ours. Since this enables us to make an every-week appearance, we feel this arrangement does carry good impact.

If such a cross-plug is used—in the form of a participation in the body of the other-week show—then alternate weeks are a good buy. If the sponsorship means that you are not in the alternate program, then it is my opinion that it does not carry the dollar-value week-to-week sponsorship would.

I would place alternate-week sponsorship of a program above every-week sharing of a show, say an hour long, with three or four other sponsors. I do not think that the participating segment arrangement in the same show carries good impact or "memorability" for a sponsor; too many sponsors within the program structure itself make it difficult for the show to be identified with any one. It is better, in my opinion, for a sponsor to back a shorter show all his own.

Alternate-week sponsorship with cross-plug identification is, I feel, far more effective than the newly-stylish one week in four for which some sponsors have contracted. On this latter basis, the show is not well identified with the product, though it may temporarily hypo sales as a result. If such is the case, it has acted merely as a

(*Please turn to page* 128)

Prosperous Prospectin'

IN THE MOUNTAIN WEST



KSL advertisers are digging up new customers every day in the Mountain West!
Why? Because the market is booming. Besides the fabulous uranium rush, *all* business is on the increase.
Salt Lake City, hub of this vast market, boasts a per capita income 13% over the national average... a "sales performance" 41% higher!*
Unearth new prospects — and sell more to your steady customers. Contact your nearest CBS Radio Spot Sales representative, or call **KSL** *Radio*

Salt Lake City • CBS in the Mountain West

*SRDS Consumer Markets, 1954

How much should a station

Station managers tell us
they seldom get a straight answer to this oft-asked quest

Yet today's strict insistence on economy in every pla
of station operation demands that the question be answe

Here is what we say when someone asks, "How much should
tv (or radio) station put into trade paper advertisin

For three out of four stations the answer is, "not a red cent."

When you advertise in a radio/tv trade publication, you can
to attract national business. You're pinpointing your messag
to account executives, ad managers, timebuyers. And you mus
have the ingredients that help you and your rep convert
favorable impressions into sales

With few exceptions, we advise that you reserve your promo
tion dollars for local use unless you have—

(1) A national representative who will be stimulated mo
helped by your trade publication advertising. (2) A market sor
strong enough to convince national and regional buyers that you
station is logical. (3) A station story that warrants consideration

A network isn't essential, but it helps. Frequency and powe
aren't the whole answer, though they help, too. A ev
250-watt independents have invested as much as 25% of tot

SPONSOR *the magazine radio and tv adver*

Write for these previously published ads: (1) "Why is a trade paper like a television station?" (2) "How necessary is trade paper advertising?"

in trade paper space ?

tional spot income in trade paper advertising and have hieved outstanding results.

s we mentioned earlier, three out of four stations have no siness using national trade paper space.

you're the one-out-of-four that should, SPONSOR recommends, the basis of industry analysis, that you invest 4% to 6% of your 54 national spot income in this pinpointed form of advertising.

If you're right for trade paper advertising, you're right for SPONSOR. Here's why SPONSOR is your no. one trade paper choice:

1953-54 COMPARISONS OF BROADCAST TRADE PAPER READERSHIP

Publication	"I read" 1953	"I read" 1954	"I read regularly" 1953	"I read regularly" 1954	"I read thoroughly" 1953	"I read thoroughly" 1954
SPONSOR	86%	86%	63%	68%	32%	42%
BROADCASTING	68%	77%	68%	58%	39%	31%
TELEVISION	53%	73%	56%	45%	20%	24%
VARIETY	55%	51%	52%	44%	29%	27%
RADIO DAILY	40%	40%	62%	43%	35%	32%
BILLBOARD	47%	44%	31%	22%	8%	16%

Base Total Readership

53 survey by CORE, 1954 survey by Alan C. Russell Marketing Research.
ly agencies and advertisers surveyed; only broadcast publications at least one year
l at time of survey included; only Standard Advertising Register and National
gister Agency List used as sources; 1100 questionnaires mailed and 245 returned.

ISe

Want to know more about trade papers or SPONSOR? We're happy to oblige.

round-up

New NBC I.D. plan gives advertisers the full screen

Advertisers who use 10-second I.D.'s on NBC-represented tv stations will now be able to have the full screen for seven and three-quarter seconds.

NBC Spot Sales recently announced this new, optional method for handling shared I.D.'s on the tv stations it represents. Stations will use the full screen for two and three-quarter seconds for their call letters and channel numbers.

In the shared-screen 10-second I.D. the advertiser uses three-quarters of the screen for his message, while the upper right one-quarter carries the station call letters and channel. This method is still available for sponsors who prefer it.

According to Thomas B. McFadden, director of NBC Spot Sales, the new plan is designed to cut costs for advertisers. Under the old method, it was necessary to print separate 10-second films with individual call letters of each station used. ★ ★ ★



Sponsor got part of screen with old plan (l.). Now he can use full screen most of time (r.).

Women's role in broadcasting discussed at AWRT meet

The New York State Chapter of AWRT (American Women in Radio and Television) met at the Park Sheraton Hotel in New York recently for a three-day conference to promote the organization as a medium of exchange of ideas and to increase women's opportunities in the broadcast industry. Hostess for the meeting was Nancy Craig, president of the New York City Chapter of AWRT.

Workshops, breakfast, luncheon and dinner meetings covered the following subjects: advertiser-station relations; internal management relations; *your* public relations; job hunting; educational and public service television; broadcast jobs open to women.

Guest speakers included: Judge Ben Irving Cooper, Chief Justice of the Court of Special Sessions, and New York State Commissioner of Commerce Harold Keller. ★ ★ ★

Building & Loan Assn. signs educational series

A contract for commercial sponsorship of an educational tv series was signed recently by Perpetual Building Assn. of Washington, D. C. and WRC-TV. The program, *District of Columbia Public School Series*, is produced jointly by WRC-TV and the Washington, D. C., public school system. It has been telecast for five years, is on 15 minutes daily.

Perpetual Building Assn. has signed for two days a week. Commercial messages on the show will point up thrift with examples from the lives of great Americans such as Benjamin Franklin and Andrew Carnegie. According to Edward C. Baltz, president of the building and loan association, the programs will not be interrupted by commercials.

Perpetual Building's agency is Kal, Ehrlich & Merrick, Washington, D. C. Account executive is Edward Hoetz. ★ ★ ★

WCPO reorganization affirms faith in radio

As an affirmation of faith in radio's vitality and future Mort C. Watters, vice president and general manager of WCPO Stations, has announced a reorganization of WCPO, Cincinnati, to strengthen its programing and policies.

Glenn C. Miller, national sales manager and assistant to the general manager, has been named station director of radio and tv; Pat Crafton, sales executive, is the new national sales director; John G. Sweeney has been named business manager, and Sid Barger is new director of film programing. Continuing in their present posts are Ed Weston, assistant general manager, and Earl Corbett, radio station director.

Says Watters, "Radio is very much alive, not competitive to newspapers, and, in its new form, not competitive to tv."

Watters said WCPO is out to win again the *Variety* award it received in 1949 and a show management award WCPO-TV received in 1950. ★ ★ ★

KMTV personalities conduct three-city tour for sponsor

Two KMTV, Omaha, television personalities have just returned from a three-city tour in Nebraska, on behalf of one of their sponsors, Alamito Dairy.

The tv stars, Lew Jeffrey (*Talent Sprouts*) and Rusty (*Circle 3 Ranch*) visited local grocery stores (see picture below), paraded through the



KMTV's Lew Jeffrey greets kids in grocery store

streets and put on shows in local auditoriums. Price of admission was an Alamito boxtop. (Agency: Holland, Holland & Goodsell, Omaha. ★ ★ ★

Bank of America telecast carried on 7 L.A. stations

All seven Los Angeles stations carried the Bank of America *California* show, telecast Sunday, 17 October at 8:00 p.m. The show, telecast to commemorate the bank's fiftieth anniversary, was narrated by Thomas Mitchell, star of UTP's syndicated tv film show, *Mayor of the Town*.

The program reviewed the last 50 years of progress in California. Appearing on it were Jack Benny, Anna Maria Alberghetti, Paul Kelly, Ruth Hussey, James Gleason, John Carradine, Bonita Granville.

The one-hour production featured dances supervised by David Lichine. It was produced by Jack Denove and directed by Robert Stevenson. Larry Marcus scripted the show, and music was scored and conducted by Nelson Riddle. ★ ★ ★

Rugby, anyone? KGO-TV plugs 'minor' college sports

KGO-TV, San Francisco, is helping convert football enthusiasts into Rugby fans.

Its new program series, *Sports Cavalcade*, is planned to popularize the so-called "minor" collegiate sports—gymnastics, swimming meets, tennis, Rugby, track and field meets. The 13-week series spotlights a different sport each Saturday afternoon from various area colleges.

To stimulate interest in the sports telecasts KGO-TV offered viewers a mimeographed digest of Rugby rules. In the pre-game period a Rugby expert diagramed formations and explained basic maneuvers to viewers. The university teams demonstrated the various formations while they were explained. ★ ★ ★

Briefly . . .

WSAZ-TV, Huntington, is opening new, modern tv studios in Charleston soon. The station will operate two independent tv studios originating programs for its own use. The new studios will be equipped with a modern tv control room and camera chain facilities, as well as rear-screen projection equipment.

* * *

New York University's fifth annual seminar on successful advertising agen-

(*Please turn to page* 132)

WHLI "THE VOICE OF LONG ISLAND"

NASSAU COUNTY
the heart of Long Island
★ ★ ★
BUYING INCOME PER FAMILY
$7,582
4th AMONG U.S. COUNTIES
(Sales Mgt.)
★ ★ ★
WHLI *has a larger daytime audience in the Major Long Island Market than any other station* (Conlan)

WHLI AM 1100 FM 98.3
HEMPSTEAD LONG ISLAND, N. Y.
PAUL GODOFSKY, *Pres.*
the voice of long island
Represented by Rambeau

Subscribe to SPONSOR today

and receive FREE a copy of the 1954 editions of Radio and Tv Results

SPONSOR 40 E. 49 St., New York 17, N. Y.

Please send me the next 26 issues of SPONSOR and include FREE the 1954 Radio and/or Tv Results.

NAME .....
FIRM ..... TITLE .....
ADDRESS .....
CITY ..... ZONE ..... STATE .....
check one: ☐ $8 one year (26 issues) ☐ $15 three years



To sell the Cincinnati area, WKRC is a must!
Morning, noon and night more people listen to WKRC-Radio than to any other radio station in the Queen City!

Radio Cincinnati, Owners and Operators of:
WKRC-Radio, Cincinnati, Ohio • WKRC-TV, Cincinnati, Ohio
WTVN-Television, Columbus, Ohio • WTVN-Radio, Columbus, Ohio

CBS **WKRC-RADIO** *CINCINNATI, OHIO

Ken Church,
National Sales Manager

CBS RADIO NETWORK • REPRESENTED BY THE KATZ AGENCY

New developments on SPONSOR stories

P.S.

See: "Rotisseries on the air"

Issue: 26 July 1954, page 44

Subject: Rotisserie industry steps up spending in tv

The rotisserie industry, a giant spawned by television, is stepping up the tempo of its spending in the medium that propelled infra-red appliances to the big time.

The two Goliaths of the rotisserie field alone, Roto-Broil Corp. and Peerless Electric (Broil-Quik), will account for some $3 million on tv this year.

Roto-Broil's biggest plunge in tv comes off this week (2 November) with its sponsorship of election night results over NBC TV (142 markets) and CBS TV (about 90 markets). Roto-Broil will co-sponsor the returns on NBC TV with I.B.M. machines; on CBS TV it will share time with Prestone Anti-Freeze. Roto-Broil's agency is Product Services.

Roto-Broil expects to reach an audience of "over 90 million people" with the one-night telecast. Its cost: $300,000.

The rotisserie industry likes commercials which use personal demonstration. Roto-Broil continues this approach on Election Night, with Dave Garroway supplementing film messages.

Roto-Broil's regular tv schedule is built around a 15-minute film cooking show, *Roto Magician*, now running in about 90 markets. It uses announcements in 30 additional markets.

Roto-Broil's big competitor, Peerless Electric, is also pouring more and more of its ad budget into tv. Most of the stream is funneled to New York, hottest infra-red appliance market.

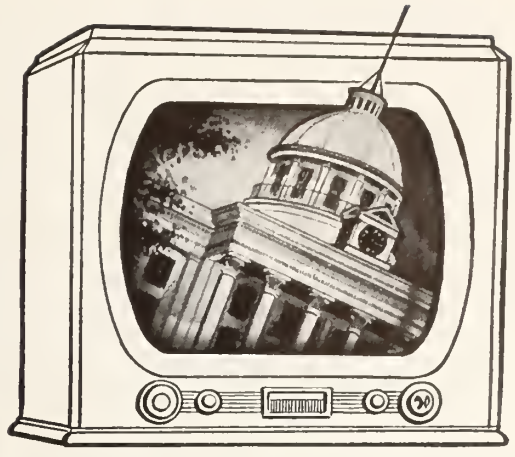
Through Hicks & Greist, Peerless will spend some $1 million on tv by the end of the year or about 50% of its total budget. It has participations in two NBC TV shows, *Home* and *Tonight*, makes use of personal demonstration pitches by stars Arlene Francis and Steve Allen (see below). Two syndicated film shows are also used in New York: Ziv's *Meet Corliss Archer*, WABC-TV, and Guild's *Life with Elizabeth*, WABD. Tv announcements run in about 20 markets.

The two rotisserie moguls are using more than tv as ammunition in their battle for industry supremacy. A few weeks ago Broil-Quik accused Roto-Broil of "pirating" its designs. Roto-Broil took legal action against Broil-Quik and a spokesman for the latter firm told SPONSOR it plans to press a counter-suit soon.

Other top 10 rotisserie firms which buy tv heavily include Marlun Manufacturing (Black Angus). The company is spending about $500,000 for television this year in some 40 markets. ★ ★ ★

Rotisserie firms like demonstration talks by stars: Steve Allen, plugging Broil-Quik





WCOV-TV

Montgomery, Alabama

NOW OPERATING

with

200,000 WATTS

We're Transmitting a Strong, Clear Picture Over a 70 Mile Area

CBS Interconnected
ABC Interconnected
DuMont—NBC

Get the Details From Raymer Co.



INTERNATIONAL NICKEL

(Continued from page 35)

of the people toward the company.

For the second and third follow-up tests in winter and April 1952, the 1,200 respondents were divided into listeners and non-listeners so that INCO could gauge radio effectiveness. Compo-ite scores of both groups showed that radio had had a measurable effect in increasing the sort of knowledge and attitudes INCO wanted to disseminate.

INCO was satisfied with the tests and bought a spot radio campaign in five selected industrial markets in fall 1952. In spring 1953 the Psychological Corp. again tested the effects of INCO's campaign in a five-city survey. After examining the results of these tests, INCO further increased its radio budget, expanded its radio campaign into more markets. Another Psychological Corp. test in summer 1954 convinced INCO again that spot radio was doing the job of making INCO better and more favorably known. This fall the firm has bought 39-week and 52-week schedulde in 13 markets.

INCO's radio pattern is the following: The firm sponsors 15-minute news programs before 8:15 a.m. three times a week an alternate days. On one station INCO sponsors newscasts on every single weekday. To give INCO's message maximum exposure, Marschalk and Pratt picks a major network affiliate in each market.

"We found that the audience before 8:00 a.m. has a higher percentage of men than later time periods do." Meulendyke told SPONSOR. "Though we aim our messages at a broad general audience, we do want an audience somewhat more weighted toward men."

The reasoning behind the choice of newscasts: "It's important for us to be associated with a public service or informative program." an INCO advertising executive explained. "A news program puts listeners into the proper psychological mood for our informative, documentary approach to commercials."

INCO commercials fall into three major categories: (1) "company commercials"—covering such subjects as the mining of nickel in Canada. the history of the company; (2) "research commercials"—the contribution of INCO's research staff to industries at large; e.g. helped stop corrosion of metals; (3) "application commercials"—where and how nickel is used.

The theme that ties all these commercials together is INCO's slogan—"nickel. your unseen friend." With radio, INCO is able to get across three ideas a week. The firm rotates three types of commercials on each station every week.

Here's an example of an "application commercial":

"At 500 degrees. the oven in your range is *hot—red hot.* But, folks, that's only a breeze to the blasting heat a jet plane engine has to stand: 2,000 degrees. and up . . . *2,000* degrees. and up—think of that! And when you do, think of the metals that are standing up to these terrific. white hot blasts . . . hour after hour . . . without losing their strength. One of these metals is Inconel-X. Another is Nimonic 80. Both are Inco Nickel alloys—like the heating elements in your electric range. And both are products of the International Nickel Company's never-ending search for new and better metals. Truly, Inco Nickel gets around. It's usually alloyed with other metals. though. to make them stronger or



KMAC 27 YEARS OF SERVICE
HOWARD W. DAVIS, Owner
SAN ANTONIO, TEXAS
5000 WATTS
ON 630

KLBS 610 on Every Dial
HOWARD W. DAVIS, Pres.
GLENN DOUGLAS, Mgr.
HOUSTON, TEXAS
5000 WATTS
ON 610

The Biggest Buy in the Biggest State!



Ask the Walker Representation Co., Inc.

tougher or more heat-resistant. So you rarely see it. That is why Inco Nickel has come to be called 'your unseen friend'."

Today, spot radio takes up 30% of INCO's public relations or direct consumer advertising budget, or some 12% of International Nickel's total ad budget. This quarter-million radio budget buys the following schedule:

WAGA, Atlanta, Ga. 7:00-7:15 a.m., Mondays, Wednesdays, Fridays; WBZA, Boston, 7:30-7:45 a.m., Tuesdays, Thursdays, Saturdays; WLS, Chicago, 7:45-8:00 a.m., Tuesdays, Thursdays, Saturdays; WLW, Cincinnati, 8:00-8:05 a.m., 11:00-11:05 p.m., Mondays, Wednesdays, Fridays; WGAR, Cleveland, 7:15-7:30 a.m., Mondays, Wednesdays, Fridays alternating weekly with Tuesdays, Thursdays and Saturdays; WJR, Detroit, 8:00-8:15 a.m. on a similar alternate-week basis as Cleveland; WIBC, Indianapolis; 8:00-8:15 a.m., Tuesdays, Thursdays, Saturdays; KNX, Los Angeles, 7:00-7:15 a.m., Tuesdays, Thursdays, Saturdays; WOR, New York, 7:00-7:15 a.m., Tuesdays, Thursdays, Saturdays; WFIL, Philadelphia, 7:00-7:05 a.m., Mondays through Fridays; KDKA, Pittsburgh, 7:00-7:10 a.m., Mondays, Wednesdays, Fridays; KTUL, Tulsa, 7:00-7:15 a.m., Mondays, Wednesdays, Fridays.

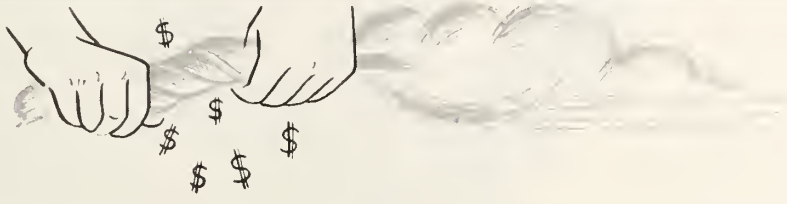
To each of these stations, Marschalk and Pratt Co., sends an "Inco bible," a booklet of instructions on delivery of commercials. The agency stresses a factual, documentary approach. To make sure that the announcer presents the message with dignity, the agency sends along an instruction record for him to use as model. They also send along an "emergency kit" of public service messages about the blood bank or forest fires, which the announcers can substitute for the regular commercial if events in the town seem to dictate it. This "emergency kit" is supposed to prevent use of regular INCO commercials at times when it might sound tactless; e.g. if a jet plane crashes in town.

The firm's public relations effort accounts for some 40% of the total ad budget today. This year INCO will spend three quarter million in p.r. advertising through the traditional print media. The firm's print schedule calls for nine full-page ads in each of three "general" magazines: *Saturday Evening Post, Collier's* and *Look;* nine full-page ads in each of five "executive news" magazines: *Time, Forbes, U.S. News and World Report, Newsweek* and *Town Journal;* also, six 1,000-line ads a year each in 34 newspapers in 20 major metropolitan centers.

"Our magazine schedule blankets the nation and carries our over-all institutional message to the public," an INCO adman told SPONSOR. "However, we found that our budget would be spread too thin, if we tried to use newspapers and radio in the same way. Instead, we picked the industrial areas where we feel we should concentrate our effort. In those cities we use a combination of newspaper and radio advertising."

International Nickel Co. became aware of a need for public relations advertising at the beginning of World War II. At this time a memo was written to the agency asking for their recommendations. Marschalk and Pratt summarized the need for this type of advertising in its answering memo in February 1943:

(*Please turn to page* 102)



How to wring sales out of a cloud

OR . . . There's no weather show like the Krick Weather Show

This is an agency man writing to agency men.

You've got a client with a product to sell. You want to use TV. You'd like a show, not too cheap, not too expensive. You'd be real happy if the show had a good audience. The more audience, the more prospects. The more prospects, the more sales.

The KRICK weather show gives you all this and more. Here's a low-budget show that combines big-time glamour with showmanship. There are exclusive, high-interest features never before seen on ordinary weather shows.

The format is *flexible:* lends itself to 5, 10 or 15-minute time segments.

Some of the features?

The KRICK weather show gives the weather a week ahead...putting your show on top with 7-day forecasts every day. Weather Sweepstakes...exciting new audience game.

Plus EIGHT all new features like...Farm and Garden —Q & A box—Weather Proverbs—true or false—Under the Weatherman's Hat—Out of the Dr.'s Black Bag...and more.

WIRE our client: he'll tell you all about this business-building new weather show...how you can obtain exclusive rights in your market...how, in most cases, you can add the famous Krick team of 80 weather specialists (oldest and largest firm of industrial meteorologists in the world) to your weather staff for less than the cost of a competent secretary. HWC, Inc.

TWX, dv 40: **PHONE,** RAce 2-2891: **WIRE OR WRITE**

IRVING P. KRICK
Meteorological Consultant, Inc.
460 SO. BROADWAY DENVER 9, COLO.


DRAGNET
BUICK-BERLE SHOW
JACKIE GLEASON SHOW
LADY IN THE DARK
COLGATE COMEDY HOUR
YOU BET YOUR LIFE
FORD THEATRE

YE OPENER

It happened. Anyone with half an eye
can see for himself.

The first Nielsen ratings of the TV season are in; ratings that tell you how many homes in the entire United States were reached by each sponsored television program. That's what the advertiser must know: the circulation of his program, the homes reached.

TAKE A WIDE-EYED LOOK:

The two top shows are NBC shows.

Then comes Jackie Gleason.

And the next four shows are NBC shows.

Six out of seven for NBC, as the season begins. Here they are, with ratings, as reported by Nielsen for the two weeks ending September 25:

Dragnet (NBC)	51.2
Buick-Berle Show (NBC)	50.1
Jackie Gleason Show (CBS)	43.3
Lady In The Dark (NBC)	39.1
Colgate Comedy Hour (NBC)	38.6
You Bet Your Life (NBC)	37.7
Ford Theatre (NBC)	37.7

We know they'll change as the season wears on. They always do. But when we remember how well we made out last year, we can't really fret. And meanwhile . . . not a bad way to begin the TV year, is it?

Another thing. There has been a lot of talk about NBC's bold program ideas.

TAKE A WIDE-EYED LOOK:

As you see, "Lady in the Dark", with no audience-habit to build it up, is right there on the list. It captured 4th place on its own merits, and on the general sense of high excitement that NBC Spectaculars have instilled into the new season. It topped "Satins and Spurs," although not by much—a special Nielsen shows that "Satins" reached 11,300,000 homes and would have been 5th if it had been rated as a regular program. "Lady in the Dark," Nielsen tells us, reached 11,347,000 homes, which means 31,000,000 viewers. Not bad at all.

SORT OF OPENS YOUR EYES.



TELEVISION

a service of RCA

". . . Adveristing of companies in the following basic industries has been examined: rubber, plastics, metals, chemicals, transportation, automotive, radio and instruments, machinery, aviation, electrical, fuel and petroleum products.

"Generally speaking, all these advertisers are in the same boat— they have little or no merchandise available for sale to the general public. Either their facilities are engaged in war work, or there exist such shortages that the supply of their products is inadequate for the demand.

"Among the logical advertising objectives are the following:

"1. Maintain distribution channels and trade contacts.

"2. Preserve customers good will.

"3. Cultivate markets that will consume postwar output of enlarged capacities.

"4. Keep proprietary names alive (Monel, Inconel).

"5. Explain Nickel Co.'s part in the war effort.

"6. Arouse enthusiasm and improve morale of workers generally, your own employees particularly.

"7. Help preserve the American system of free enterprise."

Essentially, the objectives of INCO's p.r. advertising have not changed since World War II. Today, as then, there is a relative scarcity of metals because of stockpiling on the part of the U.S. as well as other nations engaged in building armaments. INCO, whose major mines are at Copper Cliff, Can., sells to Europe, the Far East, Middle East and South America too, although through its affiliate, the Mond Nickel Co. in London. The U.S., however, accounts for a major share of INCO's total sales. It is important for INCO, therefore, to show the public that its product is an integral part of everybody's life, in peace as well as during a war.

However, essentially, INCO's p.r. advertising effort is most similar, on a smaller scale, to the type of advertising done by U.S. Steel with its ABC TV network drama and by The Aluminum Co. of America with its sponsorship of Ed Murrow on CBS TV. Fewer and fewer companies in the categories listed in Marschalk and Pratt Co.'s memo to INCO feel that they can afford to stay away from p.r. advertising. Their broad p.r. objectives are usually fulfilled with network tv or radio and page ads in general interest magazines.

There are, however, certain p.r. objectives that can best be attained by use of spot radio or tv. For example, there's the case of the Kennecott Copper Co., which met with animosity in Salt Lake City when it decided to establish a mill there. The population of the city resented the company, fearing that a mill would bring dirt and soot on the town. Kennecott Copper took its story to radio. In radio the firm found the only means of getting its message to a broad cross-section of the city—people, who might not have read anything the company wanted to print. Kennecott began with early morning news and weather casts over KSL, Salt Lake City. Today, the firm sponsors *This Business of Farming*, KSL, 12:15-12:30 p.m., Mondays through Fridays, to maintain the good will of the town.

Constant p.r. advertising can also be useful to an established factory in a small town. It may avert labor problems, smooth the firm's relations with the municipal government, and generally integrate the factory into the community. ★ ★ ★

TEXACO ON TV

(Continued from page 33)

Long ago critics shook their heads over what they believed must be an inevitable drying up of comic material in this ravenous medium. Time has shown the comedians as popular as ever. But the problem still remains. Obviously, it is easier to provide material for 20 shows than for 39. It means too that more time is available for show preparation. In tv, as in all show business, the more time you have for rehearsal and rewrite, the better your chance of coming up with a smooth-running program.

4. *Audience familarity with show pattern.* An important reason for going to two, rather than three or four more stars, is the advantage that accrues when an audience knows what to expect. "People like to know what kind of a show they are going to see," Don Stewart feels. By limiting the stars to two, he believes, you can retain that type of contact with an audience that is one of the great strengths of the single weekly show.

5. *Identification of star with product.* This is one of the reasons why



Station Finds Renewals Easier

AP News Wins Sponsor Loyalty

Station WKAP, Allentown, Pa., can testify about the special profit yield for stations which push their AP newscasts. The "extra dividend" comes from lower selling costs—because AP newscast sponsors are likely to renew, renew and renew.

For example, C&G Motors, of Emmaus, Pa., fully appreciates a principal characteristic of newscasts: the ability to hold the same audience day after day. C&G has sponsored WKAP's "News at Noon" program six days a week, since March of 1947.

Here's a comment from this sponsor that has dollars-and-cents overtones: "I wouldn't think of dropping our AP News at Noon program," says Max Cornfeld, president of C&G Motors. "Our customer response has been terrific—*and folks actually count on our daily news coverage.*"



***Says Manager O. R. Davies of WKAP:* "AP gives us something we can really sell—speed in news transmission and a world-wide reputation for accuracy and thoroughness."**

SPONSORS WARM TO AP
Because . . . it's better
and it's better known.

"Plane crash nearby and I'm in a ditch . . .

Going on by foot. Keep listenin'!"



Case History No. 2

Charley Gray, general manager of KBAQ, Casper, Wyo., didn't leave the station that evening. A friend at the Cheyenne airport had called him an hour before. A commercial plane was overdue and was last reported in Charley's area.

So he hung around. Six o'clock. He cleaned up several routine chores that had cluttered his desk. Eight o'clock. Eight-ten. The phone rang.

Gray made a few scribbled notes as he listened. "Okay, Sergeant," he said, "got it. Thanks a lot." He tossed down the receiver, grabbed his coat on the run and yelled at a yawning face behind the control panel.

"State police teletype. Plane wreckage sighted over near Hogan's Pass. Pick you up on the local wave."

He quickly warmed up the station's radio-equipped truck and headed North.

By 3 a.m., he was in the area. His head twisted back and forth as his eyes ranged the rugged mountainsides. Suddenly his right front wheel bounced into a hole and careened into the narrow ditch beside the road.

The small truck was stuck.

Finally Charley radioed back to the station. "The plane crash is nearby, and I'm stuck in a ditch. Going on by foot. Keep listenin'!"

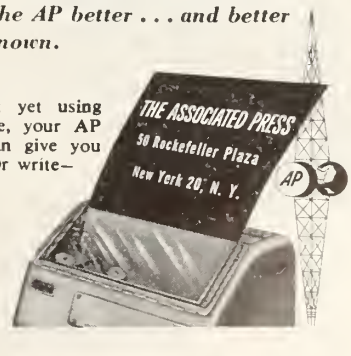
The sun was barely up when he rounded a slight knoll and spotted the wreckage. A few moments of careful observation told him the story — no survivors. He rushed back to the truck and, by radio, taped a short description of his find and then returned to the wreckage for more details.

Within minutes an outstanding, "beat" for KBAQ was a top story for stations across the land. Every AP radio member had it. KBAQ's staff had relayed Charley's account to The AP bureau in Cheyenne, starting the news on its way from Portland, Me., to San Diego.

"We've had plenty of news breaks from The AP that we know came from other members. Glad we could pitch in, too."

Charley Gray is one of many thousands who help make The AP better . . . and better known.

If your station is not yet using Associated Press service, your AP Field Representative can give you complete information. Or write—



Those who know famous brands... know the most famous name in news is AP

COVER
NORTH
CAROLINA'S
Rich, Growing
"GOLDEN
TRIANGLE"
WINSTON-SALEM
GREENSBORO
HIGH POINT
with
WSJS
TELEVISION
CHANNEL 12

a 24-county market with
339,600
families
(Sales Management 1954
Survey of Buying Power)

NOW SHOWING!—ALL NBC COLOR SHOWS

NBC

Interconnected
Television Affiliate

National Representative:
The Headley-Reed Company

Texaco prefers to alternate programs rather than to alternate sponsorship with some one else or go in for participations along with other clients. Texaco has always tried to tie product and performer together, as with Berle, who was always closely associated with the Texas Company. By alternating sponsorships, the company would lose the exclusive identification with the show it prizes so highly.

It is for the same reason that Texaco does not go in for participations. Stewart points to the following incident on the opening Durante show for illustration of the value of star identification with the sponsor. On the 2 October program Durante muffed a line. While everyone waited anxiously the seasoned performer pulled an ad lib that will probably become a classic for the Texas Company. After saying that this was his first fluff for the sponsor, Durante quipped: "I hope Texaco don't take my credit card away."

According to Stewart, this ad lib line, which proved one of the big laugh-getters of the show, was of untold value commercially, yet it could never have been possible on a participation show.

Texaco follows a similar policy in its spot radio shows. For example, it sponsors sportcaster Bobby Burns six days a week over KMOX, St. Louis, on an exclusive basis. On the West Coast, audiences have long been familiar with Tommy Harmon's sports on Columbia Pacific Radio Network. Harmon's contract permits him to do play-by-play via deals with stations or networks, but prevents him from delivering commercials on any competitive accounts. Similar exclusives exist in other markets.

Why Berle was dropped: The new tv program approach does not reflect any Texaco disappointment with Milton Berle. Had the show costs not risen so high, the partnership might still be going strong. The Texas Company is the first to credit Berle with having done a tremendous job for them. Berle more than justified Stewart's faith in his great potential. The remarkable rise of Berle and the important role he played in tv's rapid growth is a story that has been told often. Part of that story, an important part, belongs to Texaco, which in an uncertain period took a chance and went along on the ride. And what a ride it turned out to be.

An NBC spokesman reflects that in a sense the Berle show was the industry's first spectacular. Keeping in mind comparative costs of the early days, the description is not far-fetched.

To Texaco accrued a unique benefit, one that can never be repeated. It sponsored the show that people went out and bought sets to watch. Mr. TV, more than one person has claimed, did more than any other single star to sell television sets in the medium's infancy.

Even the dealers were forced to become viewers whether they liked the show or not. Account man Johnston tells of dealers who reported they had to watch the show on Tuesday night in order to be able to talk with their customers Wednesday morning. It is easy to see what a tremendous dealer response must have been forthcoming to the most-talked-of tv show in history.

Texaco's files are full of stories of the incredible popularity of Berle's program in those early days. A favorite tale of Don Stewart used to be of the store which was open every weekday night except Tuesday. On that night a sign would appear in the window reading: "Closed on account of the Milton Berle Show."

While it is difficult to correlate advertising and sales directly, there is no question in the minds of Texaco or Kudner, that the Berle show must have affected gasoline and motor oil sales.

To repeat the Berle experience is impossible, for the medium has grown up. Now the problem is to snag as large a share of the audience as possible, create a new show-sponsor identification. The Durante-O'Connor combination is the try.

New commercial approach: The change in show had important consequences on the commercials. Texaco was famous for the integrated, entertainment-loaded pitch it developed so successfully via the Berle vehicle. The most famous pitchman of the period was Sid Stone, whose act was for a while a popular feature of the show. After a number of years, Texaco felt that the effectiveness of the gimmicks had worn off. But the concept of the soft, entertaining commercial was retained in the new act of Jimmy Nelson and his ventriloquist's dummies.



You Can Make a MINT in FLINT!

THE BIG MONEY MAKER IS "RECORDS with ROCKWELL"

Voted Flint's No. 1 Disc Jockey!

What a selling combination! The most popular radio station in Flint and Flint's best-loved, most-listened-to disc jockey . . . Jim Rockwell! Nothing could be sweeter to lure business your way in Michigan's 2nd biggest income city. Folks just naturally tune to WKMF . . . Flint's only 24 hour station devoted exclusively to News, Music and Sports.

So, put your ad dollars where the listeners are!
"RECORDS WITH ROCKWELL"
is covering Flint's billion-dollar market like a tent!

WKMF—Flint . . .
WKMH—Dearborn-Detroit . . .
WKHM—Jackson

is the package buy that covers 77% of Michigan's entire buying power. Yet you save 10% when you buy all 3. Highest ratings . . . because *everybody* likes News, Music and Sports!



WKMF

Flint, Michigan

Frederick A. Knorr, *Pres.*
Eldon Garner, *Mg. Director*
Represented by HEADLEY-REED

Whatever the merits of the entertainment approach, and the company feels that both Stone and Nelson were extraordinarily effective, the new show format makes a new type of commercial mandatory. The reasons given by Don Stewart are:

1. The length of the show. It is a half hour, where the Berle show is an hour in length. An entertainment pitch requires time, a warm-up leading to a short commercial spiel followed by a pleasant sign-off; Nelson's act took about six minutes. This is impossible on a half-hour show. Furthermore, Texaco does not even use all its commercial time. On the current show only two commercials are used, the first 1:40, the second about 39 seconds in length.

2. Difficulty of integrating with a film show. The O'Connor show is on film. Texaco would have preferred the show live, but O'Connor could not be available on any but a film basis, for his movieland and other commitments made a live show almost impossible. Since the shows are being recorded far in advance, there is an obvious difficulty in integrating shows and commercial. It becomes impractical. For these reasons the commercial is put on film.

The short film commercial lends itself readily to straight selling via demonstration, and this is exactly what Texaco's new pitches consist of. Harry Von Zell does a simple straightforward product pitch with no gags or entertainment routines. He points up the advantages of the new Sky Chief or other Texaco products and attempts to prove claims through visual demonstrations of product superiority.

Whether by accident or design, the altered form of the commercial appears to fit in well with Texaco's current competitive needs. The company had worked long to develop its own additive, and only last spring entered the market with it. It is called Petrox, an all-petroleum derivative, which, according to the Texas Company, cuts wear and increases engine power. The problem was now to convince the public Texaco's additive is the best.

As Kudner copywriter Don Grady sees it, the commercials must be believable first of all. For this reason he favors photographed demonstration above animation or visual tricks. A viewer, he feels, is more likely to believe something which he acutally sees than animated drawings. Thus in one of the commercials, the comparative effects of Petrox and a competitor's additive are demonstrated by weighing two piston rings on scales after 25,000 miles of use. Enough metal has been worn off the piston ring associated with the unnamed additive to be measurable on the scales.

This reliance on demonstration, showing effects of Texaco products and competitive products on actual engine parts, is the core of the new commercials. They push the Petrox themes of more power, more miles per gallon, faster starting, faster warmup, faster getaway, less engine wear.

How effective they will prove is anyone's guess at this time. They are no longer as distinctive as the old Berle routines, but comparable in many ways to the current commercials in the field. Von Zell, as might be expected, does a strong selling job. Perhaps, as copywriter Grady put it, the gasoline that will succeed best via tv is the one whose commercials are most believable.

The importance Kudner attached to launching the new Texaco commercials right, is evidenced in the fact that the first six were written by the agency's president, Jim Ellis.

Does advertising sell gasoline? The gasoline companies are heavy advertisers, yet the question sometimes arises whether advertising is as effective in this field as in some others. There is probably no direct way of answering the question. Texaco is convinced that its consistent advertising has paid off. But how much its present enviable position in the industry owes to advertising, or the Berle show in particular, is anybody's guess. In net earnings only Standard Oil of New Jersey is ahead of the Texas Company. Third is Standard of California, followed by Socony and Gulf.

Kudner's Gerard Johnston points to various local competitors for verification of the old saw that "it pays to advertise." "There are many local gas distributors operating under their own

WMUR TV

TRI-STATE STATION

VHF CHANNEL 9 MANCHESTER, N. H.

THE BEST SIGNAL—AND LOCAL COVERAGE FROM WITHIN THE MARKET

Nine of 10 New Hampshire Counties	114,000 TV families
Coverage of northern Massachusetts—Lowell, Lawrence, Haverhill, Fitchburg area	125,000 TV families
PLUS—*Coverage of south and eastern Vermont*	15,000 TV families
PLUS—*York County, Maine*	19,250 TV families
Total PRIMARY coverage	275,250 TV families

FOUR MILLION PERSONS LIVE IN THIS AREA

Represented by WEED Television Corporation





YOU MIGHT SWIM 100 YARDS IN 49.2 SECONDS—*

BUT . . . YOU NEED WJEF RADIO TO SET SALES RECORDS IN GRAND RAPIDS!

Grand Rapids is Michigan's *second largest market*—and WJEF is Grand Rapids' *biggest radio value.*

Study the Conlan figures, left. On a quarter-hour, 52-time basis, WJEF gets:

12.6% more morning listeners than the next station (for 11.1% less money)

25.2% more afternoon listeners (for 31.1% less)

9.6% more evening listeners (for 3.1% less)

116,870 radio homes are within WJEF's Metropolitan Grand Rapids Area. A daytime quarter-hour on WJEF costs less than 25c per-thousand-radio-homes!

CONLAN RADIO REPORT
METROPOLITAN GRAND RAPIDS
NOVEMBER, 1953

	Morning	Afternoon	Night
WJEF	29.6%	30.8%	33.1%
B	26.3	22.8	28.6
Others	44.1	46.4	28.3

AM – TV – FM

The Fetzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

WJEF

CBS RADIO FOR GRAND RAPIDS AND KENT COUNTY

Avery-Knodel, Inc., Exclusive National Representatives

**Richard Cleveland set this world's record in Columbus, Ohio, on February 23, 1952.*

The Story of NORMAN & BILLIE PHILLIPS



and how they can help YOUR station

Norman is paralyzed and confined to a wheelchair but has no medical complications. He and his wife, Billie, have trained in radio because of their life-long background in electronics and communication and of their genuine interest in this field.

Norman holds First Class Radio Telephone Operators License and Billie holds a Third Class Radio Telephone Operators License. For the past year they have trained in Memphis at Keegan's Institute of Radio and Television in script writing and announcing. Billie handles the console, cues the records, and does some announcing, and Norman does most of the microphone work.

He does a good job of newscasting, has an excellent comprehension of national and international affairs. Both can fulfill the FCC license requirement. Billie is able to make any adjustments to the transmitting equipment under Norman's direction, and she can also do bookkeeping and service the accounts.

She has three years of college work at the University of Texas and Memphis State College in Home Economics. She is presently employed by the Southern Bell Tel. & Tel. Co., as a service representative in their Memphis office.

Norman has completed a specialized course in Advanced Radio Operating. He took pre-engineering at Oklahoma A & M College and also has various courses in communications and electronics. While with Western Electric, where he worked more than nine years, Norman worked mainly as a Toll Technician on all phases of equipment including radio, coaxial cable, and microwave radio. He also instructed various technical courses and was a Job Supervisor for three years.

In World War II, Norman was an Electronic Technician in the Navy Submarine Service. He completed the Navy Radio Material Course and various other radar, loran, sonar and other technical courses. He is taking Nilson's Master Course in Radio Communication and Electronics via correspondence.

Norman and Billie feel that with their extensive background and varied experience, there is some station (radio or tv, or both) where they would very definitely be an enormous asset. Not only in the technical and broadcast phase, but sales and public relations, too, they feel they'd be valuable.

They'll appreciate your consideration. Salary is secondary. They are mainly interested in an opportunity to prove themselves. **For more information and references regarding Norman and Billie Phillips, please contact H. W. Slavick, WMCT in Memphis.**

brand names," he told SPONSOR. "A number of them are highly successful, so much so as to worry the majors. Others will never amount to much. In almost every case you will find that the successful independent is the one who advertises, and heavily."

Texaco is under no illusion that the customer will leave the tv set to run out after a tankful of Sky Chief, Petrox or no Petrox. Gasoline advertising, says Don Stewart, just doesn't work that way. It's a long range proposition. You may see and hear about Petrox for months before you do anything about it. And the chances are you won't move in any case before you see that you have to fill up. If Texaco's advertising has been doing its proper job, you will be more likely to stop at the Texaco station than at the competitor's place next door.

Even a small shift in consumer preference can have great repercussions, for the market is a vast one, and growing. In 1953, according to the Texas Company, a new American record was set for consumption of petroleum products, with an average of 739 gallons being used for every person in the United States.

To meet the demands of an expanding market, "The management of the Texas Company," declared President Augustus C. Long, at the 27 April Annual Meeting of stockholders, "is alert to the indications which point to a period of intensified competition. . . . We have . . . been preparing to meet this situation."

Part of the preparation is represented in the current advertising campaign. SPONSOR estimates the 1955 Texas Company ad budget breaks down this way: Over 33% is earmarked for tv, about 16% for radio and about 21% for magazines.

The Metropolitan Opera: Enjoying a very special role in the company's ad efforts is the Saturday matinee of the Metropolitan Opera, which has been sponsored by Texaco on ABC Radio for 15 consecutive years. Here is a program on which no commercials appear, merely a statement of sponsorship. Why does Texaco continue to sponsor it?

Don Stewart explains it this way. The Opera broadcasts do both a public relations and a selling job. The Texas Company wins good will through a fine public service effort. This good

They live on the Pacific Coast...

they listen to

DON LEE RADIO*



***Don Lee IS Pacific Coast Radio**

... the *only* network with "point-of-purchase" penetration paralleling the local buying habits of 16½ million people ... the *only* network with stations in 45 important Pacific Coast markets ... the nation's *greatest* regional network ...

Mutual
DON LEE
RADIO

Don Lee Broadcasting System,
Hollywood 28, California,

Represented nationally by
H-R Representatives, Inc.

will pays off in many ways by making people of all kinds feel favorably disposed toward doing business with the company. Dealers like it, for, as they report, it helps to have the important people of a town seen entering their stations, it lends prestige. Concrete evidence of the show's sales effectiveness is seen in the many thousands of thank-you letters received. In a very large number of instances. reports Stewart, the writers say that they intend to buy only Texaco products as a sign of appreciation. Keeping in mind the fact that the type who listens to the program is among the least likely to write to a sponsor, it may be reasonably assumed that the letters actually represent the feelings of millions.

In addition to the opera broadcasts. Texaco runs an extensive spot radio program featuring news and sports casts in those areas where the need for extra ad pushing is felt. Two regional networks are used, CPRN on the West Coast, and the Texas Quality Network. Among the cities where such programs are regularly heard are Cleveland, Chicago, Philadelphia. Baltimore. Denver, Miami.

During the past summer, in addition, Texaco went in for a saturation weekend news setup on ABC. During July and August, the net's top newsmen were heard on 22 five-minute newscasts split evenly on Saturday and Sunday, between 9:00 a.m. and 11:00 p.m. The company was quite happy with what it regarded as an unusually economical broadcast barrage which the listener, at home or in his car, could hardly escape. Whether this type of radio programing will be repeated is an open question. The budget for this show came largely out of the unspent funds available because of the absence of a network tv series for the last season. Both radio and newspapers were used as tv substitutes, play a small role usually in Texaco's ad campaigns.

How Texaco's venture will stack up, it is of course too early to tell. The show is barely a month old and the effectiveness of the commercials is still to be felt in the marketplace. The first Trendex ratings show a 47.8% share of the audience for the opening Durante. Since Trendex rates only 10 big cities, where the number of stations is above average, it may be expected that higher ratings will be noted by services which includes smaller cities in the surveys. In any case, Stewart is willing to go out on limb to predict a climbing rating for the show. On the basis of a pre-view screening of the 2 November O'Connor show, SPONSOR is inclined to agree with him.

Although sponsor and agency are confident of success in the new *Texaco Star Theater*, they know they must wait and see. A number of new questions may arise that have not been foreseen. For example, suppose research reveals that the audience composition of both shows is approximately the same, although no one expects this. Will it then be advisable to cancel one, or will it still be best to ride with two?

Nor is there any guarantee that the shows will have equal appeal in terms of audience size. What happens if there is a considerable rating difference? Should the two shows be expected to achieve approximately equal ratings in the first place?

Client and agency have a rich past experience to guide them. They were successful in hitching their wagon to the star of Milton Berle. Now they have what they believe to be two of the outstanding comedy personalities in the country who complement each other perfectly. While the investment is less than in the Berle show, about $37,000 for time on approximately 70 NBC stations and about $50,000 for production, it is millions that are involved, a huge stake to throw behind the new venture. If it succeeds it may well start a trend in a tv industry looking anxiously for new and better ways of reaching larger audiences. ★ ★ ★



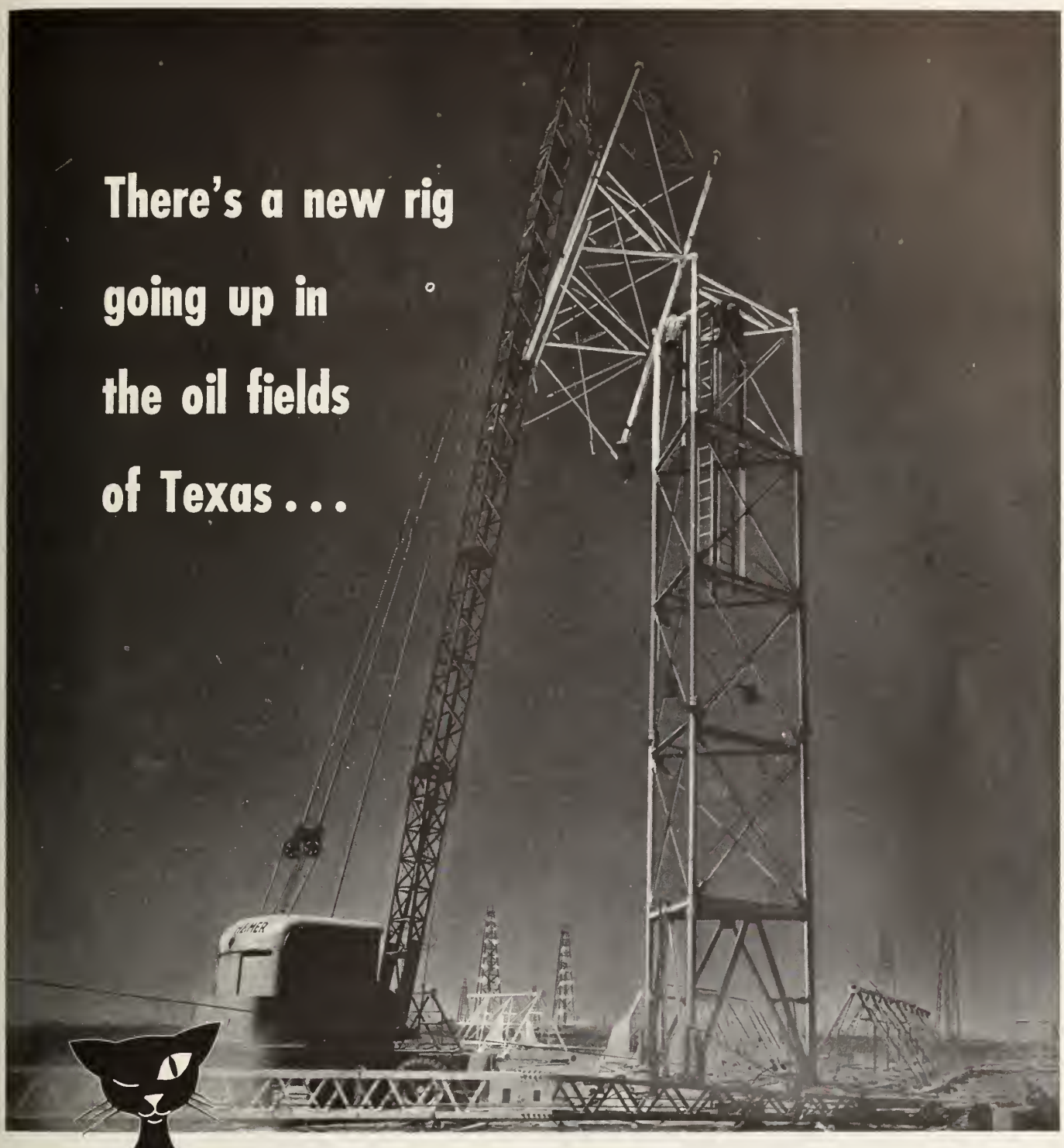
TV DICTIONARY

(*Continued from page* 39)

REFLECTOR Reflecting surface, silver in color, used to reflect light. For exteriors, reflectors are used to direct sunlight onto the actors or the scene. For interior lighting, they are incorporated in lamps to reflect light coming from the back of the bulb.

HARD REFLECTORS Reflector coated with silver and aluminum foil having a mirror-like characteristic. In sunlight it produces an intense brilliant light which may cause hot spots.

SOFT REFLECTOR Reflector coated with silver or gold surface. Softer in color than the hard reflector and pebbled to diffuse the light.





. . . KTRK-TV's new 1,000-foot tower for Channel 13, Houston. We'll be ready in November to offer advertisers a new source for rich returns from a tried and true field. There's a cat in the picture . . . not a wildcat, but a likeable little black kitten who is destined to become one of the famous trademarks of the Southwest. He is already flooding the area in a dozen different promotional campaigns that are making Channel 13 the talk of the great Houston market.

KTRK-TV, The Chronicle Station, CHANNEL 13

P. O. Box 12 • Houston 1, Texas

National Representatives: BLAIR-TV—150 E. 43rd St. New York 17, N. Y.

Houston Consolidated Television Co: General Mgr., Willard E. Walbridge
Commercial Mgr., Bill Bennett

Basic ABC

REFLECTOR LENS Extra long telephoto focal length built into short, compact mounting to avoid interfering with other lenses on turret. Focal length: 40" (actual length: 16"). (See Lenses.)

RELATIONAL EDITING Editing of shots to suggest associations of plan, sequence or idea.

REMOTE Program emanating from a point apart from the studio or transmitter location.

REPEAT Show that is repeated by film kine or retelecast.

REPLACEMENT Tv show or talent that substitutes for a regular show or personality who is on a vacation or summer hiatus.

REPRISE Repeat of a jingle theme after straight delivery of a tv commercial; also used to mean the calling back for judgment by the crowd of talent which has performed.

RESOLUTION or DEFINITION Degree of reproduction of detail of an image, scene, sets and/or background after transmission through complete tv system to receiver or monitor.

RESOLVE CHORD Musical ending, last note or sometimes passage at end of scene or show.

RETAKE The repetition of the act of photographing or recording.

RETROSPECT Show sequence which fades back and pictures something out of the past.

RETURN FLATS (1) Narrow scenery flats added to the sides of a set to extend or confine the background so that cameras shooting at angles will not over-shoot or get off set background in the picture. (2) Used to add depth to some architectural features of sets, such as a window return or a mantle breast return. These return flats are placed in back of the window or mantle. (3) Used to finish off sets for shows which may have studio audience.

RETURNS (1) Amount of mail received as the result of premium or other stimulus on tv or radio shows. (2) See Return Flats.

REVERSAL or REVERSE POLARITY (1) Film process that results in change of film from positive to negative or vice versa. (2) Positive prints without the use of a negative. Most 16 mm films are produced this way. Reversal prints are used sometimes in 35 mm.

REVERSE MOTION Photo technique showing everything backwards; used to achieve a comic effect.

REVERSE SCENE Negative is reversed in printing so that everything photographed on the right is now on the left of the screen. Makes right-handed people left hand and fuzzes focus.

REVERSE SHOT or REVERSE ANGLE SHOT Worked in conjunction with existing shot. Same subject or object seen from exactly opposing angle by means of cutting back and forth between two or more cameras. Used for emphasis and changed viewpoint.

HERE'S AN OPPORTUNITY OF
YOUR LIFE-TIME

UHF TELEVISION STATION

FOR SALE

IN THE NATION'S 32ND MARKET

NBC AND ABC PROGRAMMING
ASSUME LIABILITIES AND IT'S YOURS

WAYS–TV–CHARLOTTE, N. C.

CALL — EDison 3-7173

REWINDS Geared rewinding devices on which a reel or flange may be mounted and turned rapidly by hand or electric motor.

Motor Rewind Electrically driven rewind used where large reels of positive film have to be rewound rapidly.

Negative Rewind Hand driven rewind for negatives which have a low gearing-up ratio to discourage over-rapid rewinding which might damage the film.

RHEOSTAT A variable resistor. Pots, faders, shaders, lights, even camera dissolves and opticals are frequently made possible through use of rheostats.

RIDE GAIN To keep the picture quality and volume of sound constantly adjusted for proper transmission.

RIDE IT Instruction to swing instruments, to ad lib.

RIG (1) Device used to hold, move or control object televised. (2) Setting overhead lights on a scene.

RIGHT A camera or talent direction meaning to the person's own right as he stands or faces at that moment.

RIM LIGHT, RIM LIGHTING (1) Around the edges of the subject. (2) Spotlighting from the back, designed to bring individual talent or subjects out of background by virtue of their brightness contrasted with rest of scene.

RISER (1) Small platforms used to raise camera, talent or sections of the band so as to get a better picture, light or balance. (2) 1" or 2" blocks used to raise furniture for a better picture.

RETMA Radio Electronics Television Manufacturers Assoc.

ROLL 'EM Roll it. Order given by the tv director when he wants a projectionist to start film portion of tv show.

ROLL UP Trick effect used to change from one scene to another; when first picture begins to roll from bottom, revealing second picture.

RORABAUGH REPORT Special reports on spot tv buying by advertisers, issued by the N. C. Rorabaugh Co.

ROTATING WIPE Optical technique where a line moves over the screen in clockwise or counter-clockwise direction, seeming to uncover another scene as it travels.

ROUGH CUT First overlength assembly of shots in their correct sequence.

RTES Radio and Television Executives Society.

RUN OVER (1) When a show goes past the scheduled time for ending. (2) To review, retake or re-rehearse a portion of a scene, situation or show.



They love me in L.A.*

and in over 120 other markets in the U.S.A. and Canada!



ROBERT CUMMINGS *in* "my hero"



can be your hero!

Here's the rib-tickling family show that has entertained big, BIG network audiences (National rating of 29.9!)... with a sales-success record on everything from Automobiles to Beer to Cigarettes. Best of all, "My Hero" keeps drawing the crowds even when it comes back for bow after bow!

7th RUN *in Los Angeles*

a 7 station market—"My Hero" gets a 18.3 ARB rating to put it in the Top Ten of syndicated TV film shows!

t a few of the sales-alert, bud--conscious sponsors who have de "My Hero" their hero:

s Furniture Co.	DETROIT
rrolet Dealer	SEATTLE
uesne Beer	WHEELING, ERIE
Ready Battery Co.	LOS ANGELES
se & Sanborn	LOS ANGELES
n Oil	LOS ANGELES
s Supermarkets	EL PASO
nes Tire Co.	MADISON
es Cashman	LAS VEGAS
mi Valley Dairy	DAYTON
ly Wiggly Food	AMARILLO
er Meat Products	ROCHESTER
et Caporal	CANADA
ermarkets, Inc.	LUBBOCK
or Insurance	PINE BLUFF
nier Foods	NEW YORK CITY
lan Drug Stores	NEW YORK CITY
Victor TV Co.	KEARNEY
ly Oil Co.	MONROE, LA.
Air Conditioning	HUTCHINSON, KAN.

YOU CAN STILL BUY "MY HERO" IN MANY MARKETS

...some even first run!

39 weeks of half hour top-rated situation comedies with full family appeal.

WRITE! WIRE! PHONE! ***for full details and merchandising plan for sponsors!***



OFFICIAL FILMS Inc.

25 WEST 45th ST., NEW YORK 36, N.Y. • PL 7-0100

Atlanta • Baltimore • Beverly Hills • Boston • Chicago • Dallas • Detroit • St. Louis

AMERICA'S LEADING DISTRIBUTOR OF QUALITY TV FILMS

COLONEL MARCH OF SCOTLAND YARD • MY HERO • TERRY AND THE PIRATES
TOWN AND COUNTRY TIME • SECRET FILE U.S.A. • THE STAR AND THE STORY

RUN THROUGH Usually the first complete rehearsal by cast on camera with sound, music.

RUN UP Footage which passes through a film mechanism before it reaches the desired speed.

RUNNING SHOT Also trucking. Pictures in which the camera is dollied along with the talent or action, also called a travel shot.

RUNNING TIME (1) The absolute timing of a tv show or script page by page on last rehearsal. Running time is usually marked every 30 seconds. (2) Length of time a film or kine will run when projected at its correct tv speed.

RUSHES First prints from a film usually developed overnight so producer or client can examine film production of previous day.

R.W.G. Radio Writers' Guild.

S

S.A. Sex Appeal.

SAFETY FILM Film made on slow burning acetate base.

S.A.G. The Screen Actors Guild. Recognized by producers as the exclusive collective bargaining agent for actors in the motion picture industry, in television film commercials and television film programs within the territorial limits of the continental United States. Sets wage scales and working conditions for actors, including narrators, announcers, singers, stunt men and extras (in New York).

SALES AREA TEST Test of advertisements within a limited geographical area to determine whether the sales produced are sufficient to warrant more circulation of the advertisement.

SAMPLE (A) Used to denote a representative segment of tv homes or viewers whose tv tastes, opinions and habits are taken as representative of all such families or viewers in the area selected for examination. (B) A portion of a total so chosen that the characteristics of the whole may be judged from those of the part with a minimum degree of error.

SAMPLE, ADEQUATE A sample which is representative of the larger universe from which it is chosen and which is large enough to give stability to results obtained.

SAMPLE, AREA The name commonly applied to a method of population sampling wherein one step is the selection of land areas to represent the total country or section and from which areas people are selected, each step following a procedure of known probability.

SAMPLE ERROR The degree or the likely degree in which a sample is in error or deviates from the original universe which it represents.

SAMPLE, JUDGMENT A sample whose members are selected with some freedom of choice or judgment on the part of the field worker or the designer of the sample.

SAMPLE, KNOWN PROBABILITY A sample in which the probability or chance of each individual being chosen is known.

SAMPLE, PRECISION A sample of known precision or known degree of probable accuracy.

SAMPLE, QUOTA A sample in which field workers are free to select individuals so long as they have the right number or quota of each group by age, sex.

SAMPLE, RANDOM A sample selected by methods which insure that every item in the sample has an equal chance of being selected.

SAMPLE, REPRESENTATIVE Ideally a sample which properly represents all the characteristics in the same proportion in which they exist in the original universe.

SAMPLE, STABILITY OF Determined by relationship between increases in sample size and resulting decreases in the variability of measured results.

SAMPLE, SYSTEMATIC A sample usually from a list made up by a periodic selection of names or items such as every ninth name.

SANNER DOLLY Crane arm or boom-type dolly which has boom arm approximately 9' in length, rotates freely through a full 360° horizontal circle, full 360° pan and tilt circle, obviously extremely versatile. (Horizontal directions are usually given by hour: 9 o'clock, right angle left of dolly; 12 o'clock, straight out from dolly; elevated directions by degrees: 1,000 highest elevation; 0 on the floor.)

SATURATION Characteristic of color referring to distinctness and vividness of hue. A color is most saturated when it is pure; least saturated when it is mixed with a large amount of white.

SCALE Regular talent union rates or charges for acting, announcing.

SCAN or SCANNING The electronic separation of the optical image into a series of parallel horizontal lines traced from left to right in sequence from top to bottom.

SCENARIO A script or idea breakdown for a tv show describing story and action. Usually applies to a tv film rather than live show.

SCENE (1) A single sequence in a tv show which may consist of one or more shots. (2) The setting for the action of a play or situation. (3) A division of an act, play or show.

SCENE SHIFTING Various techniques used in changing locales or time elements of a play.

SCENERY DOCK Place where tv scenery is received and/or stored when not in use.

SCENIC ARTIST One who designs and/or paints scenery.

SCHEDULE (1) Tv or radio station timetable. All live, film commercial and sustaining tv operations are governed by the schedule. (2) A complete tv or radio broadcasting and promotional campaign.

SCHIZOPHRENIC Occupational bugaboo where tv talent or personnel has two or more rehearsals or shows scheduled at the same time.

SCHMALZ IT A command by the tv director to talent and/or orchestra to do show or scene in super-sentimental style.

SCHUFFTAN PROCESS Famous movie technique of shooting action on a set, only part of which is constructed in full size, the remainder being constructed in miniature and photographed in a mirror.

MEMO FROM

DEE RIVERS —

TO: *All time-buyers*

GEORGIA'S

WEAS

and its new

50,000 *watt*

Westinghouse transmitter on its same old frequency

1010

should be included in your Fall Budget.

COVERAGE + PRICE

makes it Georgia's

BEST 50,000 WATT BUY

CALL STARS NATIONAL

IN

NEW YORK — CHICAGO

DETROIT — LOS ANGELES

SAN FRANCISCO



'he Gold Cup Went to "5"*

ews Item (August 7, 1954): "Slo-mo-shun V, twin ter of the world's fastest hydroplane, roared over attle's Lake Washington today at better than 100 MPH to n motorboat racing's top prize, the coveted Gold Cup."

V Item (three weeks later): "The August Seattle elepulse reveals KING-TV, Channel 5, scored a clean eep over the rival network station in duplicate tele- sting of the Pacific Northwest's biggest sports event, the Gold Cup. Out of an estimated 500,000 viewers, the elaborate KING-TV coverage pulled almost three times as many families as the other network station."

There's a reason, of course. KING-TV is the *first* station in the market . . . *first* in *all* ratings (morning, noon, and night), *first* in local personalities, and always *first* in news, sports, and public events. People dial "5" in Seattle almost as naturally as you dial your home phone.

**Channel 5 (KING-TV) 36.0*
**Second Seattle Station 12.5*

**Average Telepulse rating for duplicate coverage of Gold Cup race, Seattle, August 7, 1954*

FIRST IN SEATTLE

KING-TV

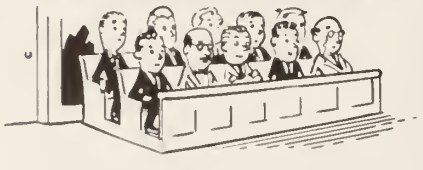
Channel 5 • ABC 100,000 Watts
Ask your BLAIR TV Man

Otto Brandt, Vice President and General Manager

Dunning Process Another device originated in movies (adapted to tv) for combining the performance of an actor in a studio with a background filmed elsewhere. In film a yellow-toned positive print of the background scene is threaded into the camera in front of a panchromatic negative, and the actors, lit with a yellow light, perform in front of a brightly-lit purple-blue backing. Since the blue is complementary to the yellow, wherever blue light from the backing meets the yellow-toned film it is absorbed in proportion to the density of the yellow, and a print of the yellow image is thus recorded in reverse on the negative. Wherever the actors move in front of the backing, however, they prevent blue light from reaching the film, their own yellow-lit figures recording in its place.

Vistascope An optical device contained in a simple, box-like case which fits snugly in front of the lens of any television or film camera. Through its use with 8" x 10" picture of set desired, live actors performing on a bare stage or in an open field can be presented to a television or film audience, either live or by means of film, in what appears to be setting duplicating any structure or scenic site in the world required by the show's locale and script. Leased through Vistascope Corp. of America, RKO, Culver City, Cal. (See Vistascope and Telefex.)

TRIED by a "10 MAN" JURY



Yes, 10 of the current accounts on Bob Trebor's "DAY-BREAKER" Show have been sponsors *for 3 or more* years. Several for 4½ years on this 5-year-old show.

The verdict of this 10-man jury is justified! From morning to night WVET *gets results* in the Metropolitan Rochester-Western New York Market, 3rd largest in America's first State.

5000 WATTS
1280 KC



WVET
ABC
BOB TREBOR
IN ROCHESTER, N. Y.
Represented Nationally by
THE BOLLING COMPANY

SCOOP To start pickup or image transmission late with camera shots and sound hitting the air after the beginning of a show, thus causing the viewer to miss the opening action, music and lines.

SCOOPS Large flood or kleig lights used in tv studios, usually 5 kw.

SCORE Music for a tv show or commercial.

SCRATCHES Lines which penetrate the emulsion surface of a film, or dent its base, distinguished from abrasions by their greater severity; usually vertical on the screen, and caused by hard particles in cameras or machines. Horizontal scratches are usually cinch marks. Scratches may be treated by a heat or wax treatment, called reconditioning.

Negative Scratch Most serious type of scratch since it damages negative or original material, it is lighter than any other part of the image.

Positive Scratch Scratch usually of secondary importance, identified by its black nature caused by the collection of dirt particles.

Scratch Print A rush or quick print that is used for editing.

SCREEN (1) Fluorescent face of the picture tube in a receiver or monitor. (2) A retractable backdrop or wall screen used in conjunction with a projection-type background.

SCREEN PERSISTENCE Ability of a tv screen to stay lit for a second after the electron dot has gone. The best tv tubes have a medium persistence.

SCRIM Mesh or gauze filter placed in front of a light to diffuse it.

SCRIPT Complete written guide for tv show, commercial, film or kine. Synonym for continuity.

SCRIPT GIRL or CONTINUITY GIRL Tv director's assistant handling script preparation, clearance, editing and frequently timekeeper and prompter in dry runs and camera rehearsals.

SECONDARY BOYCOTT Action against others than employer with whom dispute exists, such as picketing a recalcitrant sponsor. Usually illegal.

SECONDARY RELAY Use of second microwave relay on tv remotes where direct relay is geographically impossible to achieve.

SEEN ASSOCIATED A term used in the Starch advertisement ratings to indicate the percentage of readers of a magazine who are aware of the names of the product or advertisers represented in a particular issue.

S.E.G. Actors of the Screen Extras Guild.

SEGUE Pronounced seg-way. Usually the transition from one musical number or theme to another without any kind of break or talk. For video see Dissolve.

SENIOR 5,000-watt bulb giving concentrated high-intensity light.

SENSITIVITY Measure of the ability of a tube or other tv equipment to produce a representative reproduction for a given input.

SEPARATION NEGATIVES Set of photographic negatives representing the primary colors to form the intermediate stage of a number of color reproduction processes, since in combination and subtractive synthesis they produce the final release prints.

SEQUENCE (1) A complete scene in a tv production. (2) Main division of a show. (3) Succession of shots or scenes, action or music concerned with the development of one subject or idea. (4) In a story film a succession of scenes which together form a single stage in development of narrative.

SERIAL A show given in installments and telling a continued story.

SERVICE FEATURES Usually daily services such as weather forecasts, time signals, some news broadcasts.

SESAC Society of European Stage Authors and Composers.

SET (1) The physical setting viewed by a tv camera. (2) A television receiver.

SETS-IN-USE The percent of all tv homes in a given locality whose sets are tuned in at a specific time, regardless of the tv station they are viewing.

SETUP (1) Location of tv camera as set up for specific scene or action. (2) Arrangement of the orchestra, cast, mikes, lights, cameras, props in relation to each other. (3) The placement of equipment, camera, lights, sound and personnel for the best tv picture and pickup of action.

SHADING Technical operation performed by engineer to eliminate the spurious signals from tv camera produced by tube characteristics. Of greatest importance when using older motion picture films due to their high contrast elements and subsequent increased production of spurious signals.

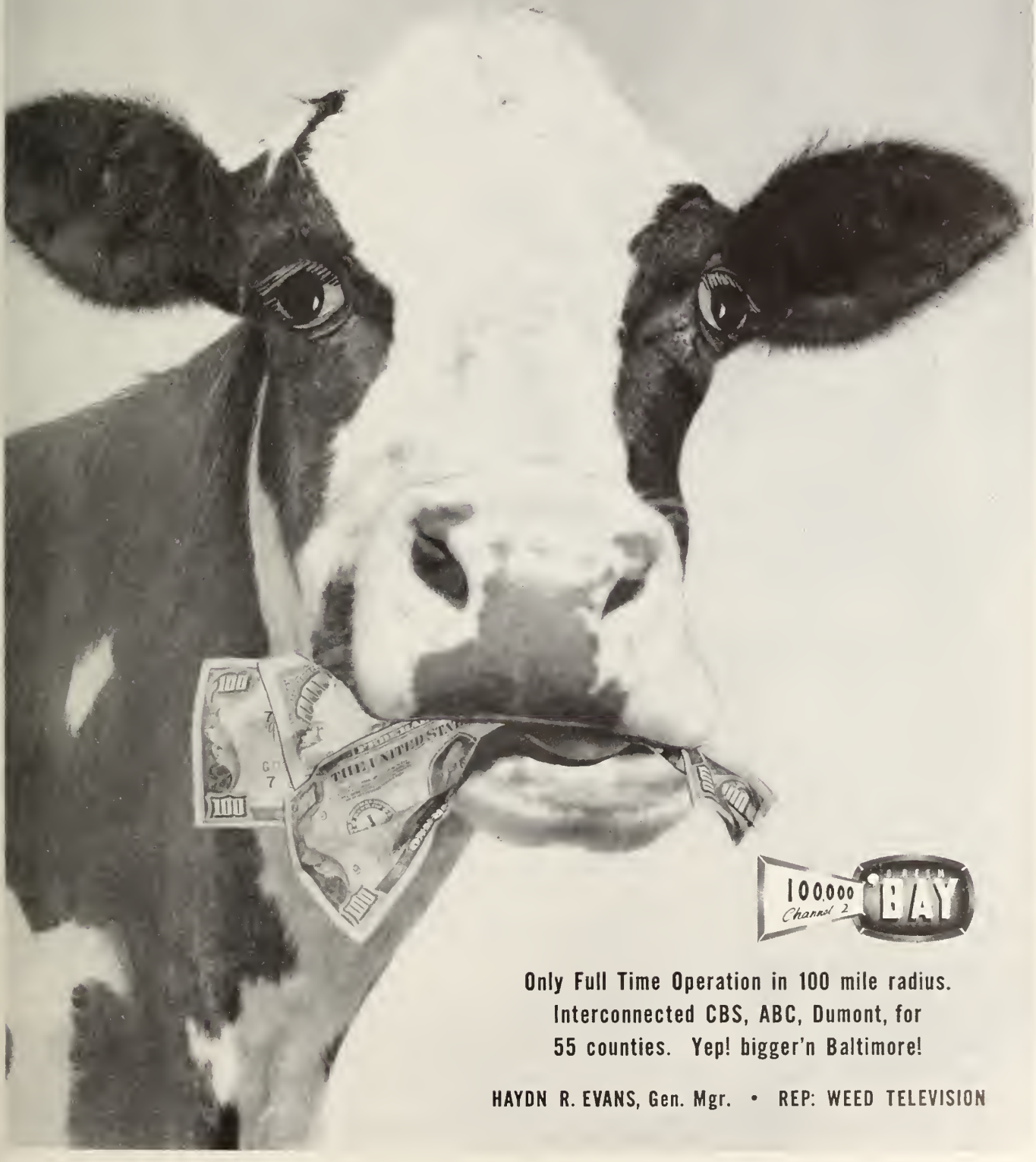
SHADOWING To simulate by trick effect a natural shadow that cannot effectively be created through use of tv lighting alone.

SHARED I.D. Upper right one-quarter video contains the station I.D. and the remaining three-quarters are used for commercial copy. The first eight sec-

TILLIE VISION

the Dream Gal

in the Land of Milk and Money!

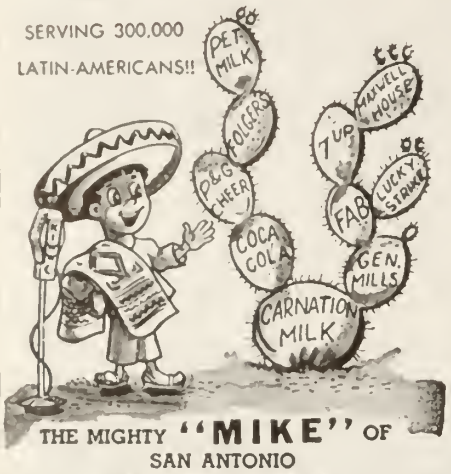


100,000 Channel 2 BAY

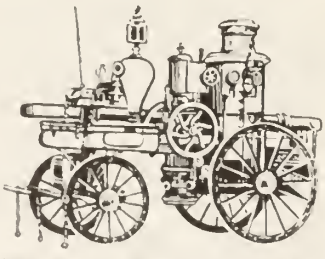
Only Full Time Operation in 100 mile radius.
Interconnected CBS, ABC, Dumont, for
55 counties. Yep! bigger'n Baltimore!

HAYDN R. EVANS, Gen. Mgr. • REP: WEED TELEVISION

are we happy ?
Si Señor!



THE MIGHTY "MIKE" OF
SAN ANTONIO
250,000 Milliwatts
kiwW
Spanish Language
National Time Sales—New York
Harlan G. Oakes & Assoc.
Los Angeles — San Francisco



"MUSEUM"?

A high-rated network program, unavailable to national spot or local advertisers, is like a museum piece. You may respect it, stand in awe of it — but you can't buy it!

WPEN, second only to such network "museum pieces" all afternoon long — BUT FIRST IN TOP-RATED LOCAL PROGRAMS — is taking reservations for its S.R.O.

950 CLUB
Daily 1:05 to 5:30 PM
PHILADELPHIA
dial 950 WPEN
Represented nationally by Gill-Perna Inc
New York Los Angeles
Chicago San Francisco

onds are used for commercial audio; remaining two seconds for the station I.D. (See also I.D.)

SHARE-OF-AUDIENCE The percent of audience tuned in at that time who are watching a given show or station.

SHOCK VALUE Tv writing technique which utilizes visual prop, set or even sound to attract audiences' initial attention to commercial, action or show.

SHOOTING-OFF-OVER To take in areas in a given camera shot that are not wanted or that are beyond the horizontal or vertical limits of set.

SHOOTING SCRIPT (1) Final tv script with all camera shots, lights, music, miscellaneous information included. (2) Complete film script divided into script-scenes and containing all necessary technical instructions for shooting show.

SHORT VOICE A voice with a narrow or restricted range.

SHOT A single continuous pickup of the tv camera.

SHRINKAGE Changes in the mass of film, either emulsion or base, resulting from the moisture-absorbing character of the material composing them; the loss of moisture which occurs rapidly during final processing and more slowly for the rest of the life of the film.

SIGN ON The announcement made at the beginning of the broadcast or telecast day and generally including station identification, frequency and power. A similar statement is made at the end of the telecast day, the sign off.

SIGNAL Any acceptable transmission and pickup of the tv picture and sound.

SIGNATURE or SIG The specific title, picture, typography, theme song, music, sound, catch phrase or even talent, that regularly identifies a specific tv show.

SILENT SPEED Speed of 16 frames per second as opposed to 24 frames in sound film. The speed of silent film can be projected on standard machines and will operate with the standard film camera chain for television.

SILL IRON or SADDLE IRON Narrow metal strip spanning the opening between the two legs of a practical door or fireplace flat to strengthen it and keep its measurements regular.

SIMULCAST A program broadcast on radio and tv simultaneously.

SINGLE SYSTEM Sound and picture recorded on the same film at the same time.

SITUATION Synonymous with plot, or setting sometimes. Problems to be solved in a story or drama and the various characters' reactions.

SITUATION SHOW To base a whole show or performance on the location or circumstances that exist at the time.

SLAP BASS Direction to musician to play bass violin by slapping the strings.

SLAPSTICK Type of tv comedy relying on fast action, mugging and broad knockabout humor. May frequently embody chases.

SLATE Slate with clapsticks used to number film scenes or sync sound, it is photographed before each scene.

SLIDE Usually refers to still art work, titles, photographs or film which is picked up or projected upon camera tube. Basically there are two different kinds of slides, transparent or opaque, the size of which varies according to station projection method used.

Transparent Slide Also called transparency, meaning light is projected through slide. May be 2" x 2" on a single or double frame of 35 mm film usually mounted in cardboard or glass. Another size transparent slide is 4" x 3¼" with a ½" masking applied on all four sides, and in this case all lettering and art work should be at least ¼" from the edge of the mask on all four sides.

Opaque Slide Also called Balop slide or card—is solid, opaque (you can not see through it) and these are usually 3" x 4", 6" x 8" or any over-all dimension in the ratio of 9 x 12. No masking is required, but all lettering and art work should be at least ¾" from outside edges on all four sides. Any photographs used in opaques should be dulls, not glossies. Size of letters on opaque slide 9 x 12 should be ¾" or larger to be received effectively. Opaque slides, lettering, should have a background of Miller gray with poster white and any good black for effective video reproduction.

SLIDE WHISTLE or SLOOP WHISTLE Comedy effect used to point up humorous falls or jumps. Has an ascending or descending continuous note.

SLOW MOTION Motion of the film in the camera faster than the standard rate, resulting in action appearing slower than when the film is projected at the normal rate.

SMPTE Society of Motion Picture and Television Engineers; association which sets technical standards in film and tv fields. Source of technical information. Address: 40 W. 40th St., New York 18.

(Dictionary continues next issue)



"LADIES FIRST" on WWJ-TV

They buy foods, drugs, cosmetics—and they love this gala participation program. It's one full-hour of merriment and music, smartly headed by Bruce Mayer, Detroit's most likeable ladies' man and famed for his personal appearances at the Michigan State Fair, local fashion shows, and similar gatherings.

In addition to straight-away advertising, think of the sampling, pre-testing, and other merchandising you can do with an enthusiastic studio audience which averages over 100 daily.

If Detroit's your problem, "Ladies First" is the right answer—2:00 to 3:00 P.M. Monday through Friday.

ONE-MINUTE PARTICIPATION RATES

13 times	$133.00 each
26 times	$126.00 each
52 times	$122.50 each
100 times	$119.00 each
200 times	$112.00 each
260 times	$105.00 each

In Detroit . . . You Sell More on Channel 4

WWJ-TV

NBC Television Network
DETROIT
Associate AM-FM Station WWJ

FIRST IN MICHIGAN • *Owned and Operated by* THE DETROIT NEWS
National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

TV 54-12

SPOT RADIO

(Continued from page 31)

cerned that new radio co-op money may have been taken from the radio spot budget. This concern is due to the fact that co-op money gets the local rate, where a station has one, rather than the higher national rate for spot. From the point of view of the advertiser, diversion of spot money to co-op means he theoretically gets more mileage out of the same amount of money or the same mileage out of less money (assuming the retailer uses it as efficiently as the manufacturer). The Station Representatives Association has been campaigning for a single (local-national) rate for some years.

To what extent spot money has been channeled to co-op is practically impossible to determine. But it is significant that since January of last year the BAB list of radio co-op plans offered to retailers has jumped from 150 to 400. Part of this increase is due to the fact that BAB's file has increased in size but new co-op plans have also been responsible.

While BAB would not reveal in what categories radio co-op is growing, the evidence points to the local franchise type of operation. It is known that bottlers, like 7-Up, are now spending money in co-op that formerly came in to the station via the national spot route. The same situation applies to advertising for some other national brands. While there is no apparent over-all trend in the auto industry, there is no question but that a fair amount of "factory" radio money is spent through the dealers to get the local rate.

4. *Radio rates*: If it is true that the amount of ad dollars spent in spot radio (as well as other media) has not been a true year-by-year index of activity because of inflation, it is just as true that radio rate-cutting hides the true index of spot radio activity.

Since 1947, the amount of dollars spent in spot radio has increased 50%. But the volume of advertising on spot radio may have increased from 75 to 100%, what with under-the-counter deals and over-the-counter deals and over-the-counter package prices and increased discount rates. And it is quite possible that the 1954 dip in spot radio business may not be a dip in the volume of advertising.

While many stations have lowered rates because they were hungry for business, others complain they were forced to do so because of network cuts, even though the network cuts have been on the discount level. The network cuts of this fall have put further pressure on national spot rates and, even if spot radio business picks up faster than the seasonal norm, station revenue may not reflect this fact.

5. *More and more stations*: On the surface, the steady increase in the number of radio stations in the face of radio's getting a smaller share of the advertising pie has all the earmarks of a fantastic phenomenon. There are more than 2,700 stations on the air at present. In the 13-month period following 1 September 1953, 123 new radio stations were authorized compared to only 55 new tv stations. During that same time, 127 radio outlets opened for business compared with 160 tv outlets.

How come there has been no gory trail of bankruptcies? Each new station has cut its brother's share of the spot radio pie thinner. While many of the new stations exist on local business, the audience they get often is taken from a station which gets spot radio business. The competition gets keener and the prices get lower, thus cutting the dollars that go to spot radio.

Here's what a rep executive said about this seemingly paradoxical ability of radio stations to survive:

Attrition won't work, at least not in the near future. In the first place, radio stations have always been profitable. It has not been unusual for a radio station operator to make an annual 25 to 40% on his investment. When he complains now, he means he is only making 15%.

"Now, it's true that with the investment being comparatively small 15% is not much in terms of dollars but the radio station is usually a small business and the operator is satisfied with a profit that wouldn't satisfy a newspaper owner.

"Second, radio stations find it easy to cut their overhead. The music-and-news format which is so popular with audiences also makes economic sense. What does a small radio station need to operate? A couple of guys to read news that comes over the teletype and spin some records."

A station operator with fingers in both radio and tv, complained to SPONSOR that, aside from early morning, he can't find any interest in radio. But when he was asked whether he would consider selling his radio property, he answered:

"I would not. I make more per dollar on my radio station than I do on tv station."

6. *Lack of selling*: When an ad medium suffers, a common reaction is: "If the boys would only go out and really sell, we'd be all right." This reaction usually springs from within the medium and, to the extent that it is the normal thing to say, can be discounted.

However, the point of view that radio isn't selling hard enough to national advertisers is often found among these advertisers themselves. They have noticed at times a striking disparity between the efforts of individual newspaper and magazine publishers to sell themselves and that of station operators. In recent speeches, advertisers have been more bullish on radio's prospects than those within the medium.

It has been suggested that station





TRIAL BY JURY...
FOR BETTER TV

Each week at 285 Madison Avenue, 70 typical viewers—different ones every week—sit down and watch television shows and commercials.

By indicating what they like, and what leaves them cold, they help answer such questions as:

. . . Does your commercial arouse interest quickly?

. . . Does your commercial devote sufficient time to the *main* sales theme?

. . . Does your commercial hold the viewer all the way through it?

. . . Does your commercial make the viewer feel *more* like buying your product?

These audience juries have been meeting since 1946.

They have reviewed 532 TV shows and 1,640 commercials.

Out of their reactions, Y & R has uncovered many facts—eliminated many fancies.

Result: better television for Y & R clients.

YOUNG & RUBICAM, INC.

ADVERTISING · New York · Chicago · Detroit · San Francisco
Los Angeles · Hollywood · Montreal · Toronto · Mexico City · London

operators never learned how to sell themselves properly, that when radio was growing it didn't have to sell itself and when tv came along it took refuge in price competition.

One of radio's own boosters told SPONSOR that the station men don't go to the right people in selling radio.

He said: "Too many managers waste time coming to New York and trying to get on the right side of the timebuyer. The only thing they accomplish, if they accomplish anything, is to get business away from a competitive station. The timebuyer doesn't choose the medium, he only chooses the station. If the stations spent more time on reaching the district managers of national advertisers they might get somewhere.

"The stations are putting more effort on local selling and sales promotion but not on national spot. But local and national business are related. If P&G buys, so will the retailer.

"The stations have got to learn who say 'yes' on media. It is not the agency media departments. Not now, anyway."



1/4 of the
San Francisco Bay Area's
3,000,000 people are
Foreign Language Speaking!

They multiply, add, subtract and divide; THEY THINK! THEY BUY! in their own language! Sell them with KLOK, the station that reaches them all. KLOK's specialized programming guarantees your message attention-getting IMPACT!



KLOK
5000 WATTS — 1170 KC

San Jose Studios
P. O. Box 967
San Jose, Calif.

San Francisco Studios
Hotel Lanterhim
San Francisco, Calif.

Represented by John E. Pearson Co.

7. *New buying patterns*: Radio, it widely agreed, is suffering overly by the attention paid to tv. The excitement, growth and glamor of video has cast a psychological shadow over the am medium, affecting not only the agencies that are up to their neck in the sight-and-sound medium but the retailer whose opinions on ad media are often crucial.

But if tv is growing, radio is changing. This fact is appreciated in a small but ever-widening circle of advertisers who have reacted by changing their buying patterns.

The way the reps explain it, this emerging buying pattern is one of treating radio primarily as a low-cost circulation medium. The key words in the new buying strategy are "frequency," "saturation" and "periodic."

In other words, radio is being used more flexibly. The 52-week campaign is gradually becoming a thing of the past. Even thinking in terms of 13-week cycles is considered old-fashioned. The new buying strategy is to come in with short bursts, reach as many people as possible and then pull out. In some respects, spot radio has come to resemble national advertising in newspapers.

The initial result of these shorter campaigns has been a reduction in the volume of spot radio advertising by individual sponsors. But in order to adapt radio to changing buying methods and attract new business the stations have been revising their rate cards. Many now offer weekly dollar volume or frequency discounts in place of or in addition to the annual discounts. They very often tie-in nighttime announcements slots. There has been a spate of package plans selling run-of-schedule announcements at a special price, with the run-of-schedule referring to either daytime or nighttime or a definite one,- two- or three-hour period.

Many reps feel that the long-term result of this new buying will redound to spot radio's benefit. As the concept percolates through to all levels of buyers, they say, spot radio will take form as a distinctive medium with something to offer national advertisers than no other medium can offer.

If this vision of the future crystallizes, spot radio may not only hold its own but carve itself a more important niche than it now rests in. ★ ★ ★

FILM COMMERCIALS

(*Continued from page* 36)

or more. For a small advertiser this may sound like a lot of money. But there are these things to remember:

• The commercial costs the same regardless of whether you plan to use it in a big market or a small one, on over a hundred stations or on only one. Unlike the cost of the show itself, the size of the market or the number of stations used doesn't affect the cost of commercials. This is because commercials are filmed either at cost or at cost plus five to 10%. This being the case, most syndicators don't care how big or small the station lineup is.

• You can use the commercial as often as you want to. While some big advertisers may have the star make a fresh commercial for each show, most sponsors make from three to a dozen or so commercials, then rotate them over a period of 26 to 52 weeks.

If you still think a commercial costs too much money, consider having the star make your own opening or closing. Most of the syndicators charge between $200 and $300 for a 30-second opening, and you can use the same opening for every program. Thus a $250 opening spread over a full year would cost only about $4.80 for each weekly program.

Paul Giles of Screen Actors Guild says that usually there isn't any extra SAG fee to pay the stars when they make commercials.

"It's covered in our 'Special Addendum to Film Commercials Contract'," he said. "If a player receives $500 or more per episode, or if a player receives $250 per episode plus a participation in the profits which accrue from sale of the episode, then he may agree to make commercials for use within the film series. Note that I said he *may* agree," Giles said. "He may also charge extra for making commercials."

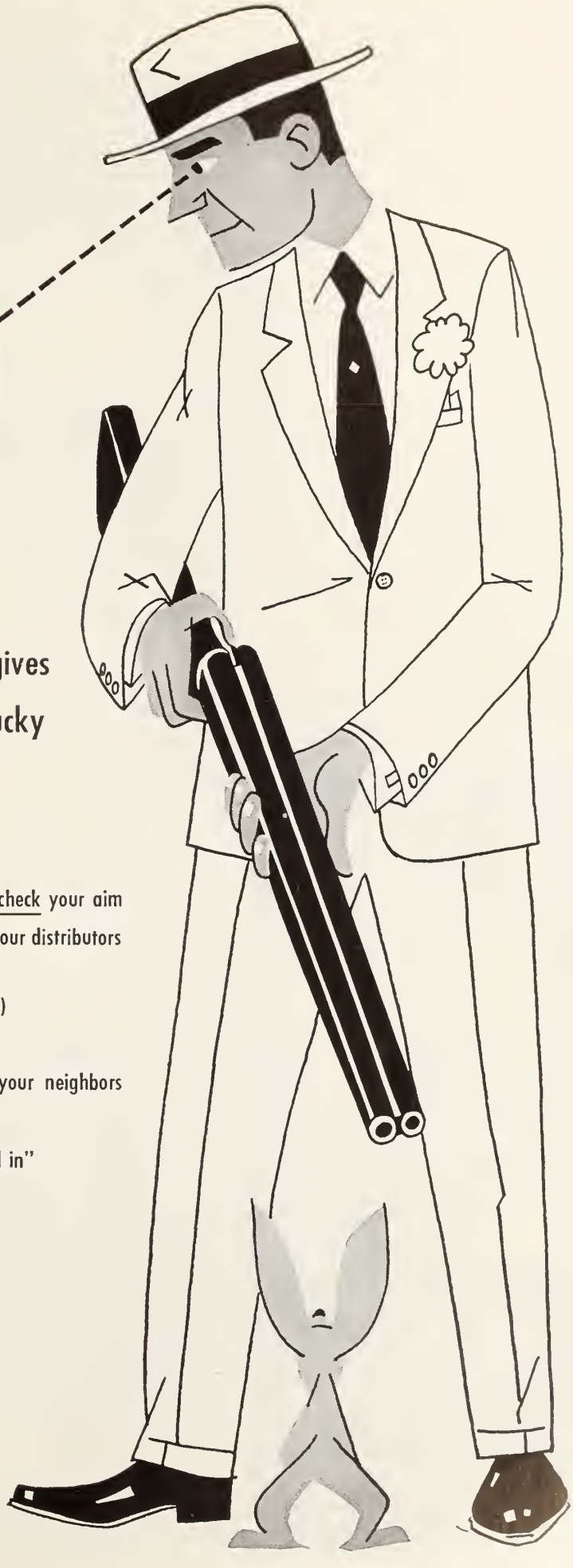
If you decide to use the star to make a one-minute commercial, keep these hints in mind when planning your campaign:

1. Build the star's commercials around your basic theme—one that you're sure you'll still be using a year or more from now. Then if your campaign changes somewhat during the year, the commercial will still be usable.

2. Select a subject for your commercial that will be timely in any season of the year and that you want to

HUNTING?





If you're hunting the TV station that gives you the biggest TV audience in Kentucky and Southern Indiana—
ASK YOUR REGIONAL DISTRIBUTORS!

Draw a bead on the Louisville market—but check your aim before you shoot. Pick up your phone and call your distributors in Louisville—

—and Evansville (101 air miles)
—and Lexington (78 air miles)

Ask each, "What Louisville TV station do your neighbors prefer?"

Call them now. It'll cost you a few bucks to get "zeroed in" but may save you many when you fire!

WAVE-TV

CHANNEL 3 LOUISVILLE

FIRST IN KENTUCKY

Affiliated with NBC, ABC, DUMONT

NBC SPOT SALES, Exclusive National Representatives

hit home through repetition. You'll probably want to use the commercial a number of times; its content has to be important enough to warrant repeating.

3. Find out when the film series is going into production (most film syndicators will keep you advised of their production schedules). If you have the syndicator make your commercials while the show itself is being filmed, you'll save money. In fact, some syndicators won't even make commercials unless the show is being filmed at the time; otherwise, they say, the cost is prohibitive.

4. If at all possible, order three or more commercials at the same time. In addition to the usual saving with quantity orders, you'll also be able to rotate the commercials and get more use out of each of them. One advertiser found the star's commercials paid off so well, after running three of them a few months, that he ordered a dozen more.

5. You or your agency must prepare the storyboard and write the copy for the syndicator. As a general rule, as soon as a show is sold to an advertiser the agency steps into the picture and works directly with the syndicator.

6. Unless the product has national distribution, be careful about how the star discusses the product. Your viewers aren't going to accept a star's endorsement of your product if they know that he seldom has occasion to use it. Most commercials made for regional or local accounts have the star say something like, "When I'm in your town, I look forward to sipping XYZ root beer. . . ."

Generally it isn't necessary for the sponsor or agency to come to the studios where the commercials are filmed. Since the filming customarily is done in Hollywood or New York, small advertisers probably would not be able to afford the trip anyway.

Most commercials are filmed against a background of sets used in the program itself or in a standard "study" type of set. Commercials using Ziv's *Cisco Kid* (with Duncan Renaldo) generally are filmed against an outdoors desert set in keeping with the show's location, for example. Using a set already available obviously is far less costly than building your own. In addition, identification of the product with the star is greater if a familiar setting is used.

Some sponsors will want to film stars in the sponsor's factory or city. While this can be done, it's usually too expensive for all but the largest advertisers.

The newest thing in customized commercials (and also one of the least expensive) was unveiled recently by Guild Films and Songs Ads, Hollywood. These two firms worked out a series of commercial lead-ins for Guild's *Liberace* show that use puppets. Instead of being filmed for individual sponsors, however, the films are designed for five different types of businesses: banks, cookie-cracker companies, jewelry stores, furniture stores and a "general" type suitable for almost any firm. These films, 30 seconds in length, are designed to introduce the local announcer who gives the actual commercial.

Liberace himself is not made into a puppet because Sande felt to do so might destroy the mood that had been built up. Instead, to indicate endorsement of the Liberace family for a product, Liberace's brother, George, and his sister-in-law, Jayne, are used. This is a natural combination since Jayne can be used in musical commercials; she's a vocalist.

"We decided to use puppets because there had to be some kind of transition from the high-key mood of the show to the local station's commercial. The puppets, filmed under exactly the same lighting conditions and backed by nine members of the regular 12-member Liberace orchestra, provide this smooth transition."

By SPONSOR's presstime prices of the puppet commercial lead-ins had not been set, but was expected to be only about 20% as expensive as a regular customized lead-in.

The whole problem of using "talent" to sell products was discussed in SPONSOR early this summer ("Should talent sell?", 28 June 1954, page 36).

Recently SPONSOR asked Horace Schwerin, president of Schwerin Research Corp., if his firm had findings on the effectiveness of the star in delivering commercials.

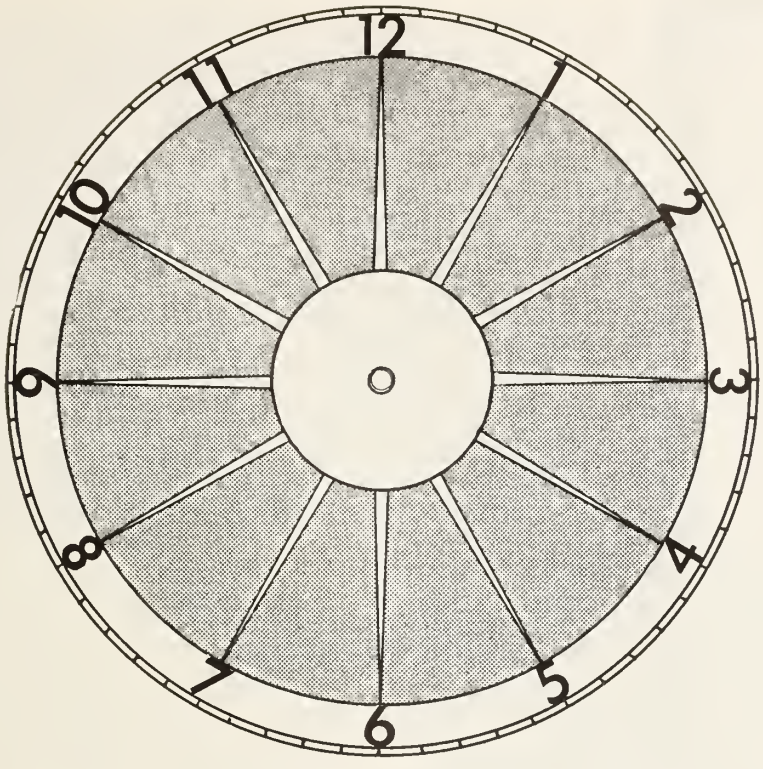
"Having tested a large number of such commercials," Schwerin said, "we have no generalization to offer along the lines that 'star' commercials are better than the 'non-star' type or vice-versa.

"Under proper conditions, the star can contribute substantially to the effectiveness of the commercial; however, his mere presence holding the advertised package does not insure success. It all depends on how he is used. In one commercial for soap, for example, the star was on scene while a demonstration was going on, but took no part. In a second version, the star assisted in the demonstration. Audience remembrance of the key idea was 66% higher in the latter case than in the former."

Schwerin said that appropriateness of the star to the type of product is also, "of course," an important consideration. "In the case of a study for a baking product, we found that commercials featuring a debonair male program m.c. gained only about half the remembrance achieved by ones built around a housewife type," he said.

"Of course the values that some personalities can contribute unexpectedly are sometimes beyond prediction. For instance, in one Toni commercial a humorous remark by Arthur Godfrey—'one buck plus 20 cents to the government—raised correct remembrance of the product's price to twice what had





Something missing *from your film processing picture? At Precision we've learned over the years that selective printing for every scene plays a vital role in a perfect print – and that only expert human judgment can be depended on to select that timing value.*

Leaders in the film industry–directors, producers, cameramen–have learned that Precision alone offers such fully rounded experience and skill in film processing.

In everything there is one best...in film processing, it's **Precision.**

PRECISION

FILM LABORATORIES, INC.
21 WEST 46TH STREET, NEW YORK 36, N. Y.

A division of J. A. Maurer, Inc.

BMI

"Meet the Artist"

BMI introduces another complete continuity package as part of its regular Station Service.

"Meet the Artist" comes to you as a 15-minute—three-per-week series of scripts highlighting behind the scenes glimpses into the music business . . . the stories of America's favorite musical personalities and their song hits. The material is factual, up-to-the-minute and presented in an easy, informal style. Disc jockeys will enjoy using it—listeners will appreciate hearing it.

"Meet the Artist" fills a special need in areas where such data is not easily available . . . highly commercial.

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

VERBVM SAT SAPIENTI*



* get a specialist ..... Song-ads COMPANY

When a doctor really cares—he calls in a SPECIALIST.

When an agency really cares—they call in a SPECIALIST.

We are SPECIALISTS on TV and radio musical commercials.

Song-ads COMPANY
6000 Sunset Blvd., Suite 203
Hollywood 28, Calif.
HOllywood 5-6181

Ad-ver-tis-ing set to mu-sic for ra-di-o and T-V!

been achieved by showing it in legend form," Schwerin added.

According to Roland (Chic) Martini, vice president and radio-tv director of Gardner Advertising Co.'s New York office, "The use of a star in delivering the commercial in a syndicated film show usually is well worth the extra cost.

"The star's usually your top salesman," Martini said. "He's the viewer's friend, and if he's associated directly with the product he's not really 'selling.' He's giving, instead, a friendly tip to the viewer. Most viewers react by going out and buying the recommended product."

Stars of film shows can also be used to good advantage by a company which wants to pep up its salesman, John L. Sinn, president of Ziv, told SPONSOR.

"Typical example," he said, "was the use of David Brian, star of *Mr. District Attorney*, before a salesman's meeting of Samsonite Luggage. The company sponsors *Mr. D.A.* in 40 markets. Brian came to the meeting to give a pep talk; of course, he was carrying a Samsonite V.I.P. briefcase with him."

Michael Sillerman, executive vice president of Television Programs of America, likes to tell about the success enjoyed by one of the sponsors of *Ramar of the Jungle*. The sponsor used Jon Hall, the show's star, in customized commercials.

"It's a New York sponsor," Sillerman told SPONSOR. "Good 'n' Plenty Candy. We figured the sponsor had been getting pretty good results. Then one day I was having a snack at the Savoy Plaza Hotel. I stopped by the lobby to get a package of cigarettes and there, stacked up on the counter, was a big pile of Good 'n' Plenty Candy.

"Well, the Savoy Plaza is a pretty high-brow hostelry and I wondered what it was doing with all this candy on the counter. So I asked the girl. You know what she told me? 'We have to carry that John Hall candy,' she said. 'We get so many requests for it . . .'"

Art Gross, client service director for Guild Films, said he saw no harm in using commercials made by stars more than once.

"Some people think you have to have a new commercial for every show," he said. "However, if repetition works so well for I.D. and station-break commercials, I don't know why it wouldn't be just as effective for commercials during programs." ★ ★ ★

★ ★ ★ ★ ★ ★ ★ ★

"Radio should expect nothing but continued prosperity, the sidedish soothsayers to the contrary notwithstanding. It is an established, stabilized medium which has demonstrated its capacity to sell in the presence of all kinds of competition. It is low cost and big audience. It is able to do things other media cannot do as they can do things radio can't. It is, in short, complementary to the American scene—something that has grown to be a part of the living home. Radio may find time now—having survived the rigors of pioneering and the fright of impending death notices — to reflect more cogently on improvement, thus making its product even more attractive to listeners and productive for advertisers."

HAROLD E. FELLOWS
President
NARTB, Washington, D. C.

★ ★ ★ ★ ★ ★ ★ ★

SPONSOR BACKSTAGE

(*Continued from page* 24)

standpoint of both the advertisers and the stations, though neither group seems to be aware of it at this time. A station can't have a healthy revenue picture without a well-balanced income picture from the standpoint of source. The station should never have so much local business that they freeze out national spot and regional advertisers because a local recession or depression could hurt them badly. Conversely, vice versa!

"For reasons best known to you, I can't make a public issue of this so please don't identify me with the above sentiments, but certainly you must be able to find some champion for this cause—because it's the cause of all advertisers in the United States—local, regional and national — who aren't among the elect now owning time periods on the three major television networks."

I really hate to pull an anonymous missile out of the hat, but believe me the gent who wrote that letter has been in broadcasting and telecasting for some time, is a man of integrity and knows whereof he speaks.

As he suggests: Any champions in the house? If there are please step forward and be counted! ★ ★ ★


TEN TIMES MORE POWER
NOW! 160,000 watts E.R.P. carrying top CBS, ABC, DUMONT FILM and live local programs. From one of the FIRST UHF High Power RCA transmitters in use.
WKBN-TV
Youngstown, Ohio's Pioneer Television Station with over 135,000* PROVEN Sets now receiving
CHANNEL 27
*ARB May, 1954
National Representative
PAUL H. RAYMER CO.
FULLY EQUIPPED FOR NETWORK COLOR-CASTS

SPONSOR ASKS

(Continued from page 91)

"sell" on the product, whereas the more frequent sponsorship, with its constant-reminder value, has a long-term effect.

SIMILAR AIMS IMPORTANT

By James Burton

Vice President, Radio and Tv Hutchins Advertising, New York



Regarding Philco's sponsorship of the *Tv Playhouse* (Sunday nights on NBC TV), I don't believe we have encountered any disadvantages in this alternate-week arrangement with the possible exception of losing a little frequency. And the money we have saved by going every-other-week three years ago, we have used to reach new and different viewers (via the *Breakfast Club* simulcast on ABC, and special-events broadcasts such as the Miss America pageant and the Cotton Bowl game).

An important feature in Philco's dual sponsorship with Goodyear of this program is that it has resulted in a very happy and advantageous relationship for the two corporations. Though non-competitive, there are certain similarities of organization and aims that have brought the two close together in connection with the tv advertising. Both Goodyear and Philco, for instance, desire a continuity of programming. Merchandising and market-wise, they are both corporations which depend on dealers for distribution; Goodyear's important markets have been Philco's important markets; both do local dealer and tie-in advertising. Also, they both sell large items, so that there is a certain homogeneity of product. If the other sponsor sold cigarettes or lipstick or cheese, it might result in some discord with Philco's every-other-week presentation of tv sets, refrigerators and air conditioners.

However, we do not at present practice the policy of cross-plugging—the arrangement whereby each sponsor has a commercial in the other's show. At the end of the Goodyear program, there is a closing billboard saying, "Next week, *Philco Television Playhouse* presents. . . ." At this particular time, we at the agency all feel that it is wisest for each sponsor to use all six minutes of his commercial time in each show to sell his own products. We don't want to marry the products of the two corporations in the minds of the public. Also, we feel there is a certain prestige value in not having two sponsors on one show.

There are, we know, many things which can be said in favor of cross-plugging. In fact, we have a market research study now in progress which could conceivably change our policies on this in the future.

To sum up, we feel that Philco has been very fortunate in its alternate-week sponsorship: its happy marriage with Goodyear has made the sponsorship one from which both organizations have derived extra benefits.

* * *

SPONSOR *invites readers to submit questions for discussion in this feature. Questions should be of current interest to air advertisers and their agencies. Address 40 East 49 St., New York 17.* ★ ★ ★

WHBF

ROCK ISLAND, ILL.
CBS FOR THE QUAD-CITIES

is favored by location in a 4-city metropolitan area, surrounded by 10 of the most productive rural counties in the nation.
In both radio and tv WHBF is the Quad-Cities favorite.

Les Johnson, V.P. and Gen. Mgr.



Quad-Cities' favorite
WHBF AM FM TV
TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Knodel, Inc.

49TH & MADISON

(Continued from page 15)

thumping accompanying a recitation of intra-mural competitive accomplishments.

Your article referred to a possible "AP approach" for network radio, to which one of the "top figures of the radio network field" analyzed the situation with some pretty irrelevant figures, used "for the sake of simplicity," such as a reference to a 50-50 division of net receipts with the affiliates! On this basis the so-called AP approach is patently unfeasible. Your article also referred briefly to cooperative practices of Mutual, and its enlarged Multi-Message Plan which met rejection at the hands of some of their affiliates resulting in abandonment of the proposal.

It is of this phase of a new concept in network operation that I should like to speak, since I have the dubious distinction of having first suggested the basis of such a plan, at a meeting of the Mutual Affiliates Advisory Committee at Virginia Beach two years ago, when I was a member of the MAAC.

I was joined in my suggestion by several other members of the committee (some of whom later rejected it after it was made a network proposal known as the "Cape Cod Plan," as an outgrowth of discussions at the MAAC meeting at Cape Cod a year ago).

The plan met its demise, in my opinion, largely as a result of misunderstanding rather than any actual resistance to the principle involved.

As members of the committee we polled our group to determine the answer to this all-important question: *Why are we affiliated with a network?* There was complete unanimity on this point: certainly *not* because of revenue. The highest monthly payment, represented by one of the metropolitan station members of the committee, was about $1,500 per month. The lowest fee was less than a hundred dollars monthly! In *all* cases the revenue derived from network sources was an insignificant percentage of their gross business.

It was generally agreed that the real value of network affiliation rested upon the availability of national programs including the coverage of important national events to flavor our

Time for more of the best in TV entertainment

second big season

STAR TIME
STORY TIME

The U. S. STEEL HOUR

produced by THE THEATRE GUILD

Winding up our first big year of award-winning TV theatre . . . already set for the second. Watch for more top stories like "P. O. W." and "The Last Notch"... more top stars like Paul Douglas, Helen Hayes, Dorothy McGuire. Remember, when it's time for TV drama at its best, it's time for the Steel Hour.

originating "live" from New York on ABC-TV

on alternate Tuesdays
9:30 P.M.
(New York time)

program schedules. This value normally was sufficient to offset the many obvious disadvantages such as option time, low revenue, etc. Unfortunately, the trend in network radio, brought on by competitive practices, was recognized as a steady deterioration of these program advantages. For example, a phonograph record is still a phonograph record, whether played in New York or at home. Also, the fact that dramatic shows can be produced cheaply is becoming as well known to our listeners as it is to the network comptroller!

At one time it was axiomatic that network radio made perhaps the greatest contribution to the achievement of greatness in the field. The very term "network" was used to describe the ultimate in quality and character of programs. Regrettably, this has long since ceased to be true.

Why are independent music and news stations doing so well today? Is it because a new superb method of independent programing has evolved? I think not, although admittedly some independent stations *have* developed some remarkably good programs with local appeal. Primarily, however, the independent station is a standout because network programing has deteriorated to an inferior level.

Facing these facts with realism, it was the majority opinion among the members of the MAAC that the answer to the dilemma rested in finding some means of bolstering network programing, which meant also the necessity of finding added economic support for the network.

We learned from network officials that while station payments may be of inconsequential interest to the affiliates, they are of paramount importance to the network. The largest single item of network expense is by far represented in their payment to stations. Here, then, was the logical source of the needed revenue. By waiving station payments the affiliates could provide the network with the wherewithal to not only provide a hitherto impossibly large program budget, but also an extra margin of money for a "war chest" to wage its competitive battle via promotion, new personnel, etc. In return, the network could do two very important things for the affiliate. It could give him an opportunity for increased *local* revenue through (1) high quality co-op shows at *no added* cost for talent and (2) a reduction in the number of option hours.

When specific figures were determined it was found that some of the nation's finest programs could be obtained and made available for local sale and that network option hours could be reduced from nine to five hours daily.

Was this an AP approach?

Definitely not! The basic concept of the sale of network time to national advertisers remained intact. Need for cut rates? No! A realistic price structure could be made and *held* by the network due to its improved economic position, but with the added advantage of full flexibility in controlling costs.

Would this be an invasion of the program syndicate field? Indeed not! This is still a wire network providing simultaneous feeds of programs whether used for national, regional or local advertisers, as well as outstanding public interest and sustaining features. . . .

Here then was a plan of obvious benefit to every station on the network. (It could mean removal of the "bonus" stigma, too!)

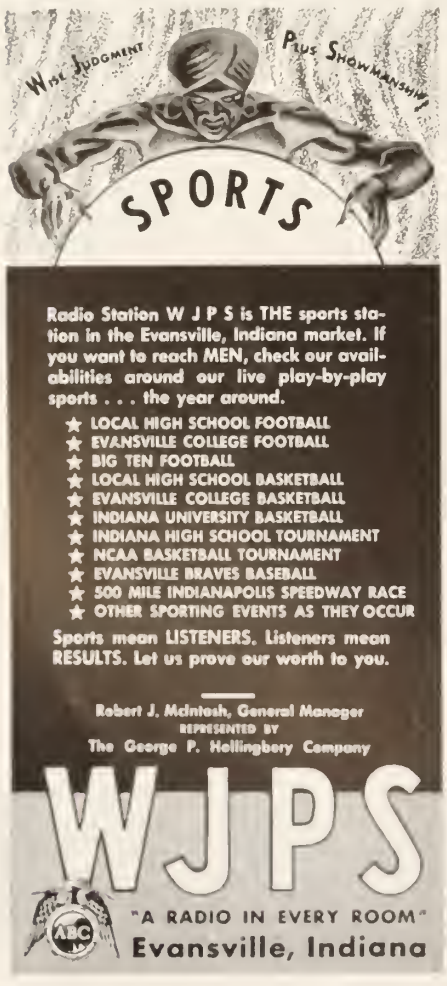
Evidently our committee and the network were both remiss in our methods of selling the idea to affiliates. An unfortunate series of events including a strike at the network's flagship station forced postponement or cancellation of a projected series of regional meetings. Some ill-advised broadcasters and also some irresponsible elements of the tradepress began a bitter campaign against the plan. The late Mr. Hunt devoted his giveaway tradepaper almost exclusively to a tirade against Mutual and the new plan, due, no doubt, to personal antagonism. By the time the plan was put on paper and presented to affiliates in writing as a proposed contract amendment there was so much widespread misunderstanding and so many uncertainties that a number of holdouts developed—sufficient to discourage the network into withdrawing the plan. . . .

That is all past history which SPONSOR has accurately reported in the past. I bring it up now, only because I believe, and I know a substantial number of other network station owners believe, that the salvation of network radio lies somewhere in the general direction of such a plan.

Radio, it's true, is bigger and better than ever today. It has conclusively proved itself to be the nation's greatest *low cost mass advertising* medium. It has always been, and it always will be incomparable in these respects. It has proved itself even under the difficult conditions attendant to the entrance of another potential giant into the *visual* advertising field, tv, which must compete for the advertiser's dollar and the listener's attention.

But with all its progress at the local and regional levels, radio *still* needs to serve via the network technique. Our national defense demands the retention of network operation as a means of reaching the people quickly in the event of emergency. The *people* still want and *expect* network service. . .

Perhaps there are more networks than are economically justified today, but I seriously doubt whether the demise of one or two networks would solve the dilemma. Neither will rate cutting, followed by cheap programing practices, solve anything. Perhaps the greatest single need will be met with an ingredient that was once so plentiful, *imagination*. Where are the creative minds that once gave such a sparkling array of talent to the production of good radio programs?



A BRAND NEW *Christmas Gift Idea Designed to Bring Your Company* BRAND NEW BUSINESS

Why settle for an ordinary gift when it takes just a few moments to give clients, prospects and business associates one that reflects your thoughtfulness at Christmas . . . keeps them reminded of you throughout 1955 . . . and shows them how to make their air advertising more profitable.

***You actually give* Three *gifts in one — all for as little as* $5.00**

1



You give a full year, 26-issue subscription to SPONSOR. Starting at the Holiday Season and continuing throughout the new year, SPONSOR helps your recipients save time, work, trouble . . . shows them how to cash in on broadcast advertising's great pulling power . . . gives them ideas they can get from no other source.

2



You give clients and prospects the "Air advertising Library". At the Holiday Season, SPONSOR will send each person on your list 8 important radio or TV publications and booklets they'll use, refer to and thank you for over and over again. (When completing the form below, please specify whether you wish us to send the Radio or TV edition of the "Air Advertising Library".

3 You give a handsomely designed gift card at Christmas time.

***Act Today* — —** offer limited to just one station or agency in each area!

SPONSOR

40 EAST 49TH STREET
New York 17, N. Y.

Special Holiday Rates

One 1 Year Subscription (your own or first gift) $8

Each additional 1 year gift $5

Donor's Name _____

Company _____

Address _____

City _____ Zone ____ State _____

☐ Include my own subscription ☐ Send bill later

☐ I enclose $ _____ for _____ subscriptions

Gift cards to read from _____

Send gift to _____

Company _____

Address _____

City _____ Zone ____ State _____

Include ☐ Radio ☐ TV Edition of "Air Advertising Library".

Send gift to _____

Company _____

Address _____

City _____ Zone ____ State _____

Include ☐ Radio ☐ TV Edition of "Air Advertising Library".

(Please type remainder of your business gift list on a separate sheet and attach).

Surely they haven't *all* gone over to tv! And what about the network executive who dared to try new patterns? Is love for the status quo more important than economic survival? These, too, are questions which SPONSOR might well put to the "top network minds" of the industry.

Thanks for an interesting and informative article. I sincerely hope there will be more to follow on this vital subject.

REX HOWELL
President
KFXJ & KFXJ-TV
Grand Junction, Colo.

FILM BASICS

I want to thank you very much for sending me the reprints of the 1954 Film Basics.

I'm sure they will be very useful to our salesmen.

DON L. KEARNEY
Vice President
ABC Film Syndication
New York

● Reprints of the 1954 Film Basics section are 25c each; quantity prices on request.

WANT TO SELL CANADA?

One radio station covers 40% of Canada's retail sales

CFRB

TORONTO

50,000 WATTS, 1010 K.C.

CFRB covers over 1/5 the homes in Canada, covers the market area that accounts for 40% of the retail sales. That makes CFRB your No. 1 buy in Canada's No. 1 market.

REPRESENTATIVES

United States: Adam J. Young Jr., Incorporated

Canada: All-Canada Radio Facilities, Limited

ROUND-UP

(*Continued from page 95*)

cy management will include discussions of such topics as agency service, agency-client agreements, tax and legal problems, advertising agency accounting and financial management. The seminar is being held in six weekly sessions; it began 19 October.

* * *

An Albany tv station cameraman who covered an aerial ascent is nursing three broken ribs as a result. Bill Hartigan, WTRI news cameraman, was assigned to film the ascent of Garrett Cashman, amateur Albany balloonist. Cashman had been arrested previously by CAA authorities following an "unauthorized" flight over the Albany area. He was attempting a "controlled" flight for CAA officials. Hartigan, perched atop his news jeep, lost his footing during the filming and came tumbling down.

* * *

The tv version of Bingo is breaking all mail-pull records at KPTV, Portland, says the station. To participate in the show, *Video Game*, viewers must first acquire a video card (or cards) from a store handling one of the sponsors' products. Three sponsors—Grandma's Cookies, Philco and Arden Ice Cream—are currently bankrolling the show.

* * *

WNHC-TV, New Haven, has announced effective 31 December, it will not televise alcoholic beverage commercials in which the product is shown being consumed. According to Edward C. Obrist, manager, "We believe there are reasonable grounds for criticism when teenagers are exposed to scenes depicting the pleasures and satisfactions of consuming alcoholic beverages. . . ."

* * *

WTVJ, Miami's experiment with a 15-minute Spanish-lesson show has paid off with a flood of mail and phone calls from viewers. Called *El Espanol en Miami*, the show is telecast Sundays at 6:15 p.m. It was originated, produced and is conducted by De La Rosa. The show combines Spanish lessons with Spanish-language newscasts and interviews with leading figures from Latin American countries.

* * *

Norcross is sending out greeting cards to agencymen with cartoon drawings of a girl seated before a tv set to invite them to "spend Sunday afternoons at home with Norcross enjoying *Omnibus*, CBS TV Network beginning Sunday, October 17."

* * *

CKOK, Penticton, B. C., is mailing a series of "results" pamphlets to advertisers and agencymen which describe air success sponsors have enjoyed on the station. The four-page



booklets are decorated with a picture of a pretty girl on the cover (see photo), include a full description of the advertising campaigns and results.

* * *

The Ralston Purina Co. has mailed its dealers and distributors cards framed with a red-and-white checkerboard pattern, part of its package design, to call attention to its tv sponsorship. Ralston is sponsoring *The Name's the Same* over ABC TV, Mondays, 7:30-8:00 p.m.

* * *

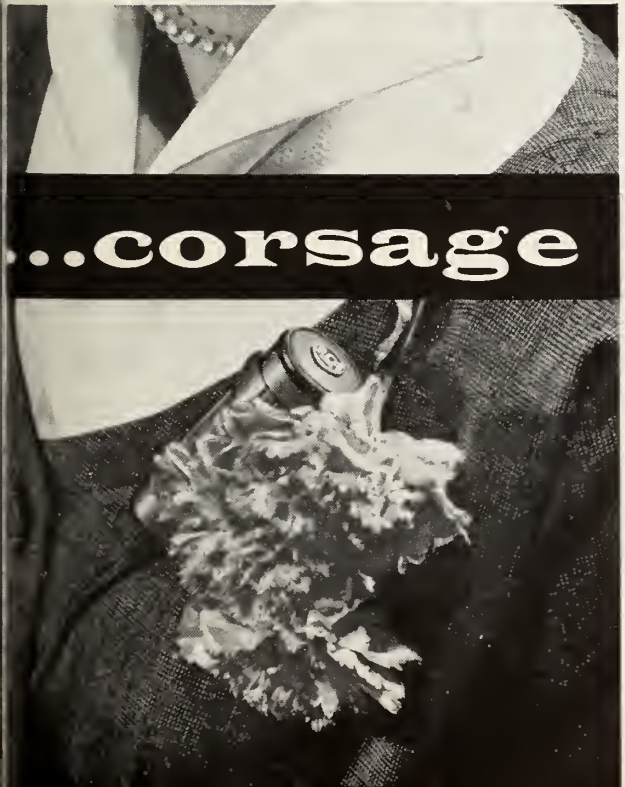
WFBC-TV, Greenville, S. C., crew members on special assignments utilize a mobile unit that doubles as a "station on wheels" and living quarters. The unit was once a bus that served Carolina Trailways in North Carolina. Seats were removed and technical equipment for remote pickups was installed in addition to sleeping quarters and a kitchenette. ★ ★ ★

$99.00 INVESTED in the NASHVILLE, TENNESSEE NEGRO MARKET SOLD $3,500.00 in appliances VIA WSOK

"hides" *behind a...*







...*the new* **BK-6A** **RCA** *dynamic miniature microphone*

Here's a miniature mike that does a man-size job . . . This RCA Dynamic Mierophone is small enough to conceal in a man's hand or under his necktie. Ladies can hide it behind a corsage. Or, you can put it behind a table decoration. In any setting, it's an amazing help in keeping the informal atmosphere so many television shows, interviews and public occasions require.

However you use it, you can be sure of correct speech quality. Low-pitched chest sounds, sibilants and high-pitched sounds are all reproduced in proper balance.

Just three inches long, weighing only 5½ ounces and neutral in color, this RCA Miniature is as inconspieuous as modern microphone design can make it. A small and very flexible cable allows free, easy movement by anyone using it. And in spite of its unusual compaetness, the BK-6A is a high quality microphone and has very durable construction.

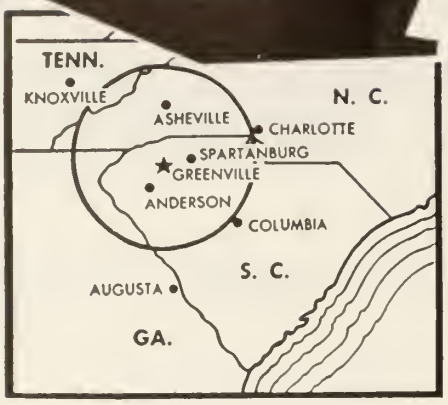
This RCA Miniature Dynamic Mierophone can increase *your* staging and production flexibility in many ways. For information on *all* of its advantages . . . contact your RCA Broadcast Sales Representative, or write Dept. XXXX, RCA Engineering Products Division. In Canada, write RCA Vietor Ltd.. Montreal.

RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DIVISION CAMDEN, N.J.

WFBC-TV

100KW POWER
2204 FT. ANTENNA

"Giant of Southern Skies"



. . . boasting more people and larger income within 100 miles radius than Atlanta, Jacksonville, Miami, or New Orleans, WFBC-TV is truly the "Giant of Southern Skies", and a powerful new advertising medium in the Southeast.

HERE'S THE WFBC-TV MARKET

(Within 100 miles radius)

Population	**2,924,625 People**
Income	**$3,174,536,000**
Sales	**$2,112,629,000**
Television Homes	**277,622***

Market Data from Sales Management
*From A. C. Nielsen Co. Survey as of Nov. 1, 1953, plus RETMA set shipments in the 100 mv. contour since Nov. 1, 1953.

Write now for Market Data Brochure and Rate Card. Ask us or our Representatives for information and assistance.

Channel 4
WFBC-TV
Greenville, S. C.

NBC NETWORK

Represented Nationally by

WEED TELEVISION CORP.

Newsmakers in advertising



J. M. Collins, *sales manager of the American Society of Composers, Authors & Publishers, on the occasion of ASCAP's 40th anniversary made an announcement that he said he's wanted to make for a long time: The formation of a new station relations staff to call upon radio and tv licensees of ASCAP. The new division will be supervised by Samuel E. Feldman, assistant sales manager. Its purpose is to help radio and tv stations with musical programing. In addition, visits of ASCAP fieldmen will help personalize the service.*



John H. Ballard, *president of the Bulova Watch Co., New York, made news when he announced that McCann-Erickson would take over Bulova's advertising on 1 January. He said 20 agencies were considered. Bulova spends over $4 million in advertising annually, mostly in tv and radio. Until McCann-Erickson takes over, Biow Co. will continue working on the $1 million "Lady Bulova" campaign (introducing a new self-winding, high-fashion woman's watch) which started last week. More than 250 tv and radio stations are used.*



John H. Mitchell, *who was a theatre chain manager for Balaban & Katz Corp. for 17 years before being named manager of the firm's Chicago tv station (WBKB) in 1948, has been elected vice president in charge of the ABC Television Network. At the same time, Ted Oberfelder was elected vice president and general manager of WABC-TV, New York. Mitchell managed WBKB until July 1953, when he joined ABC as manager of WABC-TV. Robert E. Kintner, ABC president, said Mitchell's "outstanding record" led to new appointment.*



Robert E. Allen, *vice president and manager of the New York office of Fuller & Smith & Ross, Inc., Advertising, was elected president of the agency following the death of Allen L. Billingsley who died unexpectedly on 7 October. Allen joined F&S&R as an account executive in the Cleveland office in 1936. Two years later he was transferred to New York and in 1950 he was named manager of the New York office. New chairman of the board is Edwin L. Andrew, formerly executive vice president of the agency.*

IN INLAND CALIFORNIA (AND WESTERN NEVADA)



THE Beeline

DELIVERS MORE FOR THE MONEY

Be on the Beeline — and sell one of the nation's most important farm markets! The five inland Beeline stations give you the key to a market that includes *five* of the nation's top 10 counties in farm income — a region with more total farm income than Indiana.*

Each Beeline station provides unmatched agricultural service in its area. Each has its own farm editor, broadcasts daily farm shows and weekly farm news roundups, gives on-the-spot coverage to important farm events. Purchased as a unit, these five stations give you more listeners than any competitive combination of local stations . . . and at the lowest cost per thousand. **Sales Management's 1954 Copyrighted Survey SRDS: 1954 Consumer Markets.*



McCLATCHY BROADCASTING COMPANY

SACRAMENTO, CALIFORNIA • Paul H. Raymer Co., National Representative



What's wrong with spot radio?

Among the postwar miracles was the steady growth in billings of spot radio. A medium which was:

1. Poorly and deceptively named;
2. Therefore and for other reasons often misunderstood;
3. Hard to buy;
4. Unglamorous
5. Underpromoted . . .

. . . a medium which was all these things nonetheless shot upward through the years of television's growth because of its sheer advertising values.

But in 1954, following a record-breaking jump in 1953, it looks as if spot radio will be off by up to 5% (see article page 29).

What happens now? Is the growth story over? Or will the medium continue to grow after failing in 1954 to top its own previous record?

SPONSOR is confident the growth story is not over. In an age of restless individuals, of families driving multiple cars waking to multiple clock radios and waiting to buy the multiple wrist-watch radios of a few years or months hence, national spot radio is a natural. If the medium did not now exist, some brilliant advertising innovator would invent it.

But how fast spot radio shakes off its present dip; how fast it moves up with the expanding American economy; how far it goes—that's a matter station operators—with a strong industry assist—have in their power to control.

These are the steps spot radio must take, in our opinion, to get back on the upward climb:

1. A stronger industry promotion and sales effort is a necessity. BAB is doing some good work, as are certain national representatives, but it isn't enough. The newspaper industry, for example, links all segments of the sales field to its effort—the ANPA's Bureau of Advertising, individual representatives and newspaper salesmen. The radio industry can't compete against the 16-cylinder sales vehicle of the newspapers with a four-cylinder job.

2. Station managers, especially those with major facilities, must again devote priority attention to programing and other neglected aspects of their operations. Instead of being discouraged by the present dip in spot radio billings, they should go all out to improve what they have to sell.

3. Radio (tv too) must compete with black-and-white media by getting through to advertising managers, account executives and plans board people just as do newspaper and magazine representatives.

4. National representatives, who have been doing an increasingly better job, can still do more with respect to creative sales and counseling stations on programing and other matters. And they must let the industry know more about the beneficial jobs they are doing.

5. Stations must decide whether they can afford to operate their businesses with greatly reduced revenue from spot. If they wish to pursue local business to the exclusion of national, they can allow national spot radio to go by default. But this would certainly be foolish. Stations will be in a far healthier position if they can maintain multiple sources of revenue.

Applause

The "Listening Post"

There is probably no business with more job turnover than the broadcasting business. It's not that there's anything uniquely wrong with broadcasting and it's not that people who work in the industry are dissatisfied. It's rather a case of a young industry constantly changing and growing with the inevitable growing pains that go with such change and growth. It's also a matter of the industry's demand for creative talent with the inevitable demands for results from such talent.

Whatever the reason for unemployment, when it strikes it leaves in its wake a train of temporary bewilderment, tension and worry. Those on whom the ax descends frequently don't know where to turn. Those in the higher income brackets must continue paying the bills that go with a high standard of living while those in the lower income brackets, while they lose less, may need the money more.

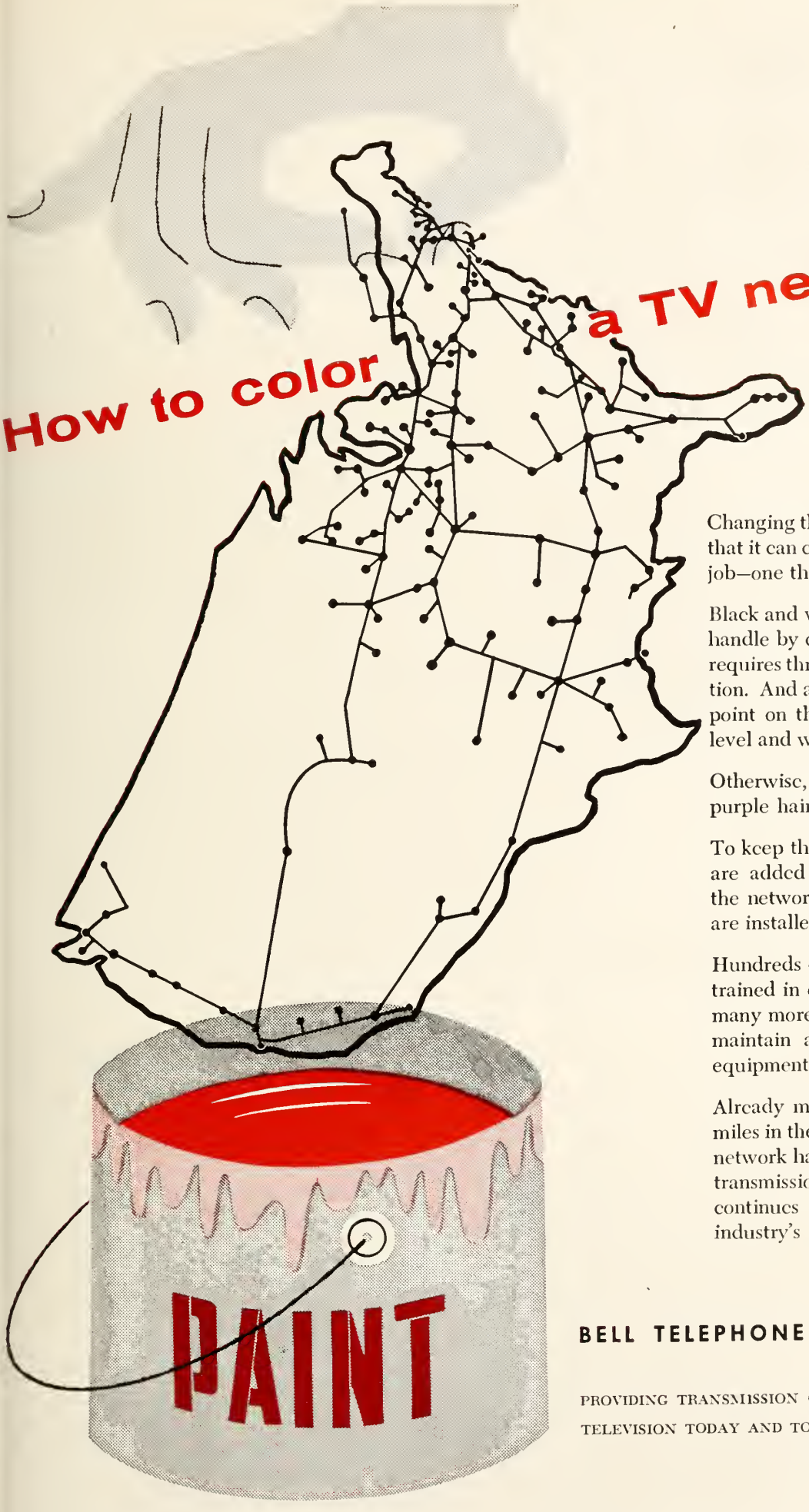
For these reasons SPONSOR commends the selfless work of the "Listening Post" of the Radio and Television Executives Society. The "Listening Post" is a humanitarian employment service which seeks to find jobs for unemployed individuals in the business side of broadcasting. There is no fee. Operating costs are borne by the Special Welfare Account of the RTES, but applicants for jobs need not be RTES members.

The "Listening Post," which antedates the RTES, was a quiet, informal group of about 20 members, all of whom had been through the mill of unemployment, and all of whom were in broadcasting. The group met periodically for lunch, exchanged information about job leads and discussed individuals who might fill them.

When in December of 1952 the RTES, then less than a year old, decided to attack the problem of unstable employment in broadcasting, it came to the conclusion that it could do no better than take over the "Listening Post" for its employment committee.

In the first year of operation 175 placements were made ranging from a $50-a-week secretary to a $50,000-a-year executive. But more than this, the group offered sympathy, understanding, help and comfort. For the measurable and unmeasurable benefits both, SPONSOR hails a worthy effort.

How to color a TV network...



Changing the television network so that it can carry color pictures is a big job—one that is still going on.

Black and white pictures are easy to handle by comparison. But color requires three times as much information. And all of it must reach every point on the network at the correct level and without being changed.

Otherwise, the actress might have purple hair instead of red.

To keep the colors true, equalizers are added at many locations along the network, and more amplifiers are installed to boost the signal.

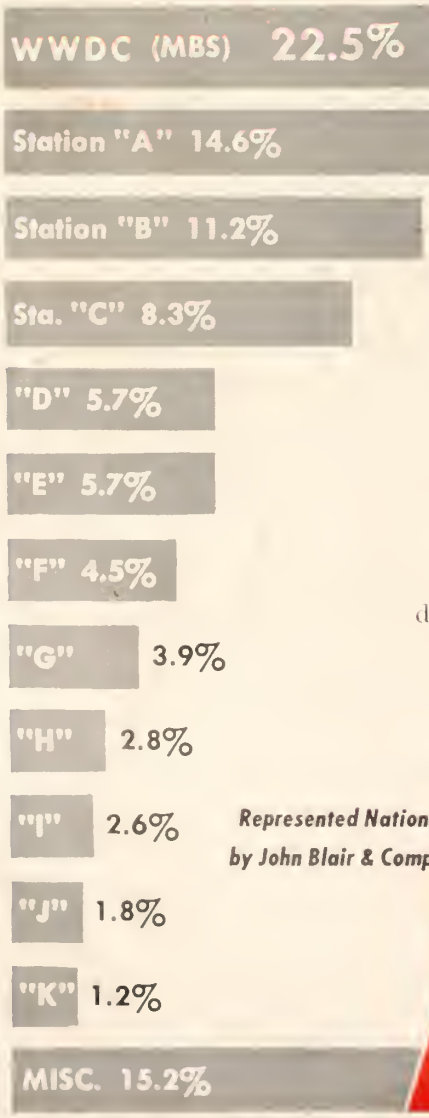
Hundreds of technicians have been trained in color techniques and many more are being taught to maintain and adjust the added equipment to exact standards.

Already more than 36,000 channel miles in the nationwide television network have been adapted for color transmission, as the Bell System continues to keep pace with the industry's rapidly expanding needs.

BELL TELEPHONE SYSTEM

PROVIDING TRANSMISSION CHANNELS FOR INTERCITY TELEVISION TODAY AND TOMORROW

FIRST! and not maybe!



The Pulse, Inc. Report: Summer, 1954

In Out-of-Home Audience

This is a survey—not just an opinion. PULSE made it—Summer, 1954—of the huge out-of-home radio audience in Washington, D. C. WWDC has this big extra bonus audience locked up tight. About one-quarter of this entire listening audience sets its dial to WWDC—and stays there, day and night. WWDC is dominant 77% of the time. What are *your* plans for *selling* the *always-rich* Washington market? You can hardly do without WWDC. Get the whole story about this *sales-producing* station from your John Blair man.

Represented Nationally by John Blair & Company

In Washington, D.C. it's WWDC radio

SP D 12-14
MR WM S HEDGES
NBC-ROOM 604
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

magazine radio and tv advertisers use

SPONSOR

15 NOVEMBER 1954

50¢ per copy • $8 per year

KMBC-KFRM Radio TEAM



1st in the Heart of America



KMBC of Kansas City serves 83 counties in western Missouri and eastern Kansas. Four counties (Jackson and Clay in Missouri, Johnson and Wyandotte in Kansas) comprise the greater Kansas City metropolitan trading area, ranked 15th nationally in retail sales. A bonus to KMBC, KFRM, serving the state of Kansas, puts your selling message into the high-income homes of Kansas, sixth richest agricultural state.

Whether you judge radio effectiveness by coverage pattern, audience rating or actual cash register results, you'll find that the Team leads the parade in every category.

It pays to go first-class when you go into the great Heart of America market. Get with the KMBC-KFRM Radio Team and get real pulling power! See your Free & Peters Colonel for choice availabilities.

FREE & PETERS, INC.
Exclusive National Representatives

KMBC - KFRM Radio TEAM — 1st in the Heart of America

of KANSAS CITY *for the* STATE *of* KANSAS



Basic CBS Radio

DON DAVIS
Vice President

JOHN SCHILLING
Vice President and General Manager

GEORGE HIGGINS
Vice President and Sales Manager

. . . and for television, it's KMBC-TV, the BIG TOP TV Station in the Heart of America

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SPECTACULARS: A STATUS REPORT
page 29

Glamorene rug cleaner finds net radio personalities resultful
page 32

ARF validation: what it means to advertisers
page 34

Are radio-tv salesmen aggressive enough? Ex-broadcaster says "No"
page 36

B&B V.P. LOOKS AT TV IN 1992
page 38

Puppet rooster in tv commercials boosts Goebel Brewing sales
page 40

United Gas uses radio-tv to sell an item everybody has
page 42

Radio's rarin' in Baltimore!

—and the big bargain is still W-I-T-H



128,095 radio sets sold last year; only 48,334 TV sets!

W-I-T-H's audience is bigger now than ever! And the rates are just the same.

128,095 radio sets have been added in the Baltimore area. Now—more than ever—you get a lot for a little from W-I-T-H.

Baltimore is a tight, compact market. W-I-T-H covers all you need with Top Nielsen—at rates that make it possible to get the frequency of impact that produces sales.

Get your Forjoe man to give you the whole story about W-I-T-H and the Baltimore market.

—in Baltimore WITH

TOM TINSLEY, PRESIDENT • REPRESENTED BY FORJOE & COMPAN

REPORT TO SPONSORS
15 NOVEMBER 1954

Rating report is attacked

Hope that up-coming ARF ratings report will solve radio-tv audience measurement hassle is probably optimistic. While report is still secret, fact that rating services have seen proposed drafts resulted in leaks to press, led to opening anti-ARF salvo fired by C. E. Hooper. Latter called for experimental research on rating methods, hinted darkly that someone working on ARF report has "financial connection" with rating firm being evaluated. Report due during first December week.

–SR–

Crosby strip boosts trend

Trend to evening web radio strips got fillip from CBS Radio's signing Bing Crosby. Groaner will start five-a-week in 9:15-9:30 slot 22 November, replaces "Mr. & Mrs. North," which returns to half-hour format. New strip gives CBS Como-Crosby-Amos 'n' Andy parlay on Mondays, Wednesdays, Fridays, plus Godfrey on Mondays, Fridays. Talent nut is $2,700 per quarter hour. Strip will not be segmented but single program buys are available.

–SR–

If ABC, DTN talks jell . . .

If ABC, Du Mont talks result in transfer of DTN programing to ABC, only few sponsored shows could move right over in same time slot to fill ABC blanks. Among them: "Captain Video," "Life Is Worth Living," "Chance of a Lifetime." Little more than half dozen ABC shows would face reduced competition if DTN dropped out. Among them: Winchell, John Daly News, Danny Thomas, "T-Men," "Kraft Theatre." One instance where duplication would be eliminated is in Monday night lineup— ABC, DTN now have co-op boxing shows running opposite each other.

–SR–

Selling dealers spot radio

Sponsors seeking to sell dealers on spot radio advised to use closed circuit by Wallace A. Ross, sales chief, Box Office Television, Inc. Ross suggests spot commercials be put on live, says this will add dramatic punch to closed conventions.

Talent costs of hour-long dramas on network tv average $32,375 weekly

There are about a dozen sponsored hour-long drama shows currently on the tv networks. They range in cost from CBS TV's "Climax," sponsored by Chrysler, which stands at $50,000 down to Du Mont's "They Stand Accused," sponsored by Consolidated Cosmetics and priced at $8,500. Most, however, are in the $30,000-to-$40,000 range; average is $32,375. NBC carries six of the shows, ABC three, CBS two, Du Mont one.

Sample listing of a half-dozen of these programs with typical talent costs appears at right. A complete roster of all shows on the four tv networks along with costs, sponsor, agency, number of stations carrying each program, other data, appears in the Tv Comparagraph, on page 75.

Goodyear Tv Playhouse	$32,000
Studio One	31,000
U. S. Steel Theatre	35,000
Kraft Tv Theatre (NBC)	24,000
Lux Video Theatre	45,000
Robert Montgomery Presents	38,000

SPONSOR, Volume 8, No. 23, 15 November 1954. Published biweekly by SPONSOR Publications, Inc. Executive, Editorial, Advertising, Circulation Offices, 40 E. 49th St., New York 17. Printed at 3110 Elm Ave., Baltimore, Md. $8 a year in U.S. $9 elsewhere. Entered as second class matter 29 Jan. 1949 at Baltimore postoffice under Act of 3 Mar. 1879

REPORT TO SPONSORS for 15 November 1954

Oliver Treyz heads TvB



Oliver Treyz,new president of Television Bureau of Advertising (picture right), was once adman at SSCB, is resigning from directorship of ABC Radio net to take TvB post. Key target will be non-tv-client, particularly those using newspapers, in drive to accelerate growth of television billings. One of projects he has in "think" stage is study of who owns automatic washers with their viewing and reading habits. Objective: to convince heavy newspaper spenders like sudless detergent All that tv is better bet. Treyz told SPONSOR TvB would seek to gear its selling to needs of admen. "Before we start to get creative and pull out the adjectives," said Treyz, "we'll have the evidence based on sound research." TvB will invite admen to come to it for presentations for specific clients.

–SR–

New rate card approach sells

Revolutionary rate card of WATV, Newark, one of tv indies in New York area, has attracted half dozen sponsors, including Nestles, Borden. Card goes into effect today coincident with power rise of Channel 13 outlet to 316,000 watts ERP. New rate guarantees maximum $1.25-per-1,000 homes per commercial minute, 75 cents-per-1,000 per 20-second announcement, 45 cents-per-1,000 per I.D. Guaranteed cost requires station to deliver 6.0 Pulse rating in "A" time, 4.5 in "B" time, 3.0 in "C" time, 2.2 in "D" time. If ratings fall below, sponsor can choose cash refund or time credit.

–SR–

Steel's white goods promotion

U.S. Steel's "Operation Snowflake" promotion to sell white goods is reported snowballing across U.S. Theme is "Make it a white Christmas —give her a major appliance." Among stations tying in are Albany's WROW, tv and am. Broadcaster introduced campaign to appliance distributors 15 October, signed up 7 dealer participations on tv, 4 on radio by 4 November, 3 days before campaign kicked off. David F. Austin, U.S. Steel exec v.p., said 1954 will be first year "we will be able to say major household appliances have become best sellers as Christmas gifts."

–SR–

New national spot radio and tv business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Carter Prods, NY	Carter's Little Liver Pills	Ted Bates, NY	40 tv mkts	Tv: 1-2 anncts a wk; 8 Nov; 26 wks
Ford Motor Co, Dearborn, Mich	1955 Mercury	K&E, NY	400 radio mkts	Radio: 60-sec, chnbrks; 22 Nov-2 Dec; 3 oa to 3 wks
Ford Motor Co, Dearborn, Mich	1955 Mercury	K&E, NY	5 tv mkts	Tv: I.D.'s, stnbrks; 29 Nov; 3 wks
General Motors Corp, Detroit	1955 Cadillac	MacManus, John & Adams, Bloomfield Hills, Mich	45 Blair radio stns	Radio: 24 anncts a wk; 15 Nov; 13 wks
Nestle Co, White Plains, NY	Nescafe	Bryan Houston, NY	Seattle, Tacoma, Portland, SF, LA, San Bernardino, San Diego, Riverside, Cal	Radoi: 50 anncts a wk; mid-Nov; 4 wks



st

with

SUPER
POWER
316,000
WATTS

from the

EMPIRE STATE
BUILDING

it pays to be seen
on channel 13

in Metropolitan
New York • New Jersey

watv

TELEVISION CENTER
NEWARK 1, NEW JERSEY

N. Y. SALES OFFICE
575 MADISON AVENUE
NEW YORK 22, N. Y.

NATIONAL REPRESENTATIVES
Edward Petry & Co.

the magazine radio and tv advertisers use

SPONSOR

Volume 8 Number 2
15 November 1954

ARTICLES

The spectaculars: a status report
A comprehensive roundup of industry experience with the "Spectaculars" to date—why advertisers bought them, the problems they have to solve, results achieved. Based on exclusive interviews with clients, agencies, net executives **29**

Why a visual product uses network radio
Glamorene rug cleaner finds confidence built by radio personalities is more resultful per dollar spent than other advertising used to date. High merchandisability of leading salesman, Arthur Godfrey, affords added plus **32**

ARF validation: what it means to advertisers
The ARF in its first validated radio-tv study provides what the industry considers unassailable data about the number and location of U.S. radio and tv sets. It can aid advertisers by establishing factual reliability of research **34**

Are radio-tv salesmen aggressive enough?
An ex-broadcaster looks at selling efforts of the radio-tv industry. Fred Gregg, now an ad executive at Avco, states that since he has switched to his ad director's job almost no salesmen from air media have come to call on him **36**

B&B's Shep Mead looks at tv in 1992
New satirical novel by Benton & Bowles' copy chief revolves around gadget which replaces the full-wall tv sets of the future. First chapter of his book makes interesting reading for other admen **38**

Goebel's tv rooster boosts sales
Regional brewer uses puppet "Brewster the Rooster" in film commercials on about a dozen tv stations in Midwest and West. Sales have been rising steadily **40**

How to sell an item everybody has
United Gas builds "Old Stove" roundup campaign on radio and tv around central character to personalize product to consumers, rouse dealer enthusiasm **42**

Tv Dictionary Handbook for Sponsors: Part VIII
New meanings for words like "snapper," "sneak" and "spill" turn up in this issue's installment of SPONSOR's tv lexicon **44**

COMING

The ratings muddle: 1954
Up-to-date report on where confusion still exists in use and misuse of ratings. Analysis will attempt to clarify problems of dealing with a subject few really understand but everyone talks about **29 Nov.**

DEPARTMENTS

TIMEBUYERS
49TH & MADISON
AGENCY AD LIBS
MR. SPONSOR, Harold H. Horton
NEW & RENEW
SPONSOR BACKSTAGE
P. S.
NEW TV FILM SHOWS
FILM NOTES
RADIO RESULTS
AGENCY PROFILE, D. K. Clifford
SPONSOR ASKS
ROUND-UP
TV COMPARAGRAPH
NEWSMAKERS
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ON'T "PICK BLIND" IN SHREVEPORT!



OOK AT KWKH's HOOPERS!

There's no gamble to picking the big Shreveport radio value—it's KWKH, hands down. Latest Hoopers show how much the home folks love us—and Metropolitan Shreveport represents only about 15% of the fans in our total coverage!

JAN.-FEB., 1954—SHARE OF AUDIENCE

TIME	KWKH	STATION B	STATION C	STATION D	STATION E
MON. thru FRI. 8:00 A.M. - 12:00 Noon	38.1	19.5	6.2	16.0	19.5
MON. thru FRI. 12:00 Noon - 6:00 P.M.	44.3	21.2	9.2	6.1	19.4
SUN. thru SAT. EVE. 6:00 P.M. - 10:30 P.M.	54.6		11.2	8.5	24.0

OOK AT KWKH's SAMS AREA!

KWKH delivers 22.3% more daytime homes than the four other Shreveport stations, *combined!* KWKH's cost-per-thousand-homes, however, is 46.4% *less* than that of the second Shreveport station!



KWKH

50,000 Watts • CBS Radio

A Shreveport Times Station

TEXAS
SHREVEPORT, LOUISIANA
ARKANSAS

The Branham Co. Representatives

Henry Clay General Manager

Fred Watkins Commercial Manager

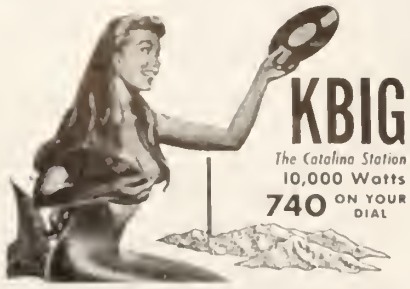


Ask a Neighbor FOR REAL FACTS

California Advertisers who know Los Angeles and Southern California radio best buy KBIG.

Regional and National advertisers who make their buying decisions in California know the value of KBIG by first hand experience and results. Here are a few using the Catalina Station in 1954.

Acroshave, Arizona Brewing Co., Barbara Ann Bread, Bernstein Sauces, Brew 102, Champale, Coca-Cola, Delaware Punch, Dietonic Beverages, Folgers Coffee, Fritos, General Motors Acceptance Corp., California Gold Label Beer, Ho-Maid Bread Mix, I.B Hair Oil, Lyon Van & Storage, Macmillan Oil Co., Mary Ellen Jams, Mission Pak, Nic-L-Silver Batteries, North American Van Lines, Northrop Aircraft, O'Keefe & Merritt, Orange Julius, Pacific Telephone & Telegraph, Papermate Pens, Paramount Pictures, Pfaff Sewing Machines, Pioneer Water Heaters, Rheingold Beer, Richfield Oil Co., Sakrete Cement, Shasta Water Co., Thrifty Drug Co., Towne-Talk, Trailer Coach Assn., Treesweet, Trewax, Union Oil Co., Union Pacific Railroad, United Artists, Warner Bros., Western Holly Stoves, Westinghouse Electric, White King Soap, White House Dressings, Willard Tablet Co., and Yami Yogurt



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOllywood 3-3205

Nat. Rep. Robert Meeker & Assoc. Inc.

Timebuyers at work



Frances Austin. *J. Walter Thompson, San Francisco, urges clients to realize that tv has not made radio "old-fashioned," but has changed the medium. "It holds new benefits for advertisers today," Fran says. "The differences between network and independent radio stations are disappearing, and it's harder now to decide which is a better buy for a specific campaign. Also, we like to buy more frequency on radio to offset tv competition for audience attention. But today's lower rates make this possible. Clients should consider balanced coverage in both media."*



Mary Ryan. *Duane Jones, New York, says that buying time for mail order accounts is very different from regular time buying. "It requires constant watching," she told* SPONSOR, *"because it's a very fast-moving business. For one thing the buyer must have the rates at his fingertips, because he's dealing with clients who are constantly figuring the number of orders they must get from each announcement. For example, an advertiser with a $3 item, who's spending $700 over two or three weeks, would need 560 orders for the budget to 'pay out.' Of course, that includes profit."*



Rose-Marie Vitauza. *Carl S. Brown, New York, says she can do a better job of buying for her accounts, because she's in on the preliminary planning sessions. "We've just made our recommendations for 1955," she told* SPONSOR. *"Before we sent them to the client, the account executive, media director, print buyer and I had a series of meetings. During these we were all briefed about the client's problems, objectives, marketing and distribution set-up. Since I know the part that radio is supposed to play in his over-all campaign, I can buy far more efficiently."*



Jack Stack. *Dancer-Fitzgerald-Sample, New York, is deluged with client questions about color tv. "I wish the networks and stations would start publishing some information about it," he told* SPONSOR. *"We'd like to know what facilities they have for network, slide, film and local color transmission. Also, we'd like to know what the rates will be so that we can project future estimates. Next year may be the first big commercial color year, and clients want to know what they'll be able to afford. Right now, we can't give them accurate estimates."*







WBIG leads all others

IN "THE PULSE OF GREENSBORO" REPORT

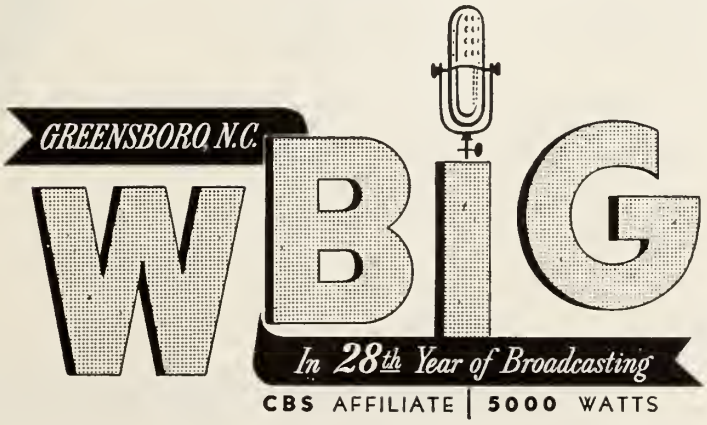
Previous opinions now proven facts in this survey

Bob Poole is established as the top radio personality in Greensboro. "Poole's Paradise" is the favorite locally produced early morning show by a wide margin.

WBIG is the station local listeners tune in most . . . morning, afternoon and evening . . . to hear a carefully balanced program of our own plus network shows.

In popularity, WBIG is a 2 to 1 favorite when its rating is compared to the combined average of all Greensboro competition.

We will never be satisfied with less than the No. 1 spot.



Contact Hollingbery, our national representative . . . get the revealing facts from "The Pulse of Greensboro" report.

THESE ARE THE STATIO

NATIONAL SI



FREE & PETERS
INC.

Pioneer Station Representatives Since 1932

NEW YORK	CHICAGO	DETROIT
444 Madison Ave.	*230 N. Michigan Ave.*	*Penobscot Bldg.*
Plaza 1-2700	Franklin 2-6373	Woodward 1-4255

ATLANTA	FT. WORTH	HOLLYWOOD	SAN FRANCISCO
Glenn Bldg.	*406 W. Seventh St.*	*6331 Hollywood Blvd.*	*Russ Building*
Main 5667	Fortune 3349	Hollywood 9-2151	Sutter 1-3798

R YOUR

ELEVISION CAMPAIGN . . .

		VHF CHANNEL	PRIMARY
EASTERN			
WBZ-TV	Boston	4	NBC
WPIX	New York	11	IND
WPTZ	Philadelphia	3	NBC
WCSC-TV	Charleston, S. C.	5	CBS
WIS-TV	Columbia, S. C.	10	NBC
WTVJ	Miami	4	CBS
CENTRAL			
WHO-TV	Des Moines	13	NBC
WOC-TV	Davenport	6	NBC
WDSM-TV	Duluth — Superior	6	CBS
WDAY-TV	Fargo	6	NBC
WBAP-TV	Fort Worth — Dallas	5	ABC-NBC
KMBC-TV	Kansas City	9	CBS
WCCO-TV	Minneapolis — St. Paul	4	CBS
WESTERN			
KBOI	Boise — Meridian	2	CBS
KBTV	Denver	9	ABC
KGMB-TV	Honolulu	9	CBS
KRON-TV	San Francisco	4	NBC



now
the best of
ABC too.

Blanketing FORT WAYNE and the Tri State area of Indiana, Ohio and Michigan.

IF YOU WANT TO MAKE SALES—CONCENTRATE ON A MARKET WHERE PEOPLE HAVE MONEY TO SPEND

*CSI per household
FORT WAYNE, INDIANA
$6,487

HIGHER THAN . . .

NEW YORK
PHILADELPHIA
SAN FRANCISCO
PITTSBURGH
BALTIMORE

WIN-T COVERAGE

Total population—575,085
Total households—179,018
Total income—$919,317,000.00
Total retail sales—$660,826,000.00

*Consumer Spendable Income per Household.
Source—Consumer Markets 1954

Nationally represented by
H-R TELEVISION, INC.

TRI-STATE TELEVISION, INC.
WATERLOO, INDIANA
Offices
LINCOLN TOWER
FORT WAYNE 2, INDIANA

49th and MADISON

SPONSOR *invites letters to the editor. Address 40 E. 49 St., New York 17.*

TV NEWS SHOWS

It is with a great deal of interest that I read your magazine. I am always particularly interested in what Bob Foreman has to say, not that I always agree with him. In the October 4 issue [page 15], Foreman takes to task television news because it is "colorless, dull, cliche-filled, and because most newscasters walk a tightrope."

As I understand it, Mr. Foreman is vice president of BBDO, one of the largest agencies in the country with some eight to 10 million dollars in billing annually.

If this be true, may I call to Mr. Foreman's attention the fact that there have been available, and as I understand it still are available, such earthy, conservative and dynamite-laden newscasters as Paul Harvey and Fulton Lewis Jr. Both of these newscasters as of this writing are only available on a cooperative basis because of the lack of a national sponsor. Neither of them at this writing, as I understand it, is on television because of the lack of a sponsor.

Here is an opportunity for Mr. Foreman and his good clients to prove that they like a colorful newscaster. While we may not agree with Mr. Harvey's or Mr. Lewis' opinions, we have to agree that they are colorful.

New Yorkers have an overworked tendency to criticize what is or isn't good for the rest of the country. They also have a tendency to try to carry water on both shoulders. In this case, self-analysis by Mr. Foreman should be his primary function. Is he speaking of what he personally likes, or is he speaking of what he would like to buy and would recommend to his clients?

HARLAN G. OAKES
Harlan G. Oakes & Assoc.
Los Angeles

• BBDO billings in radio and tv alone are more than five times as large as Mr. Oakes indicates.

SARAN WRAP SALES CLIMB

I'd like to thank you for the truly excellent job SPONSOR did in your recent article on Saran Wrap [20 September 1954]. Everyone here and at Dow is sincerely appreciative.

The article was well constructed and told our story to perfection. It's the kind of fine representation an agency hopes for but seldom receives.

Since your article appeared, we thought you might like to know that *Medic* has now been scheduled on the full Canadian Broadcasting Co. network of 17 stations, as of November 3.

ARTHUR M. EHRLICH
Tv Account Executive
MacManus, John & Adams
New York

RADIO REBUTTAL

Since I have always been such a great admirer of your editorial column, I feel that I would be remiss if I did not take issue with the comments in your October 18 issue under the heading of "Network radio dying?"

While *Billboard* did not, of course, give the same space to the rebuttal to their article on network radio dying, I think you will find that the following week's issue contained a rather detailed answer from us regarding this purported agency analysis.

JOHN KAROL
Vice President in Charge of Network Sales
CBS Radio

GROUND WAVES & BUMBLE BEES

When I read your article, "5 big needs in spot radio" [4 October 1954, page 29], I could well understand your dismay that a buyer of radio time was unaware of the difference in transmission characteristics of the low and high frequency ends of the broadcast band. However, have you not by your example, implied that there lies the golden key to coverage?

Actually, there are so many factors involved in determining the coverage of a broadcast station that this one aspect of communication engineering has its own group of specialists. . . .

If the buyer of time wishes best to serve the interests of his employer, he should devote his time, not to the technical aspects by which coverage is

"My Ideal Rep"

says ***HALE BYERS*** *of* ***BBDO, MINNEAPOLIS***

"knows his markets, is completely honest
in his presentations, and doesn't try
to sell me a pig-in-the-poke."

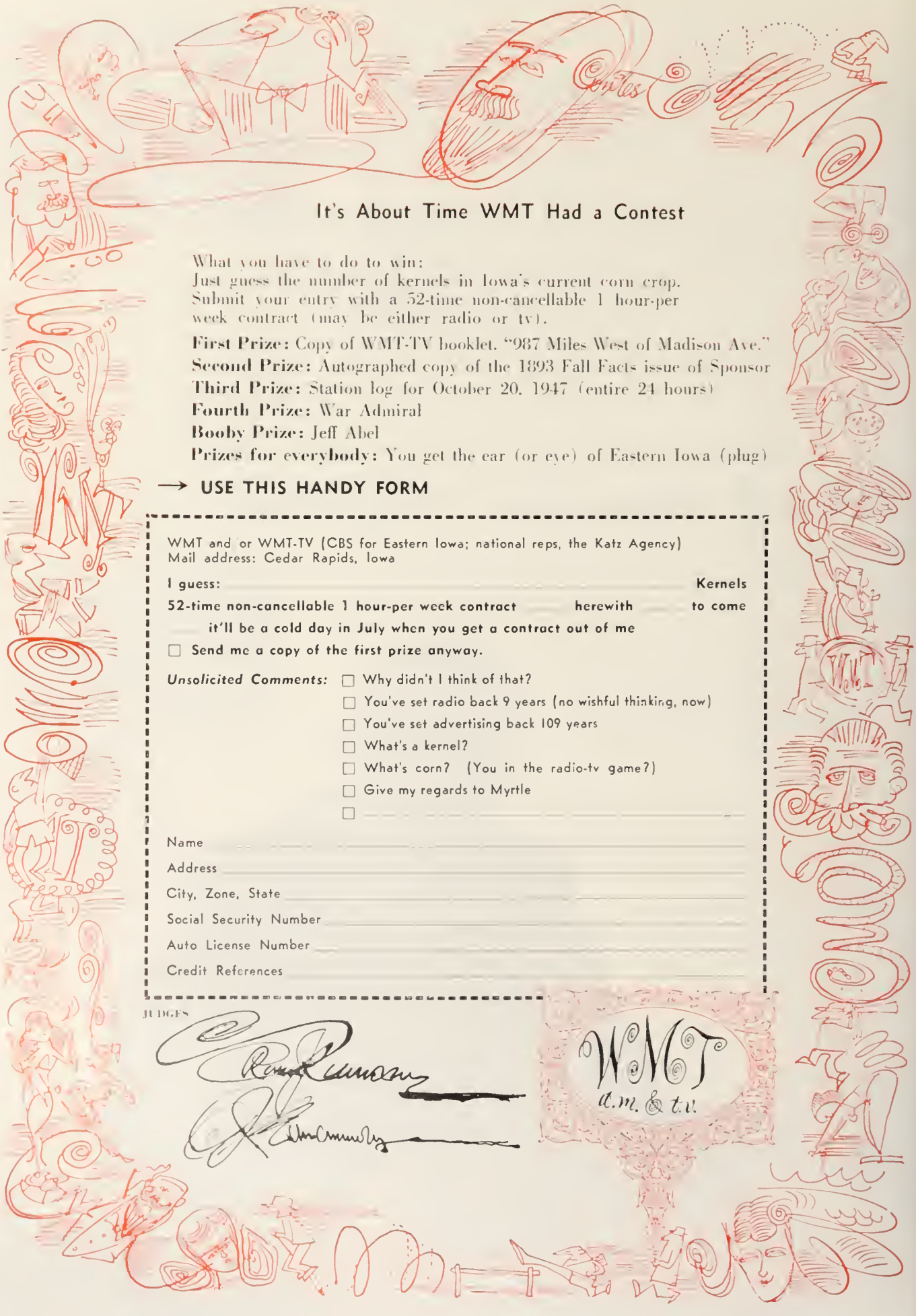
John E. Pearson Company

RADIO AND TELEVISION STATION REPRESENTATIVES

JEPCO *salesmen, as Hale Byers knows, are experts on the markets they represent. You can count on them for honest appraisals of available time slots.*

NEW YORK • CHICAGO • MINNEAPOLIS
DALLAS • LOS ANGELES
SAN FRANCISCO





It's About Time WMT Had a Contest

What you have to do to win:
Just guess the number of kernels in Iowa's current corn crop.
Submit your entry with a 52-time non-cancellable 1 hour-per week contract (may be either radio or tv).

First Prize: Copy of WMT-TV booklet, "987 Miles West of Madison Ave."
Second Prize: Autographed copy of the 1893 Fall Facts issue of Sponsor
Third Prize: Station log for October 20, 1947 (entire 24 hours)
Fourth Prize: War Admiral
Booby Prize: Jeff Abel
Prizes for everybody: You get the ear (or eye) of Eastern Iowa (plug)

→ **USE THIS HANDY FORM**

WMT and or WMT-TV (CBS for Eastern Iowa; national reps, the Katz Agency)
Mail address: Cedar Rapids, Iowa

I guess: _____ **Kernels**

52-time non-cancellable 1 hour-per week contract herewith to come

it'll be a cold day in July when you get a contract out of me

☐ **Send me a copy of the first prize anyway.**

Unsolicited Comments:
- ☐ Why didn't I think of that?
- ☐ You've set radio back 9 years (no wishful thinking, now)
- ☐ You've set advertising back 109 years
- ☐ What's a kernel?
- ☐ What's corn? (You in the radio-tv game?)
- ☐ Give my regards to Myrtle
- ☐ _____

Name _____
Address _____
City, Zone, State _____
Social Security Number _____
Auto License Number _____
Credit References _____

JUDGES

WMT
a.m. & t.v.

calculated, but rather to the development of the ability to understand the true implications of a map of field strength contours and the proper analysis of a population coverage chart. Naturally, he should be certain that he is in possession of factual data as filed with the FCC, and not the dream of an overzealous sales department. In a showdown, the FCC files are open to him for inspection.

And finally, when he has digested all the data on the subject, your conscientious buyer of time will go to the areas containing those residents whom he wishes to reach and he will apply the supreme test. He will listen! For just as the aeronautical engineer can prove to you that a bumble bee cannot fly (in theory, that is), so, too, the radio engineer can show that a signal cannot possibly reach you although you can hardly hear him for the ear-splitting din that non-existent signal is making in your ears. Conversely, that signal which the radio engineer assures you "will blast you out of your seat" may turn out to be completely absent, obscured by static or it may turn out to be one of many stations mutually tearing each other's signal to pieces as they reach at one, several or all dial settings.

So far as the frequency of a station is concerned, there is only one thing that you can state positively. All other factors being the same, the lower frequencies have a stronger ground wave than do the higher frequencies. But are the other factors *ever* the same? So too with power. If you raise the power of a given station and leave all else unchanged, you will increase its coverage by virtue of increased signal strength. But to attempt to rate the coverage of two stations by a frequency or power comparison is to single out but two of a multitude of factors. Why not expend all this energy in the proper direction, a comparison of the actual coverage?

Naturally, as do all who start with the words "Dear Editor," I have spent all my time telling you about those things to which I object. In closing, I would like to state that I did find your article interesting, informative and quite stimulating and I trust you will accept this criticism in the spirit that I meant it. I do not question what you said, but I do wish to point out that it could appear to imply something other than the true state of affairs.

FREDERIC D. SCHOTTLAND
Consulting Engineer
Verona, N. J.

SPOT RADIO NEEDS

I enjoyed reading your article, "5 big needs in spot radio" [4 October 1954, page 29]. With reference to the second point (the need for timebuyer training by agencies or colleges), if the statement, "a 5 kw. on 550 kilocycles can do just as well with its signal as a 50 kw. on 1530 kilocycles" is one of the basic facts of the trade, then somebody should suggest to that executive of an important rep firm that he be sure and attend any such school for timebuyers.

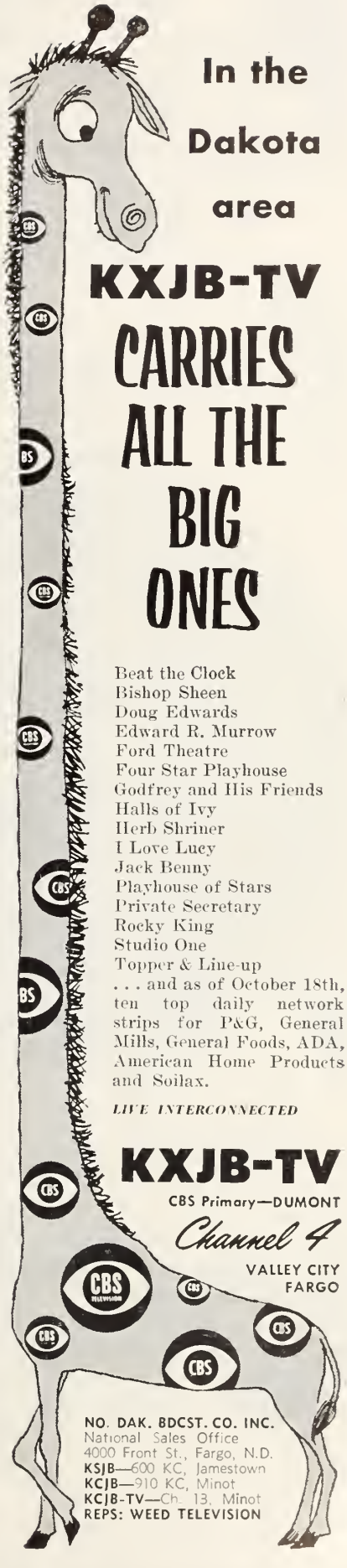
One of the problems with the buying and selling of radio time is that there are not two radio stations alike, regardless of what frequency or power they have. Another problem is that some of our leading executives give out with half truths because they do not have full knowledge of the particular subject.

While it is true that in many cases daytime signals of low-frequency, low-power stations are equivalent to the daytime signal of high-frequency, high-powered stations, it is also true that the nighttime signals in many cases are completely different.

Since our executive from an important rep firm mentioned 1530 kw., he might be interested in knowing that WCKY's 50,000 watts on 1530 covers 1,193,920 weekly Nielsen families at night. It just so happens that in Cincinnati there is a 5 kw. station on 550. I wonder if the executive told the young timebuyer that because of other stations on this same frequency, this particular station could only broadcast with 1,000 watts at night. Its nighttime coverage is comparatively so small as to be negligible to the high-frequency station.

I am all for education in spot radio, but I think it should include sellers as well as buyers. Frankly, in this way they would get to know what each other's job is, and would have a better understanding of one another's problems.

THOMAS A. WELSTEAD
Eastern Sales Manager
WCKY, Cincinnati



A Captive Market

Wenatchee —

a 286 million dollar market isolated by the great stone curtain of seven to nine thousand foot mountains—natural physical barriers to other station penetration.

SALES MANAGEMENT, Nov. 10th issue, will show you that of all the cities with over 20 million retail sales, Wenatchee is definitely a strong PLUS MARKET.

KPQ's Wenatchee market is isolated, BUT CAPTIVE.

Per capita income,
16% above national average

Sales performance,
160% higher than national average in proportion to population

IN OUR 25TH YEAR

KPQ

5000 WATTS
560 K.C.
WENATCHEE
WASHINGTON

REGIONAL REPRESENTATIVES
Moore and Lund, Seattle, Wash.

NATIONAL REPRESENTATIVES
Forjoe and Co. Incorporated

AGENCY AD LIBS



by Bob Foreman

For one who fancies himself an authority in the field of chainbreaks, it may be foolhardy of me to venture over into the realm of pure mathematics. But, fortunately, I have sitting to my right, a chap who not only understands ratings but can explain them in words of one syllable.

With ratings so much in our minds these days, it is more important than ever to read *between the numbers* as well as around them if you want to obtain a valid picture of how certain shows are doing.

With my aforementioned neighbor's aid, I have formulated what is now called Polk's Law of the More Minutes the Better—a concept of tv programing which predicates itself on the principle that the longer the program the higher its rating will be. Using this principle you come to the obvious conclusion that the hour epic is better than the half hour and is surpassed only by the hour-and-a-half opus—*apart from program content.*

This may seem quite appalling to the show-biz element among us as well as obvious to those who are students of the rating books and can savvy the differences between average and accumulated audiences. To the average duffer, such as myself, however, who is able to read only the dark type and must have a well informed associate to fathom the code, it is a revelation, indeed. Maybe it will be to you, too.

For example, did you realize that the one-and-a-half-hour extravaganzas which took such a shellacking from competition in the 10-city Trendex reports will in all probability equal or better their competition when the national Nielsens are published? Well, sir, that's the way things are.

The reason for this brand of illogic is the fact that Trendices (I'm an old Latin scholar) give an average-minute rating—indicating how many folks are attendant during an *average minute* of the show. On the other hand, national Nielsens while they reveal averages, too, these figures are relegated to small light print and it is the big bold numbers which report the *accumulated audience* known as the Nielsen Rating.

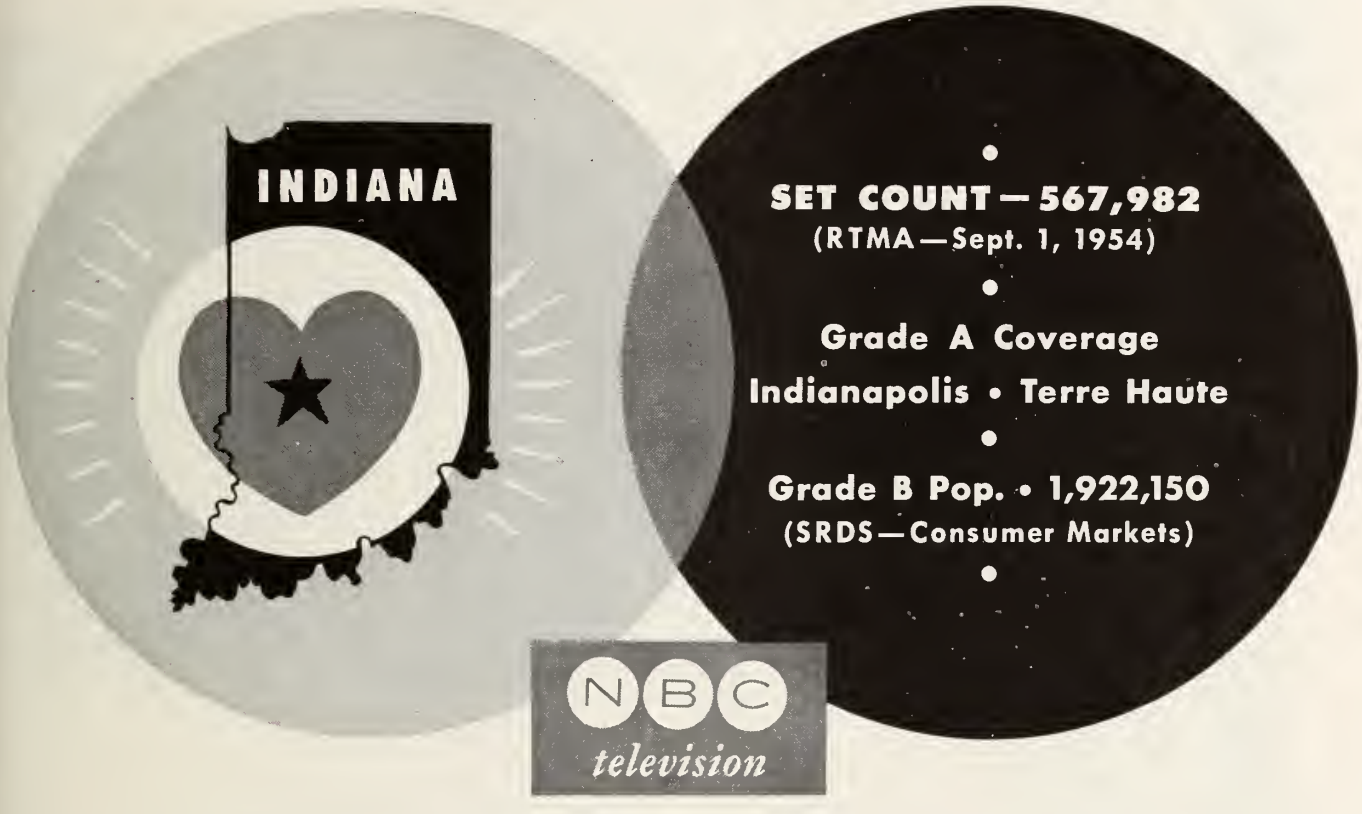
It is, of course, easier to accumulate an audience in a show the longer it's on the air. But, asks Mr. Sponsor who has the first half hour (in a 90-minute show) or the first 20 minutes (in an hour show), "My commercial wasn't exposed

(*Please turn to page* 59)

WTTV

Reaching and Serving

The GREAT HOOSIER HEARTLAND



For INDIANAPOLIS · TERRE HAUTE · BLOOMINGTON
and all the Hoosier Heartland

WTTV Channel **4** Owned and Operated by Sarkes Tarzian

Represented Nationally by MEEKER TV, Inc.
New York · Chicago · Los Angeles · San Francisco

ANOTHER RCA 50 KW VHF



Type TT-50AH
RCA 50-kw VHF transmitters are in production!

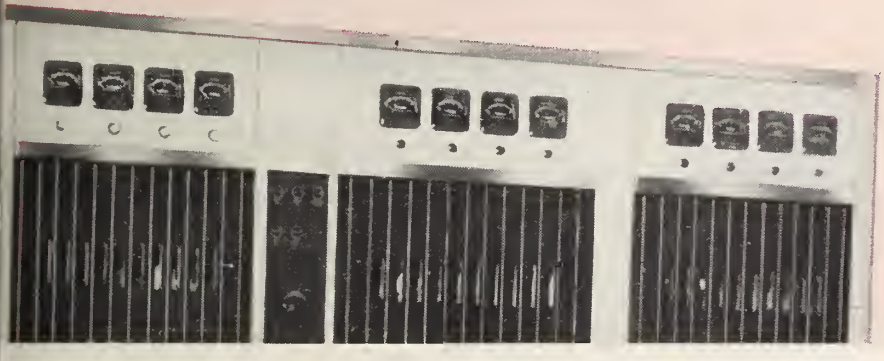
RCA®

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DIVISION — CAMDEN, N.J.

now "ON-AIR"

—at KWTV Channel 9 Oklahoma City



Saturation Coverage with RCA's 50KW VHF and High-Gain Antenna

KWTV is another high-power VHF station "on-air"—and delivering saturation coverage! And like most high-power VHF stations, KWTV does it with an RCA "Fifty" and an RCA High-Gain Superturnstile Antenna.

Here's why more than SIXTY high-power stations have selected RCA's "Fifty":

RELIABILITY. RCA 50-KW equipments are built to operate with *"day-in day-out"* reliability. (Ask any of the RCA-equipped 50-KW VHF stations already on air.)

CONSERVATIVE DESIGN. RCA 50-KW VHF's deliver a full 50 kilowatts of peak visual power—*measured at the output of the sideband filter.* You get full power output on both monochrome — AND COLOR — *with power to spare!*

SATURATION COVERAGE. An RCA 50-KW VHF, operated in conjunction with an RCA Superturnstile Antenna, is capable of "flooding" your service area with STRONG SIGNALS—*close in and far out!* With standard antennas, RCA 50-KW's can develop 316 KW ERP—with power to spare.

AIR-COOLED. RCA 50-KW VHF's are all air-cooled. You save on installation costs and maintenance. Visual and aural P.A.'s use conventional RCA power tetrodes (Type 6166).

MATCHED DESIGN. RCA 50-KW VHF's are "systems-matched" to deliver peak performance in combination with RCA 50-KW antenna systems.

COMPLETE SYSTEM. RCA supplies everything in system equipment to match the RCA "50-KW" precisely; Antenna, transmission line, fittings, tower, r-f loads, diplexers — and all other components needed to put a 50-KW VHF signal on the air.

Take advantage of RCA's 25 years' experience in designing and building high-power equipment. Ask your RCA Broadcast Sales Representative to help you plan a completely-matched high-power system. In Canada, write RCA Victor, Ltd., Montreal.



RCA High-Gain Superturnstile Antenna (TF-12BH)

RCA PIONEERED AND DEVELOPED COMPATIBLE COLOR TELEVISION

THE NAME IS

Loved by thousands

A barrel of fun

Radio's "Coffeehead"

Sells everything

Every morning 6 to 10

Nearly everyone listens



Larsen s the name and WEMP is the station. Milwaukeeans know THAT combination means the best in radio.

And so do dozens of shrewd national advertisers who recognize Coffeehead's leadership among Milwaukee radio personalities.

Join them and find out how WEMP delivers up to twice the Milwaukee audience per dollar of Milwaukee network stations.*

CALL HEADLEY-REED!

*Based on latest available Pulse ratings and SRDS rates.

WEMP WEMP-FM

MILWAUKEE

HUGH BOICE, JR., Gen. Mgr.
HEADLEY-REED, Natl. Rep.

24 HOURS OF MUSIC, NEWS, SPORTS



Hal Horton (r.) and Alec Kroll, Y&R v.p. (l.), look over tv script with Dick Powell

Mr. Sponsor

Harold H. Horton

Advertising director
The Singer Sewing Machine Co., New York

Harold Horton, Singer Sewing Machine Co.'s ad director, is an energetic, restless man, with an unswaying preference for striped ties.

"I used to lead a jazz band in college," he told SPONSOR. "But when I graduated, my father said the band had to go. Much to his relief, I took a job in advertising."

Horton's been in advertising ever since—for nearly three decades with the Singer Sewing Machine Co.

"Singer has been advertising since 1850. We've used everything from postcards in 11 different languages to loin cloths in India. Today, of course, it's tv."

Approximately 35% of Singer's budget goes into *Four Star Playhouse*, alternate Thursdays 9:30-10:00 p.m., over 101 CBS TV stations. Young & Rubicam is Singer's agency.

"Did you see the show last night?" Horton asked, then went on pensively, "I'm not sure I liked the ending too well."

Does Horton pick the scripts?

"Well, we read them after the agency has screened them," he explained.

"It's demonstration of a sewing machine that really sells it, and for this reason tv is particularly good for us. When you get a sewing machine sales organization admitting that a particular form of advertising actually helps them make sales, you can be sure it is making sales. And our sales organization likes our tv advertising."

Singer's sales organization is an unusual one in the appliance industry. The firm's machines can be bought only through the 1,600 company-owned retail outlets throughout the country, and not through department stores or general appliance retailers.

"In today's competitive market, we feel we have an advantage since our retail outlets and service facilities are under the direct control of the manufacturing company," Horton added. "Singer considers its fleet of 5,000 service cars its bulwark against the imports of cheap machines, particularly from Japan."

At this point, Horton rushed off to his Larchmont home, to prepare for a visit from his son, a senior at Holy Cross. ★ ★ ★

the open door to increased sales . . .



Here's a refreshing two hour show, timed for and geared directly to a vast women's audience. Featuring 6 established WSPD-TV personalities, this daily hard-hitting sales tool has variety to interest every type of woman.

There's Dorothy Coon with household hints; Jane Schroeder with heart warming human interest stories; Ginny Wood with guests, hobbies and news of direct interest; Betty Zingsheim with the latest fashion showings. Rusti supplies the organ music throughout the show and Earl Wells acts as male host.

Add to this combination the billion dollar Toledo area market with its 297,000 set saturation, and you get real sales results!

For further information, call your nearest Katz Agency or ADams 3175 in Toledo.

WSPD RADIO TELEVISION TOLEDO, OHIO

Represented Nationally by KATZ

Storer Broadcasting Company

TOM HARKER, NAT SALES DIR. 118 E. 57th STREET, NEW YORK

ON THE AIR FROM 7A.M. TO 1A.M.

basic CBS shows + top ABC shows
+ ST. LOUIS' FAVORITE PERSONALITIES



ED WILSON
4:15 — 5:00 P. M.



TOM DAILEY
12:30 — 1:00 P. M.



GIL NEWSOME
5:00 — 5:30 P. M.

UNBEATABLE ENTERTAINMENT
AND

ZOOMING SALES

FOR YOU

you'll sell more...

in St. Louis on channel **4**

1,560,000 POPULATION
100,000 WATTS — OVER 650,000 RECEIVERS
Represented Nationally by THE KATZ AGENCY, INC.

KWK-TV

CBS TELEVISION NETWORK

New and renew

1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Animal Foundations, Inc (Hunt Club Dog Food), Sherburne, NY	Moser & Cotins, Utica, NY	CBS 75	Galen Drake Show; Sat 10:30-45 am; 2 Oct; 13 bdcst
Armour & Co, Chi	F C & B, Chi	NBC full net	Fibber McGee & Molly; partic; Sun-Th 10-10:15 pm; 31 Oct; 54-55 season
Billy Graham Evangelistic Fdtn, Mpls	W. F. Bennett, Chi	MBS 570	Hour of Decision; Sun 10-10:30 pm; 24 Oct; 52 wks
Buick div, Gen Motors, Flint, Mich	Kudner, Detroit	NBC full net	The Great Gildersleeve; partic; Th 10:15-30 pm; 18 Nov only
Buick div, Gen Motors, Flint, Mich	Kudner, Detroit	NBC full net	Fibber McGee & Molly; partic; T 10-10:15 pm; 16 Nov only
Buick div, Gen Motors, Flint, Mich	Kudner, Detroit	NBC full net	Five minute news; T 9-9:05 pm; 16 Nov only
Coast Fisheries (Puss 'n' Boots Cat Food) Wilmington, Cal	Lynn Baker, NY	NBC full net	Hotel for Pets; M,W,F, 5:30-45 pm; 4 Oct; 54-55 season
General Foods, NY	Y & R, NY	NBC full net	Mary Margaret McBride; Th,F, 10-10:05 am; 14 Oct; 54-55 season
General Motors Corp, Detroit	Kudner, Detroit	CBS 206	Amos 'n' Andy Music Hall; M 9:30-55 pm; 6 min seg; 15 Nov only
General Motors Corp, Detroit	Kudner, Detroit	CBS 206	Tennessee Ernie; W 7:15-30 pm; 17 Nov only
Internat'l Adv Agency, NY	Same	MBS 570	Herald of Healing; Sun 2-2:15 pm; 28 Nov; 52 wks
Kellogg Co, Battle Creek, Mich	Leo Burnett, Chi	CBS 201	Arthur Godfrey Time; T,Th, alt F 10:45-11 am; 26 Oct; 52 wks
Liggett & Myers, NY	C & W, NY	CBS 206	Gunsmoke; Sat 12:30-1 pm; 16 Oct; 52 wks
Milner Prod (Pine Sol), Jackson, Miss	Gordon Best Adv, Chi	CBS 172	Robert Q. Lewis; Sat 11:15-30 am; 6 Nov; 52 wks
Musterole Co, Cleve	Erwin, Wasey, NY	ABC 350	Musterole Week-end news; Sat & Sun 5 min on hr from 9 am to 11 pm; 6-8 Nov; 25 Dec-13 Mar
National Biscuit Co, NY	K & E, NY	MBS 500	Rin-Tin-Tin; Sun 5-5:30 pm; 2 Jan; 52 wks
Oldsmobile div, Gen Motors, Lansing, Mich	D. P. Brother, Detroit	ABC 350	Your Oldsmobile Reporter; M, W, Th, F 8:45; 9:25; 10:25 pm; 8-26 Nov
Plymouth div, Chrysler Corp, Detroit	N. W. Ayer, Detroit	MBS 550	Thanksgiving Day Football (Detroit Lions-Green Bay Packers) 25 Nov only; 12 noon
Rhodes Pharmacal, Cleve	Pringle-Gotthelf, NY	NBC full net	News; M,W,F 3-3:05 pm; 11 Oct; 54-55 season
Rem Cough Drops, Balt	Nyburg Adv, Balt	NBC full net	It Pays to be Married; T,Th 5:45-6 pm; 5 Oct; 54-55 season
Wrigley Co, Chi	A. Meyerhoff & Co, Chi	CBS 206	Amos 'n' Andy Music Hall; M-F 9:30-55 pm; var 6 min seg; 18 Oct; 11 bdcst

2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Billy Graham Evangelistic Fdtn, Mpls	W. F. Bennett, Chi	ABC 355	Hour of Decision; Sun 3:40-4 pm; 31 Oct; 52 wks
De Soto div, Chrysler Corp, Detroit	BBDO, NY	NBC 207	Groucho Marx—You Bet your Life; W 9-9:30 pm; 6 Oct; 54-55 season
P. Lorillard (Old Golds), NY	Lennen & Newell, NY	CBS 209	Two for the Money; Sat 9-9:30 pm; 2 Oct; 52 wks
Swift & Co, Chi	JWT, Chi	ABC 355	Breakfast Club; M-F 9:15-45 am; 1 Nov; 52 wks

(See page 2 for New National Spot Radio and Tv Business)

3. Broadcast Industry Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
James Anderson	U. S. Navy, PIO officer	WOAI, San Antonio, Texas, prom mgr
Barry Barents	WTOP, Wash, DC, news & spec events	WKNB-TV, New Britain, Conn, prog dir
Stewart Barthelmess	ABC Radio, Hywd, sls serv mgr	Same, dir of sls serv
W. V. Barton	WIBW-TV, Topeka, Ka, film dir	Same, prog mgr
Paul Beigel	WMGM, NY, asst to dir	Same, traffic mgr
Ernest Berger	WCAE, Pitt, sls stf	WQV, Pitt, sls stf
Bob Booker	U S Army	WMBR-TV, Jacksonville, Fla, dir
Kenyon Brown	Vitapix Corp, NY, mem of bd of dir	Same, pres
Jim Bruce	WLW & WLW-TV, Cinci, asst dir of spec bdsct serv	Same, prog mgr
George Carpenter, III	WOW-TV, Omaha, Neb, sls coord	Same, sls stf
Richard Carlton	Sterling TV, NY, hd of agency sls div	Same, vp
Martin Colby	WOR-TV, NY, acct exec	Allied TV Prodns, NY, owner
Chuck Conner	KTVA-TV, Anchorage, Alaska, comml mgr	WOOD & WOOD-TV, Grand Rapids, Mich, comml mgr
Kenneth Craig	ABC, Hywd, tv prog dir for western div	Same, nat'l & regl tv net prog coord
Robert Cronin	W. Fitzpatrick & Assoc, Chi, sls stf	Hoag-Blair, Chi, acct exec
William Davey	Register & Tribune, Des Moines, Io, mdsg mgr	KSTP & KSTP-TV, Mpls-St P, prom mgr







Numbers after names refer to New and Renew category

Richard Carlton (3)
Roland Peterson (3)
Ralph Kanna (3)
Thomas Harrison (3)
Barry Barents (3)

In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; Station Changes (reps, network affiliation, power increases)

3. Broadcast Industry Executives (continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
J. W. Denniston	Wembley, Inc. Des Moines, sls mgr	KSO, Des Moines, local sls mgr
A. Gifford Eager Jr	G. Hollingbery Co, NY, tv sls stf	WFTL-TV, Ft. Lauderdale, Fla, sls dept
Thomas Earley Jr	WAEB, Allentown, Pa, prog dir	WIP, Phila, asst prog dir
Law Epps	WJBF-TV, Augusta, Ga, sls mgr	WIS-TV, Columbia, SC, sls mgr
William Faber	Headley-Reed, NY, vp in chg of tv	WFLA-TV, Tampa, Fla, sls mgr
Alexander Field	KENI, Anchorage, Alaska, pub rel dir & prom mgr	WLW, Cinci, asst dir of spec bdcst serv d
Richard Foote	WFTL-TV, Fort Lauderdale, Fla, acct exec	Hoag-Blair Co, NY, acct exec
Bill Goodnow	WTMJ, Milw, sls stf	WCAN, Milw, sls mgr
Howard Grafman	NBC, Chi, prodn dir	MAC Studios, Chi, chg of sls
Dave Harris	George Clark, NY, mgr	Adam Young TV Corp. NY, sls stf
Thomas Harrison	WSM, Nashville, Tenn, dir of nat'l spot sls	John Blair & Co, St L, mgr
Con Hartsock	Examiner, SF, ret space sls	KTVT, Salt Lake City, acct exec
Henry Hede	ABC TV, Hywd, admin mgr of sls dept	Same, dir of sls serv
Henry Hobbs	WATV, Newark, NJ, sls rep	Air Features, NY, sls mgr
John Hurlbut	WRCA & WRCA-TV, NY, adv & prom mgr	Free & Peters, NY, tv prom mgr
Albert Johnson	KOY & KOY-TV, Phoenix, Ariz, gen mgr	KGBS & KGBS-TV, San Antonio, Texas, g
Ralph Kanna	WKNB-TV, New Britain, Conn, prog dir	WKNB, New Britain, Conn, admin supvr
Joan Von Kaenel	Nat'l Newspaper Syndicate, Chi, adv & prom stf	Ed Petry & Co, Chi, tv prom dept
C. Brent Kansler	Washington Bd of Trade, Wash, DC, asst mgr	WBAL & WBAL-TV, Balt, sls prom mgr
Sydney King	WBAL-TV, Balt, prodn mgr	Same, acting prog mgr
Thomas Knode	NBC, NY, mgr of stn rels	Same, dir of stn rels
Bill Lansing	General Mills, Mpls, mdsg & sls rep	WCCO, Mpls-St P, supvr of spec serv
Charles Leedham	ABC-TV, NY, sls dev & prom dept	Paul Raymer Co, NY, prom mgr
Edward Lethen	Voice of America, deputy dir	CBS-TV, NY, mgr of net sls dev
James Lilly	KHJ-TV, LA, supvr dir	KLAS-TV, Las Vegas, prog dir
William Linden Jr	WTOP-TV, Wash, DC, prog dir	Same, dir of progs
Ted Lowry	Wilding Picture Prod, Chi	Dekko Films, Boston, creative dept hd
Laddie Marshack	Hecht-Lancaster, LA, publicist	CBS, LA, radio press info dept
Jack Markward	WHAS-TV, Louisville, Ky, sls dept	WOOD & WOOD-TV, Grand Rapids, M dept
William McAndrew	NBC, NY, mgr of news & spec events	Same, dir of net news opers
Vincent Meade	CBS Radio Spot Sales, NY, asst dir of res	Same, acct exec
Frank E. Mullen	Vitapix Corp, NY, pres & dir	Vitapix-Guild Programs, Inc, NY, pres
Reginald Merridew	WGAR, Cleve, prog dir	Same, dir of opers
Fred Nassif	CBS, NY, mdsg mgr for Galen Drake-Housewives Protective League	CBS Radio Spot Sales, NY, acct exec
James Neiswander	KSTL & KSTM-TV, St L	WTVI, Belleville, Ill, acct exec
David Nowinson	R-tv script wrt, free lance	KABC-Radio, LA, prom-publicity dept
Ted Oberfelder	WABC, NY, vp & gen mgr	WABC-TV, NY, vp & gen mgr
Paul S. O'Brien	WLIB, NY, acct exec	Hoag-Blair, NY, acct exec
Phil Parkinson	Newspaper Agency Corp, Salt Lake City, sls stf	KTVT, Salt Lake City, acct exec
Alvin Perlmutter	Tex & Jinx McCrary, NY, bus & prom mgr	WRCA & WRCA-TV, NY, adv prom & mc
Roland Peterson	WNAX, Yankton, SD, prodn supvr	Same, prog mgr
Lyle Richardson	KGFN, Kearney, Neb, sports dir & sls mgr	KBON, Omaha, Neb, sport dir & acct exe
John Rust	U S Steel Corp Pub Rel Dept, NY, r-tv stf	John Rust Prodns, NY, owner
Jack Sandler	KOWH, Omaha, Neb, sls dept	Same, sls mgr
Roy Murray Schwartz	Westinghouse Radio Stations, Boston, prodr	WBZ & WBZA, Boston, asst sls prom &
Edward Shurick	CBS-TV, NY, mgr of net sls dev	Same, nat'l dir of stn rels
Jack Silver	WOW-TV, Omaha, Neb, tech	Same, sls coord
Fred Swanson	Russell M. Seeds, Hywd, vp	UPA, Burbank, Cal, dir of sls
Hal Tulchin	Sterling TV, NY, gen mgr	Same, vp
Robert E. Williams	Comstock & Co, Buffalo, NY, dir of media	NBC TV Net Sls dept, NY, sls dev rep
Barry Wood	NBC, NY, exec prodr in chg of color tv	Same, dir of spec events
Harry Woodworth	ABC Radio, NY, acct exec	Same, Hywd, dir of western div











4. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Alleghany Airlines, Wash, DC	Scheduled airline service	R. Gamble Adv, Wash,
Bird Provision Co, Pekin, Ill	Bird Farm sausage	Mace Adv, Peoria, Ill
Block Drug Co, Jersey City	Polident & Poli-Grip	Grey Adv, NY
Bulova Watch Co, Flushing, NY	Watches	McCann-Erickson, NY
Colgate-Palmolive Co, Jersey City, NJ	Pruff powdered bleach	C & W, NY
J. A. Folger & Co, Kansas City, Mo	Folger's Coffee & Instant coffee	C & W, NY
Gruen Watch Co, Cinci	Watches	Grey Adv, NY
Larus & Brother Co, Richmond, Va	Edgeworth & Holiday pipe tobaccos & Holiday & Lords cigarettes	Reach, Yates & Mattoc NY
Mennen Co, Morristown, NJ	Lather & brushless shaving creams	McCann-Erickson, NY
Necchi Sewing Mach. Co, NY	Sewing machines	Grey Adv, NY
Nestle Co, White Plains, NY	Chocolate & cocoa products	McCann-Erickson, NY
Pharma-Craft Corp, NY	Ting & related products	Harry B. Cohen, NY
Sales Builders, Inc, LA	Max Factor cosmetics	Doyle Dane Bernbach, N
Schick Inc, Stamford, Conn	Schick electric shavers	K & E, NY
Stebco Mfg, Chi	Auto safety belts	Phil Gordon Agency, Ch
Tappan Stove Co, Mansfield, Ohio	Cooking stoves & ranges	G. Wade, Hywd
Whitehall Pharmacal Co, NY	Hill's Cold tablets & nose drops	Scheideler, Beck & Wer
W. C. Williams, NY	Appliance dealers	Product Services, Inc, N
Wilson Co, Chi	Canned meats	Needham, Louis & Brorby Ch

Numbers after names refer to New and Renew category

Jack Silver (3)
John Hurlbut (3)
Thomas Knode (3)
Barry Wood (3)
R. Merridew (3)

Ted Oberfelder (3)
Geo. Carpenter (3)
Bill Lansing (3)
Jack Sandler (3)
H. Woodworth (3)











WKRC Radio

King in the *Queen City**





Morning, noon and night, WKRC-Radio reigns King in the Queen City in Quarter Hour listening Monday through Friday.*

No wonder advertisers and their agencies choose WKRC-Radio when they want sales results in the Cincinnati area.

Contact your Katz Agency representative for more detailed information.

*July, August — Pulse

We use WKRC Radio regularly and sales results show that in the Cincinnati area WKRC - Radio is a primary selling tool.

JAMES M. TWOMEY
Cincinnati General Manager
City Products Corporation

RADIO CINCINNATI, INC.
owners and operators of:

WKRC-Radio, Cincinnati, Ohio
WKRC-TV, Cincinnati, Ohio
WTVN-Television, Columbus, Ohio
WTVN-Radio, Columbus, Ohio

Kenneth W. Church, *National Sales Manager, Radio Cincinnati, Inc.*

CBS **WKRC RADIO** *CINCINNATI, OHIO

CBS RADIO AFFILIATE

Represented by The Katz Agency

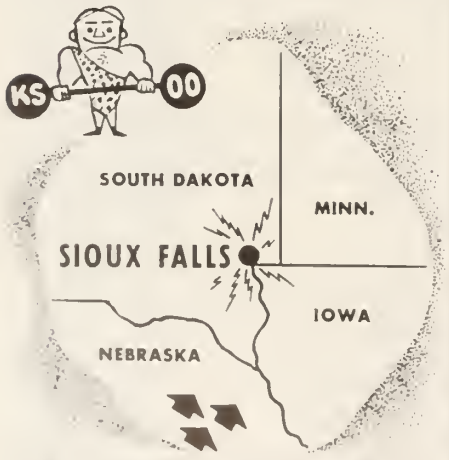
$26 MILLION FOR APPLIANCES SPENT BY KSOO FARM FAMILIES IN '53

83% of Farms Electrified

MARKET FACT NO. 4

To the 123,000 high-income RADIO KSOO families, pump-handle farmers are history book characters! A 60 county $26,000,000 market for home appliances is worth its weight in gold, especially when you can get through to it at such low cost. 15 minutes costs only 35c per 1,000 families on RADIO KSOO . . . 1 minute only 13c. Farmers with an average income of $10,660 in 1953 can make impulse purchases because they have the money and do enjoy all modern conveniences. RADIO KSOO delivers 65% more audience than the second Sioux Falls station. RADIO KSOO *sells* because people buy what they hear most about . . . on their favorite station!

The Dakotas' Most Powerful Radio Station!



KSOO

Sioux Falls, S. D.

Nationally Clear Channel 1140 KC
ABC Radio Affiliate

10,000 WATTS DAYTIME
5,000 WATTS NIGHTTIME

Represented Nationally by Avery-Knodel, Inc.

SPONSOR BACKSTAGE



By Joe Csida

A man must be quite a clod not to be aware of the exciting and stimulating developments transpiring almost daily in the radio-television business. Two such developments have erupted in the past several months, and as far as I know no one has yet related them to one another, nor commented upon the fact that they constitute one of the more fascinating indications of a somewhat titanic industry struggle.

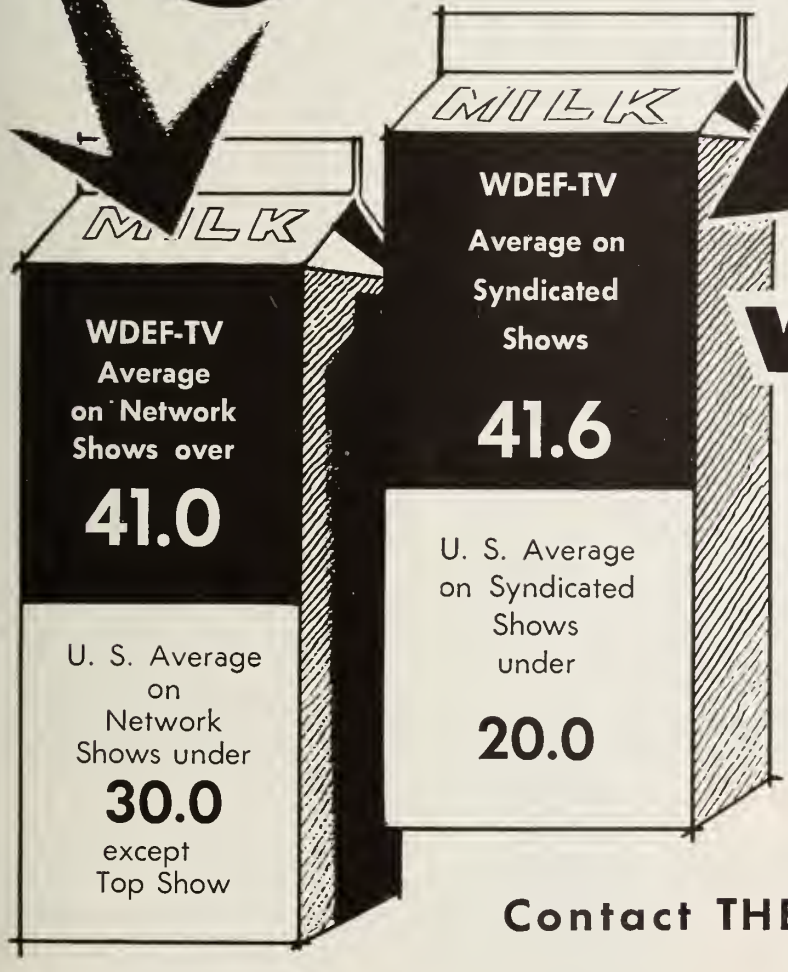
I refer on the one hand to the formation of the Quality Radio Group, and on the other to the merger of Vitapix with Guild Films. Although, as I've remarked, these two developments are not directly related, they are, of course, both efforts on the part of station operators to create major programs, and to deliver those programs to audiences on a "network" basis. There is no doubt whatsoever that the Messrs. Sarnoff, Folsom, Weaver, Paley, Stanton, Kintner, O'Neil, Bergmann, et al are fully aware of these developments. I seriously question that any of these gentlemen, or any of their lieutenants are actually trembling over the Quality and Vitapix-Guild situations. I am quite sure, however, that they do not sell short any industry efforts in which such aggressive, intelligent radio and television leaders as John Fetzer, Ward Quaal, Leonard Reinsch, Kenyon Brown, etc. chose to participate. The fact that some of the participants in the Quality and Vitapix-Guild movements are major network affiliates makes the general situation even more intriguing.

I would not presume to predict how successfully Quality and Vitapix-Guild will develop. The factors which will ultimately determine their success or failure are far too many, and far too complex for such crystal-balling. I do say, however, that regardless of how well these two new groups do, their very formation must certainly benefit two segments of the industry in the long run. The first is the sponsor (and his advertising agency), and the second is the audience. For in order to succeed at all Quality in radio, and Vitapix-Guild in television film, must come up with first-rate programing, programing that will stand up to the best the traditional networks are able to deliver. And conversely, in order to hold the Quality and Vitapix-Guild encroachment down to a minimum, the traditional networks must spare no dollar nor talent to outprogram the two new groups at every turn. ★ ★ ★

YOU GET THE

cream

ON wdef-tv



103,021 SETS
Based on Nielsen Survey
Nov. 1, 1953
Plus RETMA to September 1, 1954

Harold (Hap) Anderson, Manager
Carter M. Parham, President

INTERCONNECTED . . .
NBC · CBS · ABC · Dumont
105,200 WATTS VHF

Contact THE BRANHAM COMPANY

taken From the
NATIONAL TELEPULSE
AUGUST 1-7, 1954
TOP FIFTEEN SHOWS

WDEF TV channel 12

CHATTANOOGA



America's funniest comedy team stars in 52 hilarious films, in the style that has kept them on top for 15 years!



39 half-hour films, featuring America's No. 1 musical favorite and a famous female guest star vocalist each week.



Over 200 films in this high-rated anthology of comedy, mystery, adventure and dra featuring Hollywood stars.



Charles Bickford hosts and narrates 39 half-hour thrilling, true life dramas . . . presented in documentary style.



Fresh, crisp film highlights of top sports events of the previous week, air expressed to you every Monday.



Alan Hale, Jr. and Rano Stuart star in 26 half-ho films of international mystery and intrigue.



Ralph Bellamy stars in 82 exciting films made expressly for TV . . . realistic, action-packed adventures that every member of the family will enjoy.



78 neatly produced 15 minute dramas, each with a surprise twist ending. Available first run in over 100 markets.

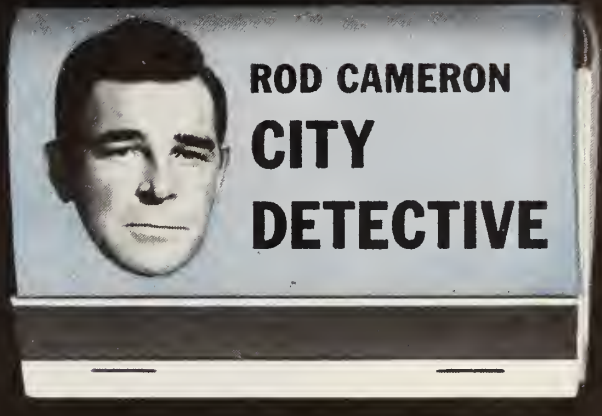


George Raft as a metropolitan police officer in 26 hard-hitting films of drama and mystery. A top rating-getter in leading markets.

no one...anywhere... can match MCA-TV's 12 top-rated film shows!

a show for any product . . . any market . . . any budget!

Here they are! 12 top-rated shows on film — proven audience getters! Made especially for TV, they run the gamut from comedy to mystery, adventure and melodrama — All prestige-builders for your product! **These shows are available now, in many leading TV markets. Contact the MCA-TV Office nearest you today!**



65 half-hour mystery and adventure films, starring Rod Cameron. In its third year of successful selling for sponsors.



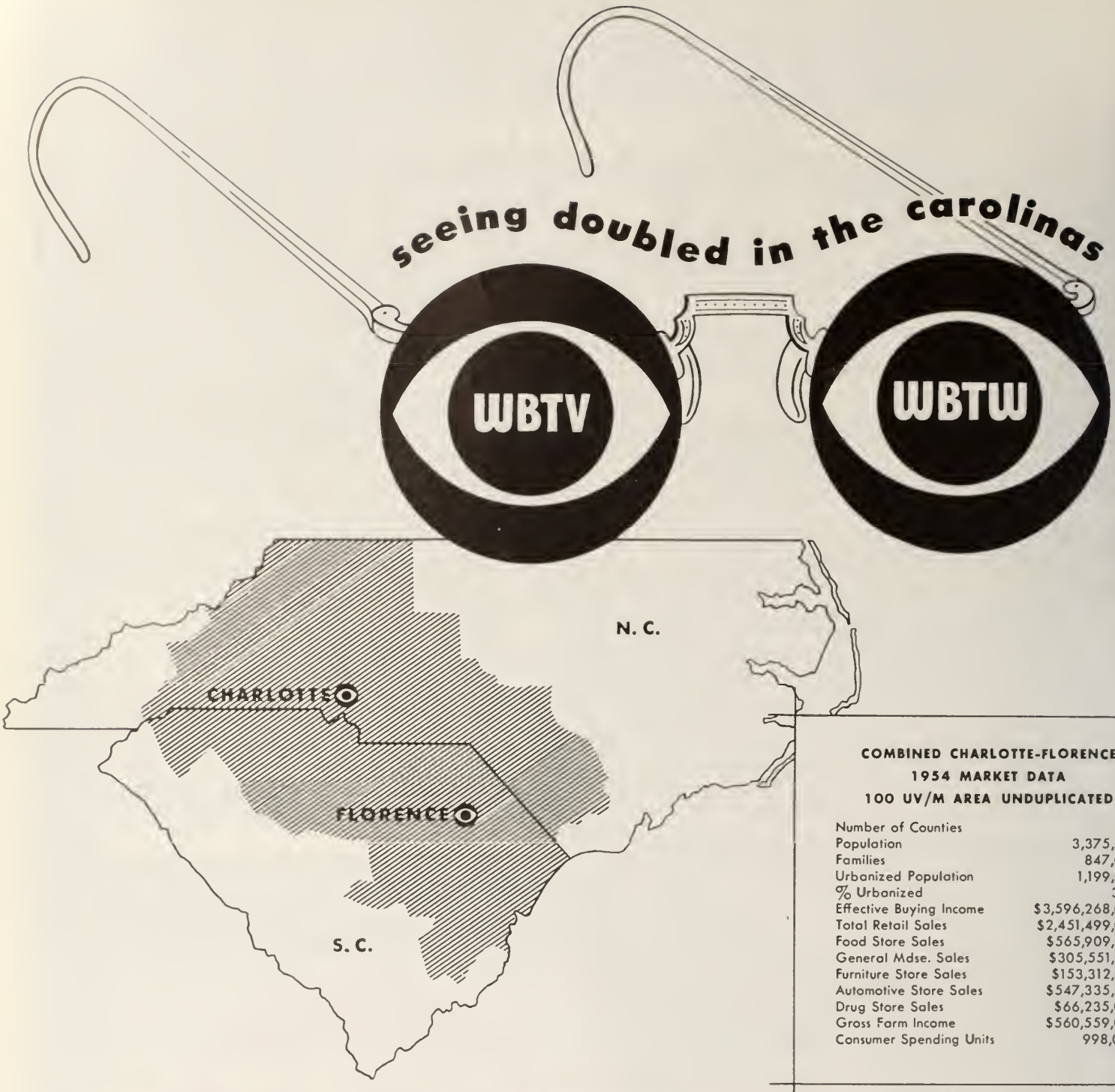
13 half-hour films covering top college games of the previous week. Shipped to you each Monday during football season.



Top-quality has become the trademark of this dramatic half-hour series featuring leading Hollywood stars.



seeing doubled in the carolinas



COMBINED CHARLOTTE-FLORENCE
1954 MARKET DATA
100 UV/M AREA UNDUPLICATED

Number of Counties	67
Population	3,375,200
Families	847,000
Urbanized Population	1,199,400
% Urbanized	37.3
Effective Buying Income	$3,596,268,000
Total Retail Sales	$2,451,499,000
Food Store Sales	$565,909,000
General Mdse. Sales	$305,551,000
Furniture Store Sales	$153,312,000
Automotive Store Sales	$547,335,000
Drug Store Sales	$66,235,000
Gross Farm Income	$560,559,000
Consumer Spending Units	998,000

Source: 1954 SALES MANAGEMENT. Areas normalized to county lines. Seven overlapped counties figured only once

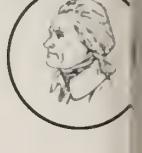
with 2 great area stations

Now advertisers can develop a new, one-two punch to sell the TV-conscious Carolinas as Jefferson Standard opens a second top-power, VHF area operation with transmitter located in Florence, South Carolina.

WBTW will debut as a mature station fortified with WBTV experience, WBTV-trained management and staff, top equipment and facilities, and a ready-made audience of 100,000 set-owning families. Rapid growth is assured because WBTW has the only VHF allocation in a 75 mile radius. Its projected 100 uv/m contour embraces an area with 1,000,00 people and effective buying income nearing $1 billio

Together WBTV and WBTW create a televisio market comparable to the 8th largest in the natio Choice time franchises on WBTW are rapidly bein taken. For best remaining availabilities contact yo nearest office of CBS-Television Spot Sales toda

The Television Services of
JEFFERSON STANDARD LIFE INSURANCE COMPANY
Represented Nationally by CBS TV Spot Sales





The spectacular era dawned with the inauguration of NBC's color studio in Brooklyn whence first spectacular colorcast, of "Satins and Spurs," emanated 12 September. Above, New York Mayor Robert Wagner's remarks are applauded by star Betty Hutton and NBC executives. Pictured (l. to r.) are Sydney H. Eiges, Max Liebman, Mayor Wagner, Betty Hutton, Sylvester L. Weaver, Robert W. Sarnoff.

THE SPECTACULARS: an interim report

Here are the views of clients, agencies and network officials, both on and off the record, on whether the big shows are paying off

by Herman Land

"These spectaculars . . . will free television from the shackles of format and schedule . . . will stand out like peaks in the television logs . . . Viewers will look forward to them with the anticipation of eagerly awaited special events. They will talk about them. And marvel at them. And watch them.

"For they are conceived with the idea of reaching the *total* television audience—not just a segment of it."

Thus began the 33-page NBC presentation to prospective clients for the forthcoming spectaculars. The passages that followed heralded a new era in which an already fantastic medium would reach new heights through the combination of Max Liebman, NBC and the greatest creative and performing talents of the day.

With a possible programing revolution at hand, the industry impatiently awaited the opening spectacular blast of 12 September. On this Sunday night premiere, a great filmland personality, Betty Hutton, was to star in an hour-and-a-half original musical produced by tv's master showman. The sponsors had shelled out $320,000 for time and talent; an unprecedented publicity campaign had been waged by the network. And the show was in color, too. How could it possibly go wrong?

Yet, as the trade knows well, *Satins and Spurs* did not succeed in reaching NBC's "realistic" prediction of a Nielsen rating of 50. Instead it racked up a comfortable, but unsensational, 38.7 Nielsen.

The earlier rating reports of Trendex had come up with a figure of 17.5. The opposition on CBS, the star-

One-shots of past seasons got big audience. This was among factors sponsors considered when deciding to buy the NBC and CBS spectaculars. NBC presentation to prospective clients for its Sunday night spectaculars pointed out it was realistic to expect ratings of 50. The NBC presentation cited ratings for previous one-shots as shown below. NBC headed chart: "Typical ratings for spectaculars." Ratings below are national Nielsen, six minutes or more basis.

	NIELSEN
Academy Awards 1953	53.9
Academy Awards 1954	54.0
Ford Fiftieth Anniversary Show (2 networks combined rating)	95.1*
Tournament of Roses 1954	45.5
Rose Bowl 1954	58.5
Backbone of America (Robert Sherwood ploy)	39.9
Season's Greetings, Christmas 1954	42.5
Rodgers & Hammerstein March 28 1954	74.6**

*Unduplicated ratings not available. This is the sum of the NBC and CBS ratings. **Rating is for all four networks.

This season's ratings for spectaculars to date are lower than one-shots of past. Trendex ratings are available for all spectaculars to date because Trendex does quick overnight telephone coincidental rating in 10 multi-station tv markets. Nielsen ratings, which are national, are available for only few spectaculars to date. Because Nielsen, Trendex ratings differ considerably there's been confusion. But the two measure different things. (See note below chart.)

SPECTACULARS	Nielsen ratings 6 min.	Nielsen ratings average per min.	Trendex ratings 1st half hour	Trendex ratings 2nd half hour	Trendex ratings 3rd half hour	Trendex ratings average whole show
NBC						
Satins and Spurs	28.7	23.4	19.7	18.0	14.9	17.5
Lady in the Dark	39.1	25.3	26.0	25.9	25.4	25.8
Sunday in Town			18.4	18.7	12.5	16.5
Tonight at 8:30			27.4	19.2	19.6	22.1
Follies of Suzy			22.0	23.1	23.5	22.9
Fanfare			19.1	20.5	19.2	19.6
CBS						
The Royal Family	33.6	24.5	23.9	24.4		24.2
Shower of Stars			25.8	30.0		27.9
The Man Who Came to Dinner			19.6	21.3		20.5
Lend an Ear			20.1	19.7		19.9

NOTE: Nielsen ratings are based on national sample and represent percent of tv set homes who listened to show six minutes or more. Trendex measures percent of tv homes in 10 cities which tuned show. But it's based on average audience for each minute of show. Nielsen also has average per minute ratings (shown above) and 9-city ratings. Nielsen average per minute 9-city ratings and Trendex ratings don't differ markedly. But Nielsen six-minute rating measure total audience reached for at least six minutes; it is cumulative figure, thus tending to increase with show length. (See Agency Ad Libs, page 14).

-studded *Toast of the Town*, captured a 54.2% share of the audience as against 34.6% for *Satins and Spurs*. Nielsen's later national report lowered the CBS percentage to 45.5 and raised that of NBC to 39.8. But the show still had not dominated the audience.

Since then there have been other spectaculars, five on NBC, and four on CBS (because of their cost and one-shot character, the CBS shows are included in this report, although they are only an hour in length and are not called "spectaculars" by the network). Up to now there has been no sign that the programs are delivering the audience hoped for. The result has been much trade speculation on whether the spectaculars are here to stay. There have been rumors of client dissatisfaction, hurried meetings and heated discussions; in one case at least network-client disagreement has reach the trade press.

Because of the importance of the spectaculars to the future of the television industry—whether they succeed or fail the broadcast pattern will be affected—SPONSOR believes it may be helpful to sum up the experience and observations of those most directly involved, even though the ambitious venture is still in a relatively early stage. To gain first-hand material for this interim report, SPONSOR interviewed a number of clients who are sponsoring the spectaculars and talked at length with agencies concerned. At the same time SPONSOR talked with various network officials, and interviewed NBC president, Sylvester L. Weaver.

Since high-budgeted advertising campaigns are involved along with questions of prestige, off-the-record sessions were not infrequent. It was apparent, too, that agencies were loathe to question publicly what had been their client's or their own initial faith in the spectaculars.

It should be stated at the outset there is more client satisfaction with the spectaculars than trade reports and rumor might have led you to believe. True, more than one advertiser was ready to call it quits before the new era had had much of an opportunity to unfold. SPONSOR was reliably informed, and the early ratings produced little enthusiasm. Still, SPONSOR found that most of the clients are favorably impressed with certain aspects, at least, of the big shows, and that even those most disturbed by events are hopeful about their future.

Currently there are two major questions being asked: (1) What is being done to increase the audience-pull and holding-power of the spectaculars? (2) In view of the ratings, do the spectaculars represent sound advertising investments?

How to get higher ratings is currently the subject of much discussion among all connected with the shows. One of the most intriguing questions is why they have failed so far to attract larger audiences at least to the start of the programs. Trendex rated first half hour of *Satins and Spurs* at 19.7, *Lady in the Dark* at 26, *Follies of Suzy* at 22, *Tonight at* 8:30 at 27.4, the first *Shower of Stars* show on CBS at 25.8, *The Royal Family* at 23.9, *The Man Who Came to Dinner* at 19.6, *Lend an Ear* at 20.1, *Fanfare* at 19.1 (Sunday, 7 November).

While in some cases the opposition's

half hour rated lower, in no case was this difference great. This means that, whatever the holding power of the programs, they have somehow not been able to draw great audiences from the start. What makes the question of unusual interest is the extraordinary amount of publicity that has accompanied the shows.

Sydney H. Eiges, NBC v.p. in charge of press and publicity, told SPONSOR: "Each spectacular gets as much publicity as a regular important weekly show gets in an entire year."

According to an NBC press department report, stories on the first spectacular achieved a gross newspaper circulation of 378,422,184 copies. "The enormity of this number," says the NBC report, "can be appreciated by the fact that the publicity obtained for the first spectacular is *seven times* the circulation of the morning *and* evening English language dailies in the United States . . . almost *nine* times the circulation of the Sunday papers."

This was in addition to the important promotion campaign carried on via the tv medium itself. NBC's client presentation had anticipated on-the-air promotion for the series valued at more than $1,250,000 dollars. Still, *Satins and Spurs* failed to attract a huge opening audience as have succeeding shows. Raymond Spector, president of both Hazel Bishop and his own agency, is the only client-critic who has spoken openly on the subject. He has stated that part of the fault lies in mistaking competence for box-office appeal. The stars used to date, he feels, while outstanding in ability, have lacked true box-office appeal. What is necessary, in his view, is a parade of great names, of people the audience wants to see, whether they are truly skilled performers or not.

Variations on this theme have appeared in a number of places. A network official questioned the value of some of the names appearing on the shows. "There is a different audience for tv," he told SPONSOR. "The audience for films tends to be youthful, for television, as you know, it tends to be more mature."

Another one of Raymond Spector's opinions which was shared by a number of others put great weight on the factor of viewing habit. Robert Weitman, ABC Vice President in Charge of Television Programing, emphasized the importance of viewing patterns. "The answer seems to be," he said, "in established patterns of viewing, in the fact that people simply know and like competing shows. People are annoyed, for example, when their favorite show is pre-empted, even for a super-special spectacular."

A research man who has given much attention to the problem cited the following reasons to SPONSOR for the failure of the shows to attract greater audiences.

1. Over a period of time people have learned what they like. The popular shows have demonstrated the reasons for their appeal, and the audience knows what to expect, they know what there is going to be in the shows that they are going to like—*I Love Lucy* is a perfect example.

2. Viewing habits are so important that huge amounts of money and big names on a one-shot basis do not auto-

(*Please turn to page* 107)

Client reactions

to spectaculars were assembled by SPONSOR from sponsor firm executives or from their agencies. Most critical client is Raymond Spector.

SPONSOR	REACTION IN BRIEF

Hazel Bishop*.....*Big changes needed
Raymond Spector, president of agency bearing his name and Hazel Bishop lipstick firm, told SPONSOR: "The shows need more 'heart.' You've got to give people what they want, not try to elevate their cultural taste. Shows should be cut to hour, star names should have box-office appeal."

Oldsmobile*.....*Pleased with publicity
D. T. Brother: "The client is tremendously pleased. The show reached out and got big publicity . . . a great hit with the dealers . . . color pitches great."

Sunbeam*.....*Confidence in Weaver
A. E. Widdifiel, Sunbeam ad manager, told SPONSOR: "We have full confidence in Weaver's ablity to make it succeed. Merchandising-wise, it is tops."

Chrysler*.....*Extra values important
McCann-Erickson: "Two shows are not enough to judge by. But they have been exciting, interesting, new, and news—the extra values are important."

Ford and RCA*.....*Excitement adds news value
Kenyon and Eckhardt, which handles both accounts for the Monday night show: "We are pleased with general excitement, talk and publicity, as well as show.

Reynolds Metals*.....*Hopes for better ratings
This company's first Spectacular will appear 5 December. Ad manager Jack Boyle told SPONSOR: "We hope to do better than the previous shows."

Westinghouse*.....*Color impact tops
McCann-Erickon: "Westinghouse is pleased with the sales and color impact. The dealers are delighted, ran color parties in about 35 markets."

Weaver on ratings:

"We at NBC do, of course, believe in the rating services. But, and this is an important 'but,' we believe in them for what they really are. All of the rating services are used as tools at NBC to temper and reinforce judgment and that is how they should be used. To use them otherwise, or to regard them as the be-all or end-all for distinguishing program success from program failure, is to use them incorrectly. But it is true that the Nielsen report is the advertiser's report on what audience he got for his money (although its sample size provides wider tolerance limits than we'd like to see).

"If there were an advertising efficiency index published after each ad broke, or commercial went on the air, the rating hysteria would shift from program circulation to what the advertiser and the agency really should want to know—whether an advertisement or a campaign has been successful. The answer to this question *cannot* be found by using Nielsen, Trendex or ARB.

"If we possessed such a dubious marvel as an advertising efficiency index, the advertiser could find out quickly how his advertising is doing in the market places of the nation. It would show him the real waste in advertising, which is not waste circulation or low circulation, but advertising which does not sell.

"Such an advertising efficiency index would have to be

(*Please turn to page* 112)



Godfrey on radio is Glamorene mainstay

After trying all media during past few hectic years, Glamorene now relies heavily on net radio. With CBS star Arthur Godfrey below are Glamorene president Clayton Hulsh (right), his brother Sheldon, a v.p., and Hicks and Greist account man Harvey Breitman (standing)

Why a visual product uses network radio

Glamorene finds confidence built by radio personalities is more resultful per dollar spent than all other advertising used to date

How many admen nurture a secret dream that casts them in a heroic role as creator of the campaign magnificent? After a hard day with a picky client, does the agency man sometimes daydream of a campaign so brilliant, so original, so powerful that the mad countrywide rush to buy the product turns a little account into a lusty giant overnight?

Ah yes, how nice if such a thing could happen. Well it did, in a way at least, to the company which is the subject of this story. But no adman can claim the credit, none can win the plaudits, for, alas, no adman was involved.

It began casually in 1950 when the York Research Corp. of Stamford, Conn., heard about a rug-cleaning product called Glamorene from a member of the American Hotel Association and put it through some routine tests. Now, York is the official lab-

oratory for consumer reports of *The Reader's Digest*, which it informed of the new product. The *Digest* editors were interested and asked York to put Glamorene through the complete test-mill.

On 13 November, 1951 *Digest* Editor DeWitt Wallace sent Jerclaydon, Inc. of Miami a letter beginning: "This is to advise you that a three-page article ('*Reader's Digest* Report to Consumers') highly favorable to Glamorene is scheduled to appear in our February issue."

It is easy to imagine the excitement of the Hulsh family, which owns Jerclaydon, as the father and his three sons scanned these words from Wallace:

"One paragraph of the article reads: 'To give this product unusually severe trials *The Reader's Digest* asked the York Research Corporation to check on all phases of Glamorene's use and cleaning ability. After more than a thousand tests on over 100 rug-cleaning products the laboratory reported: Best rug-cleaning compound for home use we have found. Best on-location cleaner for institutional use.' "

case history

But this was the paragraph which told the breathless Hulsh family a new era was beginning for them:

"It is not our policy to release an article in advance of publication. But in order that you may take adequate steps to supply retail outlets, we think it is desirable to warn you that this article will create a tremendous nation-wide demand for Glamorene. We know this to be true from experience with previous 'Consumer Reports'."

And true it proved! It was as though all nine million *Digest* readers took the February 1952 publication of the article as a starting signal. Young Jerclaydon President Clayton Hulsh relived those incredible days as in awe-struck manner he told SPONSOR of the *truckloads* of orders that came rolling up to their tiny Miami plant. It seemed as though every store in the country, and every consumer, suddenly just had to have Glamorene.

How the infant concern faced the avalanche, obtained its national distribution and desperately raced to match production to demand—until four large factories were in operation—is a tale in itself, a Horatio Alger fable that proves the continuing vitality of the American legend. It is a success story built out of faith, hard work, guts and extraordinary good luck. Overnight the story came to a climax: Jerclaydon leaped from a $200,000 industrial and professional supply business to a $10,000,000 annual retail operation.

The Hulsh brothers have given much thought to this dramatic series of events, have tried to extract a meaningful lesson from it. Why, wonders Clayton, was the response to the *Reader's Digest* article so tremendous? The answer, he thinks, is of vital interest to all who buy advertising. The readers acted because they *believed* what they read. They knew that it was the voice of a respected laboratory and of

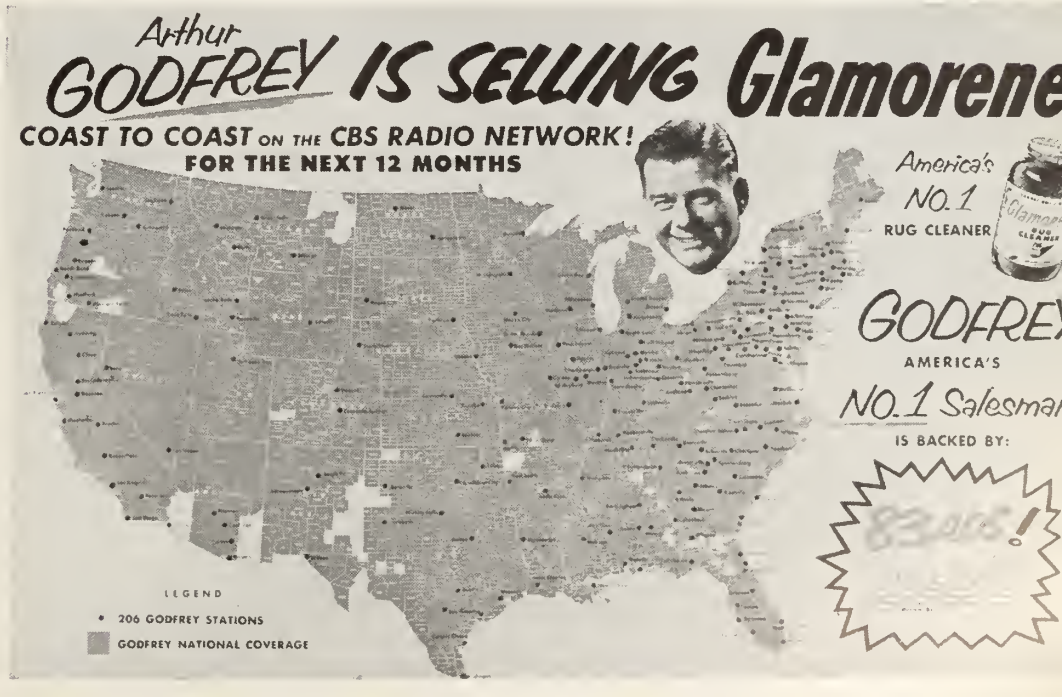
(*Please turn to page* 70)

Glamorene case history is unique because:

● Glamorene was a small concern until a *Reader's Digest* report on the rug-cleaner appeared in February 1952. Almost overnight the company became a $10,000,000 retail operation. The Hulsh brothers, who own and run Glamorene, are convinced that the tremendous response to the article stemmed from reader confidence in the integrity of the magazine. Since that amazing period, Glamorene has been hoping to find a duplication of the tremendous *Reader's Digest* surge, but with many failures along the way.

● Since the spring of 1952 Glamorene has dropped three agencies, among them two of the top 10. Concern is convinced it doesn't belong with large agency for following reasons: At the big agency, in Glamorene's opinion, small account gets lost in shuffle, does not receive attention of top people on the account or creative level; account man is "little more than messenger boy." Glamorene is happier with smaller agency, where its billing is important and it gets attention it feels is deserved. Client, too, can work closer with agency creative team.

Godfrey sells Glamorene on a CBS network of 206 stations; company sponsors him every other week for 15 minutes. A big plus in the client's eyes is the star's merchandisability. Of all advertising efforts so far, this one has proved to be the most popular with dealers





ARF-Politz count of radio and tv sets was most searching radio set census to date. Rigid definitions were laid down as to what constitutes a working set.

Will ARF 'O.K.' be standard on radio-tv research?

New set count is first industry project to get ARF Validation

Its findings confirm what radiomen say about radio

There's a strong, new voice in radio-tv research these days.

It is the Advertising Research Foundation, whose stamp of approval on the recently-released radio-tv set count projects the organization into the forefront of the radio-tv research picture and suggests the possibility that the ARF "O.K." may become standard.

The new set count, conducted by Politz (and copyrighted, 1954, by ARF), together with the ARF's upcoming list of standards for audience measurement in the electronic media, is not only bringing ARF into the limelight but is inevitably directing the attention of those in, near or associated with the broadcast media toward the question:

What can ARF do for me?

To those not close to research, the apparent emergence of ARF in 1954 may seem sudden. If this emergence does seem sudden, it is an illusion, but it is an understandable illusion.

ARF has been around a long time, 18 years to be exact. It was originally set up by the ANA and 4 A's to insure the best possible kind of advertising research. However, about three years ago this advertiser-agency tieup was broadened to include media representation in the ARF.

For a number of reasons, none of which is particularly important at this juncture, ARF had been what might be called print-oriented. With the reorganization of ARF and the entry of the national networks into membership, a broadening of emphasis became a natural result.

While it took three years for the impact of broadcast representation to jell into the new set count, which is radio-tv's first ARF-validated study, the four radio networks and BAB, who underwrote the study, are proud of the result. For, despite the long list of ARF-approved studies on the print media, these media have not yet underwritten a study of an entire medium. And that is just what the new count of radio and television sets is.

research

But the study is not only a description of the full dimensions of radio and tv. It is a confirmation of what broadcasters have been saying about themselves, especially as regards radio and the impact of tv upon radio.

It might well be asked: If the study confirms what had been said before, why the study?

The answer to this question illustrates the key characteristics of ARF research.

In the first place, the study covered a lot of ground that hadn't been covered before and answered a lot of questions admen have been asking. ARF is interested primarily in research with broad significance and broad usefulness.

In the second place, the ARF O.K. is a "double A" validation stamp. It means acceptance and accuracy. Those who underwrote the study have the comforting conviction the figures are accurate and feel the buyers of media have the same opinion. These are figures, say the networks and BAB, which can be sold promotionally and without apology or the need to defend them.

To anyone, especially anyone on the media side of the fence, seeking facts for his own enlightenment as well as to sell with, the ARF offers, therefore,

(*Please turn to page 96*)



re, abstracted from 78 tables, is the heart of ARF set count

ersion of household radio sets by both tv and households is pinned down by new study. Of work- dio in tv households, 20% are located in living room, mparable figure for non-tv households is 35.3%. The found 22.4% of all tv household radios are in bed-, while the non-tv household figure is 19.1%. Report und 17.2% of all tv household radios were in kitchens, non-tv household figure came to 13.5%.

ership of auto radios and auto figures will be g most useful from ARF-validated study, which dis- that 73.3% of U.S. households have autos of all types 48.7% of U.S. households have at least one auto radio ng. That means two-thirds of all auto households have ng auto radios. Study showed percent of metropolitan households with auto radios is slightly higher than auto ownership in non-metropolitan households.

me room" competition of radio and tv sets in useholds is an important measure to air media buyers. study delves into this. Of total radio sets in tv house- —67,870,000—only 13,950,000 are in "same room" com- on with tv. CBS Radio in its film "Tune in Tomorrow" ARF figures, added radio not associated with house- and showed that there were 96,970,000 "locations" radio only and 15,140,000 tv-only "locations."

graphic breakdown of radio and tv ownership in areas shows the following: In Northeast percent of U.S. holds with one or more radios in working order was percent, with one or more tv sets in working order was Radio and tv figures, respectively, for other areas are Central, 96.9 and 62.9; South, 90.8 and 44.4; West, and 50.8. The average (mean) number of radio sets in ing order per radio household was highest in Northeast.

of tv households and extent to which big fami- own tv are provided by study. Higher percent of four- n families have working tv sets than other size family s, while one-person families are at other end of scale. are the figures on the percent of each size family group has one or more tv sets in working order: one-person holds, 22.3; two-person households, 52.3; three-person, four-person, 70.7; five-person, 68.0; six or more, 57.7.

Total number of radios associated with households had been estimated before ARF study. Latter bore out these figures. BAB had set figure at 117 million sets and ARF-Politz figure came to 117,660,000. Actual number in working order at time of survey (May 1954) was nearly 101 million. Definition of radio sets in working order was probably most stringent ever used but four radio networks and BAB, which underwrote study, wanted to make survey unassailable.

Non-household radio sets were not included in the ARF set count, which covers auto radios but does not include sets in other location, such as public places, business establishments and quasi-households, meaning hotels, motels, college dormitories, installations of armed forces. Radio industry estimates these other locations add another 10 million radios to survey total of 100,820,000 sets in working order. The industry calls this 111 million radio "locations."

Households with tv sets in working order came to 58.1% of all households. Figure is about same as CBS-Nielsen set count made at end of last year. But latter study did not go into percent of sets not working. Actual percent of U.S. households with tv sets working or not—was 59.4 in ARF-Politz study. Total number of U.S. tv sets was 29.26 million, of which 28.45 million were working. The number of households with working tv sets was 27,600,000.

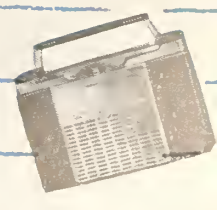
Depth of radio penetration in the U.S. household is shown by ARF-Politz figures on percent of multi-set households. These show that two-thirds of radio households are multi-set households, that is, have two or more sets in working order. Fully 33.5% of radio households have three or more sets in working order and 14.5% have four or more in working order. It is also significant that avergae number of radios per household is greater in tv than non-tv households.

Tv ownership by family characteristics: Charts on this will provide useful aid to tv advertiser. For example, study shows that there is direct relationship between tv ownership and socio-economic status. Of "upper" 25% of population, 72.8% have one or more tv sets in working order: of "upper middle" quartile, 64.5% have tv, of "lower middle" group, 58.8% have tv and of "lower" group, 35.9% have tv. Multiple tv sets is greater in "upper" tv homes.









An ad manager's critique of radi

by Fred Gregg

An industry is as vigorous and expansive and as important as the people in it.

Recently, during a luncheon discussion among several of us in advertising, the conversation turned, as it so often does to radio.

And, of course, it carried that "What ever happened to radio" overtone. Being a three-letter media man (newspapers, radio and television), this topic of conversation always brings me up short.

The mourners over radio's body (it is still warm and very much alive), and those who offer dire predictions, are confusing radio's state of health with the press notices it has received and the long-faced expressions of the men who are in it.

Mark Twain once said about a premature publishing of his obituary: "The reports surrounding the account of my recent death were highly exaggerated."

There are, however, several points that must be agreed upon, even by the most enthusiastic radio believer:

1. There hasn't been a new idea injected into the product or the selling of it in much too long a time;

2. the old methods of selling and programing radio (vital to keeping it a dominant, cohesive advertising force) are no longer successful; and

3. the men who operate it are responsible for its present state of disrepair.

But the medium has not disintegrated.

Of this, you may be sure.

It is a potent, exciting, vigorous element of communications that has permitted itself *momentarily* to be eclipsed. And the shame must rest upon the heads of those who hold its reins: broadcasters, advertising agencies and sponsors.

Primarily, however, the guilty ones are those who still sit around network and radio station offices buffing their fingernails while trying to figure out how to pick up a certain bit of spot business they know is being scheduled for a competing radio station: recalling what happened to an advertiser who previously was a big radio client; or recollecting the old days when it came in over the transom and the biggest problem was getting the e.t.'s on the air.

New methods and innovations stimulate additional ideas. Creativity is really a chain reaction. And radio stands out as an industry short inventoried at this writing on two counts: ideation and inspiration.

I speak with some authority since I have earned my living in the medium until a year ago, and now I buy it.

As the advertising and sales promotion director for a manufacturing division of a large corporation, I am visited by representatives of magazines, newspapers, radio, television, billboards, etc.

Yet, in one year only two radio-television representative firm salesmen, two network radio salesmen and one television network salesman have ever called upon me. I have had telephone calls from three local radio stations in that period. In no instance has anyone of these men suggested anything other than "I wanted to meet you." This amount of sales actively directed toward a major advertiser answers the questions "What has happened to radio?"

Yet, these are the reasons given me most often by broadcasting executives:

1. Our best brains were put into television to make it go.
2. Television is more glamorous.
3. Rating services do not give am full credit for all its listeners.
4. People can't listen, watch, read, go out to the movies, and do all the other things they do, so radio suffers.
5. Too many radio and television stations on the air.
6. Madison Avenue.
7. Not enough good research or too much bad research.
8. Manufacturers do not build good sets as they formerly did.
9. Lack of good programing.
10. Competition with print, which is more firmly established, is too tough.

You may assign to these reasons



Fred Gregg cites need for more creative selling

Gregg is director of radio-tv advertising, sales promotion for Crosley, Bendix home appliances. He is former promotion director for Crosley Broadcasting Corp. Picture shows Gregg at Crosley Broadcasting (at right, with crew cut), conferring with colleagues on promotion problems

lling

Ex-radio promotion man Fred Gregg says salesmen should base pitches on understanding of each advertiser's problems

any order or importance you desire. Whatever the case, to radio veterans who recall the sales of the early days of radio (*A & P Gypsies, Cliquot Club Eskimos, Major Bowes Amateur Hour, Standard Brands Hour* with Maurice Chevalier, Texaco's *Perfect Fool* with Ed Wynn and Graham MacNamee, etc.) it must seem incredible. The lack of facts and figures, competition from entrenched media and general reluctance to plunge promotional dollars in those days were matters to be resolved by steeled nerve and high persuasion, two very pristine qualities necessary to success in the 1930's.

"We were not so mechanized then but we made up for it in enthusiasm and aggressiveness," said James D. Shouse, Chairman of the Board of Crosley Broadcasting and AVCO Vice President and General Manager of Crosley-Bendix Home Appliances Divisions. He believes these latter qualities are still necessary to be successful—even, he has said, for survival.

The need for leadership and inspiration, imagination and courage, aggressiveness and ability, showmanship and vigor in radio was never greater. The competition for the person's attention (person meaning listener, viewer, reader, noter, etc.) was never rougher. Neither, I hasten to add, was the competition for the dollar more fierce.

Selling radio correctly will have to be the result of long-range and careful planning, combined with good direction and hard-driving energy. When this is in progress, the product will get better.

This combination of good sales results and better listening will create even bigger and better frontiers than radio enjoyed in its most lush years.

Television stumped the movies for a while. Even their "Movies are better than ever" campaign failed until they pulled their sales forces together and started driving. The product got better. Technological progress was made. Now the industry is in a highly healthy state.

How do you sell radio now?

By planning how it can be best used as a positive merchandising and promotional vehicle based upon your knowledge of your own market and your product. By taking this combination of information in comprehensive form to enough clients' advertising and/or sales managers and their agency people.

If your basic thinking was sound, and your konwledge of the manufacturer's selling climate in your market was correct, *you will make sales, you will reaffirm radio and you will gain for your client product movement.*

Radio continues to be the lowest cost advertising medium available to an advertiser. You may have noted that we at Crosley-Bendix picked it as the backbone of our merchandising program for this fall and winter when we bought NBC's *Game of the Week.*

And its coverage remains invincible on a dollar-for-dollar basis.

I feel deep sorrow for an element of communication which is being permitted to suffer so severely that, with only rare exception, it is almost as bad as its overseers think it is.

And, in this single fact lies the shame of it all.

The total number of families in the United States has increased 40% since 1941. The number of families earning $5,000 per year total more than 17 million, up nearly 1,000% since World War II.

These are minor points actually, but they highlight the fact that there is more selling to be done today than ever before in the history of American business, and, as any manufacturer will tell you, it takes every weapon and/or tool he can find to help him convince the more than 50,000,000 U.S. families that they, *as spending units*, should alter their habits and buy his product.

American business today is faced with the most competitive period in its history.

The reasons are obvious:

1. There are dollars available at consumer levels generally but there are vastly more opportunities for the

(*Please turn to page* 112)

HERE'S WHAT PROSPECTIVE SPONSOR WANTS TO KNOW:

- ☐ Can you sell my product?
- ☐ Can you do it effectively and economically?
- ☐ Can you justify what you say with authoritative facts?
- ☐ Do you understand the character and what I am trying to accomplish with my advertising?
- ☐ Can you suggest a good (even though perhaps unusual) way for me to use your facilities?
- ☐ What previous successes have you had with similar products?
- ☐ Can I, the advertiser, use this plan with full confidence that it will be sound when executed locally?
- ☐ Do you afford me the benefit of additional aids to the advertising I buy which will help me at point-of-sale?
- ☐ Do you understand my merchandising and marketing problems, if only superficially?
- ☐ Does what you offer and the plan you suggest fill this need or act as an additive to my present campaign?

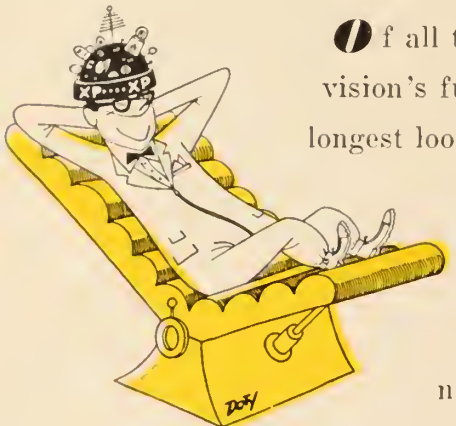
The Big Ball of Wax

A Story of Tomorrow's Happy World

by Shepherd Mead

SIMON AND SCHUSTER





Of all the advertising agency executives who've looked at television's future, Benton & Bowles' Shepherd Mead has taken the longest look. His new novel, *The Big Ball of Wax,* revolves around a 1992 invention which makes the full-wall three-dimensional color tv of that era obsolete. (Art on this page gives you the general idea.) Mead is a v.p. and radio-tv copy chief and other admen will recognize his 1992 world as a satirical projection of trends in the 1954 advertising and business community. Business Mead's 1992 is: (1) dominated by research; (2) run by group decisions in meetings so stylized that executives sit in chairs numbered according to seniority; (3) paternal to the extent that the wife of the company president has veto power in selection of wives for executives.

Starting at right you'll find the first chapter of *The Big Ball of Wax.* It's written as a memo to younger executives of "Con Chem" to describe what happened when someone invented the next step after television, XP. What happened in short is that the birth rate—and sales—were shot to hell until Con Chem and its agency found a way to adopt XP for advertising.

Said Shep Mead to SPONSOR: "The harm the book may do the youth of our nation is incalculable, particularly in the tv field which contains many callow and impressionable young men."

&B's Shep Mead looks at tv in 1992

New satirical novel by Benton & Bowles copy chief revolves around gadget which replaces full-wall tv sets of the future. Starting below is book's first chapter



Now that we're living in the best of all possible worlds, some of you who come after us may want to know how we brought it off. I'm thinking especially of you junior executives at Con Chem, which is why I'm dictating this whole memo-tape. After all, it is you fellows who will have to pick up the torch when we drop it.

It wasn't easy, let me tell you. There was a time just before the Momsday Holidays in 1993 when American business might have taken the wrong fork in the road and gone almost to plain disaster.

But we at Con Chem made the right decision, took the right fork in the road, and here we are today.

Now I know that all of you have heard of the early days of XP, and you are going to expect some mighty spicy material. I hope I won't disappoint you, but you have to realize that in a memo of this type which will be available to the Organization, we have to think of morale and of keeping up the moral fiber, both of which are all important.

So when I come to the places where I had to take part in the well-known orgies, which of course I had to do in line of duty and not through any personal desire, I'll try to be brief and factual.

There is no use lingering over an evening which you spend, say, on a cloth-of-gold couch beside a fountain of sparkling wine with maybe a dozen or so of the most beautiful girls in the world who are wearing no clothing at all, or as little as you desire, and all of them your own personal property for the entire night.

I mean nothing is to be gained from lingering over that kind of thing, especially since nowadays we don't have much more of it, except on certain occasions for certain people. We can certainly prove that it does very little good for business, except in more or less high-level situations where a type of good will is involved. It is definitely not for the general public.

I am glad we're through with all that because we have all certainly found out that business has to be kept on a high moral plane, except in certain situations.

Well, as I started to say, it may be hard for some of us to remember how things were before XP. You might say they were sort of the horse-and-buggy days, to use a figure of speech. It was a simple life, and yet I guess in lots of ways it was a good life.

But there is no doubt that XP changed things, as much I guess as TV did, though there aren't many people still alive who remember what it was like before TV, since that was more than fifty years ago.

Well, why don't we go back to the beginning and roll it all up, as the fellows say, into one big ball of wax. In fact, when I look back on it, I realize that what you might call the Birth of XP all happened in practically less than a week, from Tuesday morning to Sunday night, and they are six days which you can be sure I will remember all my life. That and the Momsday Rebellion a year later are things which I will no doubt tell my grandchildren about, if I ever have any, though as you can understand I will have to cut out some of the jucier-type details.

Why don't we start off, then, with that Tuesday morning, in the spring of 1992, which was pretty much the last carefree morning I had for some time. It will help refresh our minds, too, on how things were back in "the good old days."

Tuesday morning

I woke up, as usual, to the sound of music. There were violins playing softly. Up ahead I could see the sun rising up over the Canadian Rockies. Little strips of pink clouds were moving past the snowy peaks. Down below was a clear mountain lake, and around it were pine trees, shaking in the wind.

Over the violins I could hear my Mom say, "Darling, are you awake?"

I said I was.

"Then you'd better get up, dear. It always takes you longer in the rain."

"Is it raining?" I asked.

"Pouring."

When I listened for it, I could hear it on the aluminum roof. The Canadian Rockies were beginning to fade out, but the sunrise stayed there and out of it came six beautiful girls, two brunettes, two redheads, and two blondes. They kept walking forward until they filled the whole north wall of my bedroom. I rubbed my left eye, which was sticky with sleep, and opened it. The stereo effect jumped the girls into the room and they walked right past my bed. They were singing "Wake up, wake up, you sleepy head!" and wiggling the way the Code said to, right to left and left to right, but not back and forth, which would have been immoral.

I almost decided to put another tape on the alarm, maybe the "Sunrise Over The Grand Canal." The only thing was that the *funiculi-funicula* music made me billious before breakfast.

Copyright 1954 by Shepherd Mead. Published by Simon & Schuster

Chapter continues on page 84

Tv puppets give Goebel more sell per dollar

Beer firm spends bulk of multi-million budget on air, gets 10% yearly sales rise

The Goebel Brewing Co. has shown a 10% annual sales increase throughout the past 15 years. Since 1939 when Edwin J. Anderson became president of the firm, Goebel has expanded from one plant producing 250,000 barrels in 1938, to four plants with more than 1.5 million in sales in 1953.

What has made this steady growth possible?

"Many factors, of course," Anderson explains. "But much of the credit must go to our use of radio and tv."

The bulk of Goebel's multi-million dollar budget (through Brooke, Smith, French & Dorrance) goes into air media. Essentially, this Midwestern brewer uses tv to cover its top 12 or so big-city markets, radio for low cost-per-1,000 coverage of its entire distribution area.



Goebel ad mgr., Graham, uses Brewster commercials for sponsor identification on tv. Puts 55% of its budget into tv, 30% into radio

"We feel two things are necessary for successful air media advertising," Arnold "Jack" Graham, Goebel's ad manager, told SPONSOR. "First of all, year-'round, consistent advertising impressions. Secondly, identification with top entertainment."

Here's how Goebel plans its air strategy to achieve this dual objective:

In its 12 or more vital big-city markets, Goebel uses tv programing as its most important advertising vehicle. During the heaviest beer seasons—spring, fall and particularly summer—the firm seeks identification with major sports events. At these times, Goebel sponsors major professional baseball, football and racing events. To reach the non-sporting audience, the brewer supplements this coverage with package film drama and variety program buys, sponsorship of live nighttime variety programing.

During the winter months, when beer consumption generally drops, Goebel continues to keep the firm's name before the tv audiences. At this time, Graham emphasizes package film and live variety buys rather than sport events.

Goebel supplements its big-city tv coverage with heavy radio announcement schedules and some newspaper advertising. The firm uses radio to reach consumers in medium-sized and small markets throughout the 24 states, Hawaii, Alaska and Japan, where Goebel now has distribution.

"Unlike most breweries, we tend to use radio programing rather than newspaper advertising in markets where we don't sponsor tv shows," Graham told SPONSOR.

Goebel ties together its advertising in the air media by use of Brewster, the firm's rooster trademark. Radio commercials open with Brewster's crow. Tv commercials are built entirely around the adventures of an animated puppet rooster called Brewster.

This year, over $50,000 of Goebel's

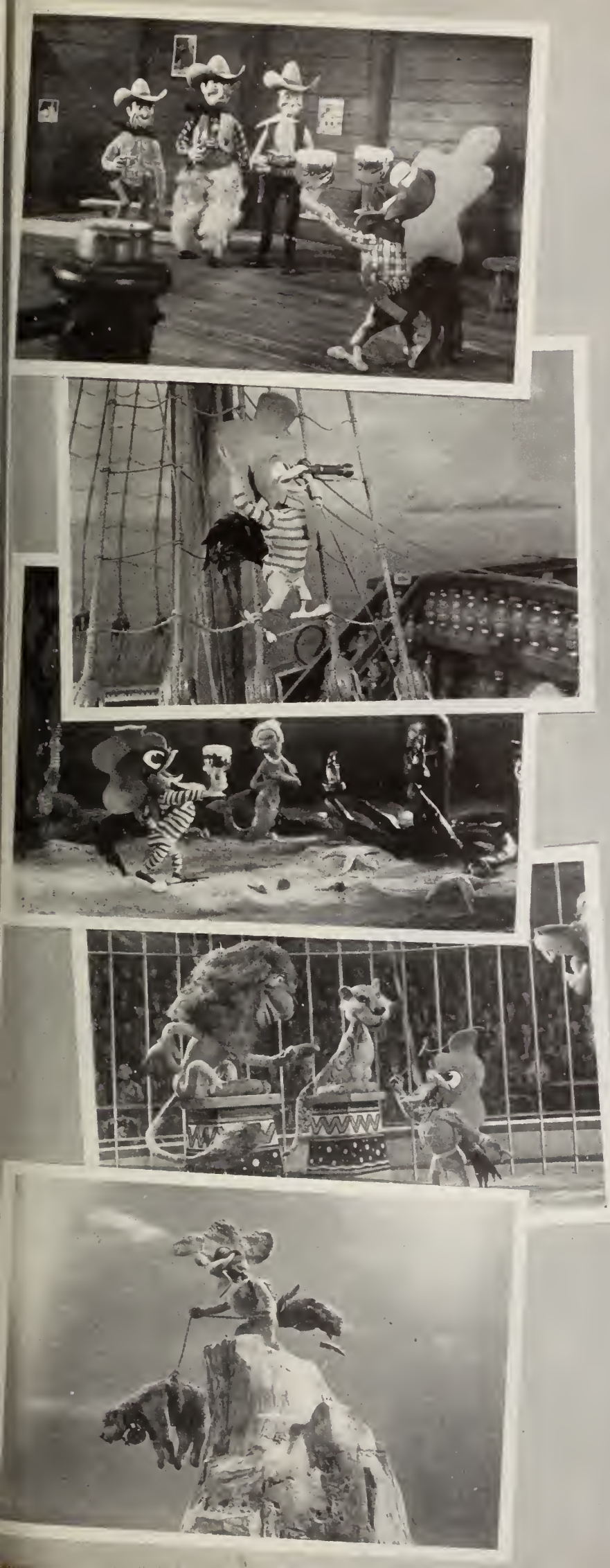
(*Please turn to page 99*)

Goebel sales figures show steady upward trend:

Year	Barrel Sales	Sales Less Allowances	Profit Before Taxes	Net Profit	Earned Per Share Common*
1953	1,578,905	$43,841,123	$2,443,921	$1,280,395	$0.86
1952	1,465,427	39,736,796	2,578,536	1,259,997	0.85
1951	1,426,533	35,999,221	2,503,175	1,171,722	0.78
1950	1,258,333	30,925,323	2,925,637	1,824,637	1.23
1949	1,140,295	26,500,194	3,209,750	2,030,870	1.37
1948	1,022,274	23,700,461	2,586,204	1,626,213	1.08
1947	894,232	19,605,824	1,948,457	1,207,643	0.86
1946	635,003	12,949,984	1,475,789	925,348	0.66
1945	638,755	12,330,542	$16,736	385,736	0.28
1944	596,855	11,202,670	$18,023	466,804	0.34
1943	541,265	9,704,815	$56,185	438,468	0.32
1942	472,098	$,126,261	701,535	410,176	0.30
1941	444,461	7,807,607	$05,243	480,870	0.35

*Based on shares outstanding at year end.

Chart above records Goebel's steady sales increase at rate of about 10% during past 12 years. Total dollar sales rise was 406% while net profit increased 166%. Firm credits much of success to consistent, year 'round use of air.



Goebel commercials shown her are examples of one of four leading puppet techniques:

Below are 4 main puppet techniques:

Pantomime puppets, made by Joop Geesink, are eight-inch tall plastic dolls with wired limbs, features (see left). They're "animated" through stop-motion photography. Before each frame is shot, an animator adjusts puppet's face and body according to action outlined by storyboard. Geesink works with U. S. advertisers through Transfilm, New York, exclusively. His commercials will be sold only to one advertiser in each industry, such as Goebel Brewing Co. in the beer group.

Realistic puppets that are miniature replicas of people are produced by Globe Telefilm in Munich. These plastic puppets actually mouthe the words of jingles or commercials, although they too are animated by stop-motion photography. Says Arnold Hartley of Globe Telefilm: "Top animation costs between $6,000 and $7,000 A puppet film using up to three dolls plus background costs some $4,500." His firm recently completed commercials for National Shoes and Ronzoni through Mogul.

Electronic puppets are being made by Michael Meyerberg producer of the full-length feature, "Hansel and Gretel." Dolls' faces and bodies are activated by magnetic mechanisms inside the head. The system largely eliminates need for stop-motion photography. However, cost of the initial puppets is higher because they're activated through electricity. Meyerberg made a series of three commercials for Ivory Flakes, though his major work has been in films for theater distribution, rather than commercial tv.

Headless puppets were pioneered by George Pal, one of the Hollywood originators of the puppet technique. His dolls are made with a series of different removable heads, each one having a shading of a different expression on its face. After each stop-motion exposure, Pal's puppet "loses its head," gets a new one, at the rate of 24 per second of film. His system could be defined as the "frame-by-frame" technique. Among the first commercials he made was Heinz "57" 's Aristocratic Tomato.



1. **BUILD AROUND A CENTRAL THEME, CHARACTER:** *Chuckwagon Charlie was created to symbolize down to earth gas appliance dealer. Cartoon version is used in tv film*



2. **GET 'EM TO TRADE IN:** *United Gas suggested dealers back up 45-day Round-up drive with window displays of gas ranges, Chuckwagon Charlie emblem, Western trimmings*



3. **TIE IN DEALERS THROUGH MEETINGS, MERCHANDISING:** *To stimulate dealer excitement Charlie made a whirlwind tour of 12 cities and put on a specially written skit*

4. **USE SATURATION RADIO AND TV:** *Air drive was compressed into 16 days, included 10,000 radio and 200 tv announcements. Charlie's voice was used in all commercials*



How to s

United Gas' blizzard tech

What do you do when:

1. You're in the gas business and your opportunity to sell gas is largely dependent on the sale of gas ranges by dealers. The dealers also carry electric ranges.

2. Sales of electric ranges are growing rapidly while gas is moving to the back burner.

3. Everyone has a range to begin with.

That's the position United Gas Pipe Line of Shreveport, La., has found itself in in recent years.

The company's solution to its multiple problems this year:

1. Make 'em trade in their old ranges.

2. Make sure it's gas they trade in for.

3. Make the campaign so dynamic the dealers are swept along in pushing gas over electric.

How did United Gas accomplish all this? By building its entire Old Stove Round-up promotion around a central character who sold the dealers on the campaign and the public on the product. Chuckwagon Charlie, the pivotal point of United's 45-day blizzard drive, was the firm's combination trademark, dealer goodwill ambassador and radio-tv commercials spokesman.

Charlie is a kindly old gent in a 10-gallon hat, complete with Western leggings and handle-bar moustache. He is the symbol of the hard-selling, down-to-earth gas range dealer.

From 15 September through 30 October, Charlie was as ubiquitous as the mesquite in the Southwest.

"Charlie took the Southwest by storm," a United Gas Pipe Line official told SPONSOR. "Although full effects of the Round-up won't be felt for some time, the response from dealers has been overwhelming. A small-town deal-

case history

e item everybody has

es consumers trade in old stoves for new gas ranges

er told United, for example, that he's been averaging the sale of one gas range a day since the campaign started—a considerable improvement over his pre-Round-up record. The over-all figures haven't been compiled yet, but from all indications, they should be tremendous!"

Selling an idea: Bozell & Jacobs, Houston, United's agency, gives radio and tv a significant share of the credit for the record-breaking success of its '54 Old Stove Round-up.

"The air media are probably unequaled for their ability to dramatize a sales concept." Carl Storey, B&J vice president, told SPONSOR.

"Chuckwagon Charlie was dreamed up a few years ago. We used a cartoon of him as our trademark, in dealer display material and newspaper ads. But it took radio and tv to make him really live for our customers.

"Selling a stove, after all can be a rather routine business. You've got to glamorize the idea—dress it up—make it exciting. With the help of radio and tv, people in the Southwest got to feel Charlie was like a neighbor. Just as they'd listen to a neighbor's recommendations, they listened to, watched and believed Charlie's sales messages."

Each year, when the first leaves turn, United Gas launches a high-powered advertising offensive during a one-month or six-week period. The regional gas company—world's largest handler of natural gas—attacks in the fall with good reason. Stoves are too hot a subject to bear much discussion in spring or summer. And fall traditionally is the season for the introduction of new appliance lines.

United advertises the year 'round and has been using newspaper ads in an annual Old Stove Round-up since before World War II. But the Round-up was little more than a half-hearted attempt at a saturation drive. It usually amounted to three or four ads and a few banners, pennants and display cards for dealers.



Are gas ranges durable? Charlie proves copy point by practical test during in-store call on Biloxi, Miss., dealer Nathan Everett. Dealer calls were just one objective of 12-city tour

The 1954 Round-up, as planned by Bozell & Jacobs, cost about four times that of last year's drive. Radio and tv were enlisted on a large scale for the first time, and Chuckwagon Charlie stormed through 12 Southwest cities in his first personal appearance tour for dealers.

The radio-tv barrage was concentrated in just 16 days of the 45-day Round-up. Here's how it shaped up:

On radio, nearly 10,000 announcements were used on 60 stations in 40 Southwest cities. The company bought every station in every town it serves. Six different one-minute e.t.'s and six e.t.'s of 20-second length were recorded. On tv the company scheduled 200 animated film announcements on seven stations which cover 40% of the area served by United Gas. Both one-minute and 20-second commercials were used on tv. Commercials were produced by Jamieson Film Co., Dallas. Both the radio and the tv drives were confined to the three states United Gas serves: Texas, Louisiana, Mississippi.

The company spent about $17,000 on radio, $10,000 on tv during the 16-day period, or a total of one-third of its entire Round-up ad expenditure.

Bozell & Jacobs Vice President Carl

(*Please turn to page* 92)

These are radio and television stations United Gas used:

RADIO

LOUISIANA

KROF, *Abbeville*
WHXY, WIKC, *Bogalusa*
KSIG, *Crowley*
KDLA, *DeRidder*
KJEF, *Jennings*
KAOK, KLOU, KPLC, *Lake Charles*
KLIC, KMLB, KNOE, *Monroe*
KANE, KVIM, *New Iberia*
KREH, *Oakdale*
KSLO, *Opelousas*

MISSISSIPPI

WLOX, WVMI, *Biloxi*
WJMB, *Brookhaven*
WCJU, *Columbia*
WGCM, *Gulfport*
WMDC, *Hazlehurst*
WAML, WLAU, *Laurel*
WHOC, *Philadelphia*

TEXAS

KFDM, KJIM, KRIC, KTRM, *Beaumont*
KDET, *Center*
KIVY, *Crockett*
KSIJ, *Gladewater*
KGRI, *Henderson*
KPRC, KTRH, KXYZ, KTHT, KYOK, KNUZ, KLBS, KCOH, *Houston*
KSAM, *Huntsville*
KEBE, *Jacksonville*
KTXJ, *Jasper*
KOCA, *Kilgore*
KVOZ, *Laredo*
KFRO, KLTI, *Longview*
KTRE, KRBA, *Lufkin*
KMHT, *Marshall*
KOSF, KSFA, *Nacogdoches*
KGNB, *New Braunfels*
KOGT, *Orange*
KBOP, *Pleasanton*
KFRD, *Rosenberg*
KCNY, *San Marcos*
KWED, *Sequin*
KANN, *Sinton*

TELEVISION

LOUISIANA

KPLC-TV, KTAG-TV, *Lake Charles*
KNOE-TV, *Monroe*

TEXAS

KBMT, *Beaumont*
KGUL-TV, *Galveston*
KPRC-TV, *Houston*
KTVE, *Longview*

TV DICTIONARY/HANDBOOK FOR SPONSORS

PART 8
THROUGH S

© Sponsor Services Inc. 1954

1954 Tv Dictionary/Handbook is comprehensive record of the television industry's vocabulary

SPONSOR's 1954 *Tv Dictionary/Handbook has been running in installments in regular issues since 9 August 1954. The thousands of tv industry terms contained in this reference were compiled by Herb True, advertising assistant professor, Notre Dame.*

S *(continued)*

SNAP (1) Descriptive term defining right proportion of contrast and sharpness in a tv picture. (2) Cue to projectionist to change slides.

SNAP SWITCH An instantaneous cut from one camera to another.

SNAPPER (1) An extra incentive to get the tv audience to react or buy a special product. (2) The payoff of a script. (3) The final line of a comedy routine.

SNEAK Very gradual fades of music, light, sound, dissolves, whose beginnings or endings are barely perceptible.

SNOW The flickering of small lights and dark particles giving the effect of snow in the picture.

SOAP OPERA Serial programs on five days weekly for 15 minutes.

SOCK CUE Music coming in at peak level.

SOCK IT Also hit it or punch it. To speak a word or line very forcibly.

S.O.F. Sound on film.

SOFT EDGE WIPE Wipe in which the boundary line between shots is softened or blurred, often by shooting the wipe marks out of focus. The degree of softness can be completely controlled.

SOFT FOCUS Soft and slightly hazy effect obtained by the use of diffusion disks or gauze placed before the camera lens; sometimes obtained by shooting subject slightly out of focus. (See Racking Out of Focus.)

SONG PLUGGER Usually a music publisher's representative who promotes his firm's songs to tv talent, stations, agencies.

SOTTO A direction to talent or personnel to speak softly.

SOUBRETTE A coquette; a feminine comic providing a foil for the leading lady.

SOUND BOOTH Booth with a microphone, so isolated that the sounds or voice do not spill over into other microphones.



SOUND CAMERA Camera for sound shooting (i.e., picture and concurrent sound), silenced so it won't produce camera noise; the recording camera in which the sound image is transferred to film via a modulator and modulated beam of light or its magnetic equivalent.

SOUND DISPLACEMENT Difference in position on film between picture and its accompanying sound. 35 mm film sound is 20 frames ahead of its picture. 16 mm is 26 frames ahead.

SOUND EFFECTS Sounds other than synchronized voices, narrative and music, recorded on the sound track of a film. Usually occupying separate sound track prior to re-recording.

SOUND EFFECTS LIBRARY Catalogued collection of commonly used sound effects that might be required by the editing department of a studio: recorded on film, disks and or unperforated magnetic tape

SOUND FILM Film with a recorded sound track.

SOUND MAN Technician who produces, either manually, electronically or by recordings, ingenious and realistic sound effects. Table or jeep: A movable table for sound effect device to be created in limbo.

SOUND PRINT Any positive print from a sound negative.

SOUND SPEED Standard frame-repetition rate and film velocity for shooting and reproducing films accompanied by sound. In standard 35 mm and 16 mm practice the frame repetition rate is 24; the film velocity is 90, and 36 feet per second respectively. No standard repetition rate and film velocity have been adopted for 8 mm film with sound.

SOUND TRACK Narrow band on one side of a 16 or 35 mm film for recording sound. Several bands may be used.

Class A Sound Track Track which carries both positive and negative sound waves.

Class A-B Sound Track Sound track with Class A recording for low percentage modulation and Class B for high percentage modulation.

Class B Sound Track Track one side of which carries negative half waves and the other side positive half waves.

Control Track Supplementary sound track, placed on the film carrying the program material, to control the reproduction of the sound track. Usually contains a single frequency of varying amplitude or a varying frequency of constant amplitude. Presently used to control the gain of the reproducing system in order to increase the effective dynamic range of the reproducing sound.

Multiple Sound Tracks Sound tracks independent of the others and used for stereophonic sound recording.

Squeeze Track Sound tracks of the variable density type. By means of variable masking, the width of the track is varied at a slow rate throughout the length of the track, thus controlling the reproduced signal amplitude.

SOUR (1) Any off-pitch voice or instrument that fails to come up to expectations. (2) A tv show of poor quality in content or talent.



SPACE STAGING To plan or place scenes advantageously so that camera and mike coverage can be easily handled in one studio or by a limited number of cameras.

SPECIAL EFFECTS Miniatures, dioramas and various electrical and mechanical devices used to simulate impressive backgrounds, massive titles. Any trick device used to achieve scenic or dramatic effects impossible of actual or full-scale production in the tv studio.

SPECIAL EVENTS Tv programs of great news interest, usually not regularly scheduled, such as sporting events, meetings, parades.

SPECS Short for "specifications," the dimensions and/or cost of sets, background to be used on tv show.

SPEED (1) Term for the magnitude of light transmission of some part of the photographic system, an emulsion or lens. (2) The correct speed at which a film mechanism is made to run. The cry "Speed!" means that a sound or picture camera has reached synchronous speed. The signal for the call "Action." (3) Speed film passes through projector; two normal speeds, or 16 frames per second for silent; 24 frames per second for sound film. Tv film is usually projected 24 frames per second and electronically upped to 30 frames per second in the tv system.

Emulsion Speed Sensitivity of a photographic emulsion to light.

Lens Speed The f/number, or light admitting index of a lens, based on geometrical considerations and not the light absorbed or reflected during its passage through the lens. The transmission of the lens and its light gathering power is measured by a T number.

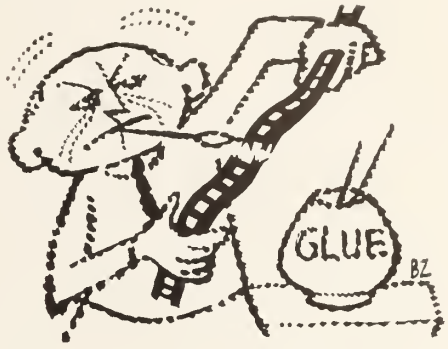
SPELL A LINE or SPELL AN ACTION To deliver an action or a line meticulously accenting each movement and/or enunciating clearly.

SPIEL or SPIELER The commercial and the announcers or talent who deliver the commercial.

SPILL Light or glare overflowing from one scene or set to another to destroy light balance.

SPLAYED Flats, light, props set at an acute angle, rather than parallel with the background in a tv set.

SPLICE To join together two pieces of film with film cement; also the joint itself.



Butt Splice When the ends of two pieces of film are made to butt against one another, they may be joined by fastening a patch across the line of abutment. This type of splice tends to be insecure and is seldom used except in the cutting of picture release negatives when it is important to retain frames which would be lost in a lap splice.

Lap Splice When the ends of two pieces of film are made to overlap on one another, they may be united by applying film cement to the overlapped area, any emulsion present having been removed. The cement then partly dissolves the base over the area in contact and produces a joint which is in effect a weld. Lap splices are of various widths, the wider splices being known as positive splices and the narrower as negative or sound splices.

Negative Splice A narrower type of lap splice invariably used for splicing negative or positive original-picture material, in order to make the printed-through image of the splice invisible (or, in 16 mm, as little visible as possible) under all normal projection conditions. Negative splices are also used in making recording prints.

Positive Splice A wider type of lap splice, often used by film exchanges in the repair of release prints and mistakenly supposed by many projectionists and editors to be stronger than a negative splice.

(*Dictionary continues page* 104)

SPONSOR's tv dictionary in book form will be convenient reference containing thousands of key industry terms

From "AAAA" to "Zoomar lens," SPONSOR's tv dictionary in book form will contain literally thousands of key tv industry terms. The book version will be published after the complete dictionary has appeared in installments in regular issues. The book is designed for your convenience as a reference; cost is $2 each. You may reserve your copy now by writing to Sponsor Services Inc., 40 E. 49 St.

BIN



Across the board five nights a week on the CBS Radio Network

GO

STARTS NOVEMBER 22



Crosby sings and talks in radio's most winning new show—five nights a week, fifteen minutes a night. And whatever he talks *about*, there'll be guests to fit every subject: show business, sports, philosophy, or a word or two on the ponies. Coming at 9:15 (EST) it fits right in the middle of a fabulous CBS Radio line-up that's exactly right for informal nighttime listening. Just *before* Bing, on various nights, there's Perry Como, Stop the Music, Rosemary Clooney. Right *after* him, every night, the Amos 'n' Andy Music Hall. This is the crowd that *draws* the crowd, and the sponsor who sells here is wise. For with The Bing Crosby Show the advertiser will find himself pleasing all the people who'll buy his product... (as well as the people who sell it). And when so many enthusiasts get together, *costs come out next-to-nothing!*



TOPS in PITTSBURGH 5 Times in a Row!

Once again—for the *fifth straight time* since joining CBS—KQV leads all other Pittsburgh stations in program "firsts," as measured by Pulse Surveys.

We're flying high, and our clients love it, but we're continuing to add muscle to the hardest working promotional and merchandising program in Pittsburgh radio.

In addition to KQV's strong, in-Store merchandising tie-ins, we're plugging program listings with large ads in Pittsburgh newspapers seven days a week.

Better contact KQV or your Raymer man pronto for details.

KQV

CBS Radio IN PITTSBURGH

5000 W—1410 KC

National Representatives:

PAUL H. RAYMER Company

New developments on SPONSOR stories

P.S.

See: What advertisers should know about farm radio & tv

Issue: 1 November 1954

Subject: How auto ownership affects farm radio

Ownership of autos by U. S. farmers is five percentage points higher than the national average, according to the 1954 "Automotive Survey" of Crowell-Collier Publishing Co. The figures: 78% of farm homes (4,524,000 homes) do own one or more cars; 22% (or 1,251,000 homes) don't own any. The national saturation figure is 73%, according to Crowell-Collier.

In multiple auto ownership farmers again top the national figures. The study showed that 12.1% of all car-owning households in the U. S. owned more than one car. In farm households, it's 17%.

The importance of this in farm broadcasting is emphasized by the 1954 study of the Kansas radio-tv audience, a typical farm state, by Dr. Forest Whan. Researcher Whan learned that farmers own more radio-equipped cars than city folks and that car radios have multiplied faster in the farm market than in urban areas.

In Kansas 64.1% of farm families own one or more radio-equipped cars; in urban areas the figure is 62.7%. But back in 1940, according to the Whan study, the situation was reversed. Then, 24.7% of urban families had a car with a radio in it; only 12.1% of farm families had radio-equipped autos.

Farm radio veterans feel the above figures add up to this: The high auto ownership and high auto radio saturation in farm households increases farm radio's ability to reach its audience through out-of-home listening. Also it affords extra values to automotive advertisers, from cars and gas to tires and batteries.

P.S.

See: Tv special effects

Issue: 6 September 1954, page 54

Subject: Tips on money-saving yet eye-catching special effects

Beer used as snow, stockings made into ghosts, inner tubes converted to worms—these are some of the props used by WCAU-TV, Philadelphia, in achieving eye-catching special effects at very little cost. They were described recently by Charles Vanda, WCAU-TV television v.p., before an NARTB meeting in Philadelphia.

"One of our sponsors," said Vanda, "is a women's apparel shop. One of the tricks we use in the summertime to stress coolness is a bowl of goldfish. We then superimpose the model over this.

"A trick we've used to sell a lot of raincoats is a glass of beer. Here's how it works: We have a vertical inverter switch for upside down effects. We focus on the freshly-poured glass of beer and then invert the image, making it somewhat out of focus. The result looks exactly like rain or snow."

To give a life-like element in introductions and intermissions for an animated cartoon series, WCAU-TV created "Willie the Worm." "Willie" is half an auto innertube worn on the arm and decorated with teeth, eyeglasses and so forth to look like a worm.

Black silk stockings are used to cover the head of a child who becomes "Ghost Rider" and is featured during Western films. "Ghost Rider" promulgates rigid rules of good conduct to which 38,000 Philadelphia children have subscribed, Vanda asserted.

Other tricks: Warm water is poured over dry ice to make smoke; cheap cigar smoke in front of the camera lens gives a fire effect. House electric fuses filled with flash powder are used for explosions. Foot powder is used for dust effects. ★ ★ ★



Announcing

the acquisition of the facilities
and the transfer of the license of

RADIO STATION

KTSA

SAN ANTONIO

to the

O. R. Mitchell Company

SAN ANTONIO, TEXAS

plus the appointment as
national representatives of

PAUL H. RAYMER CO.

NEW YORK • CHICAGO • SAN FRANCISCO • HOLLYWOOD • ATLANTA
DETROIT • DALLAS

Continuing 25 years of Good Listening

ABC affiliate

5000 Watts at 550

KTSA


G
H
WEEI
L
STAND YOUR GROUND
DONT FIRE UNLESS FIRED UPON
BUT IF THEY MEAN TO HAVE A WAR
LET IT BEGIN HERE
M
Q
R



WEEI is a Boston landmark!

In Boston, great landmarks are common... part of the natural heritage of the community. Any way you turn there's a symbol of the greatness that helped mold a whole nation.

And WEEI – now celebrating its Thirtieth Year of Broadcasting – is a landmark too. Part and parcel of the Boston scene. So much so that for the past five years it has remained Boston's most listened-to station . . . with the largest average share of audience and the greatest number of quarter-hour firsts, both day and night, month after month!

That's because, in Boston, no other station has the personality-appeal and programming so attuned to Boston tastes. And that's why local and national advertisers who want to make *their* mark in the nation's sixth biggest market rely on the biggest attraction in Boston today . . . CBS Owned WEEI.

A. Park Street Church on famous "Brimstone Corner"
B. Concord Minute Man
C. Faneuil Hall, "The Cradle of Liberty"
D. Trinity Church
E. Charles River Esplanade
F. Bunker Hill Monument
G. Longfellow House
H. The Most Listened-to Station in Boston— Represented by CBS Radio Spot Sales
I. Boston Fish Pier
J. "The Appeal to the Great Spirit"
K. Paul Revere House
L. Lexington Monument marking the Line of the Minute Men
M. Boston Public Library
N. Old North Church
O. The Pilgrim Maiden
P. The Boston Public Garden
Q. The State Capitol
R. Harvard University
S. U. S. F. Constitution, "Old Ironsides"
T. Massachusetts Institute of Technology
U. Old State House

Tv film shows recently made available for syndication

Programs issued since June 1954. Next chart will appear 29 November

Show name	Syndicator	Producer	Length	No. in series
ADVENTURE				
Adventure Album	Interstate	Toby Anguish	15 min.	26
Adventures of Rin Tin Tin	Screen Gems	Screen Gems	30 min.	26
Confidential File	Guild Films	Guild Films	30 min.	39
Jet Jackson, Flying Commando	Screen Gems	Screen Gems	30 min.	26
Jungle Macabre	Radio & Tv Packages Inc.	Radio & Tv Packages Inc.	15 min.	52[6]
Mandrake the Magician	ABC TV	Atlantic Prod.	30 min.	26[7]
Passport to Danger	ABC TV	Hal Roach Jr.	30 min.	26[7]
CHILDREN'S				
Adventures of Danny Dee	Danny Lee	Irwin Rosee	15 min.	130
Adventures of Rin Tin Tin	Screen Gems	Screen Gems	30 min.	26
Boy's Railroad Club	Association Films Inc.	Association Films Inc.	15 min.	6
Let's Draw	Geo. Bagnall	Frank Webb	15 min.	52
Playtime with Jerry Bartell	Sterling	Jerry Bartell	15 min.	13
World of Wolo	Geo. Bagnall	New Albion Films	15 min.	13
COMEDY				
Eddie Cantor Comedy Theatre	Ziv	Ziv	30 min.	52
Meet Corliss Archer[4]	Ziv	Ziv	30 min.	39
Meet the O'Briens	Official	Roland Reed	30 min	39
The Goldbergs	Guild Films	Guild Films	30 min.	39
The Little Rascals	Interstate	Hal Roach	20 min. 10 min.	100
DOCUMENTARY				
Impact	Natl. Telefilms	Herbert Bregstein	60 min.	26
Norman Vincent Peale	Guild Films	Guild Films	15 min.	39
Tenth of a Nation	Essex Films	American Newsreel	15 min.	26
Where Were You?	UTP	Bing Crosby	30 min.	26
DRAMA, MYSTERY				
All Star Theatre	Screen Gems	Screen Gems	30 min.	78
Author's Playhouse	UTP	Morgan & Solow	30 min.	39
Celebrity Playhouse	Screen Gems	Screen Gems	30 min.	52
Celebrity Theatre	Screen Gems	Screen Gems	30 min.	78
Conrad Nagel Theatre	Guild Films	Andre Luotto Prod	30 min.	26
His Honor, Homer Bell	NBC TV Film	Galahad Prod.	30 min.	39
Hollywood to Broadway	Atlas Tv	Demby Prod.	30 min.	13
Man Behind the Badge	MCA	Procktor	30 min.	39
Mayor of the Towne	UTP	Gross-Krasne	30 min	29
Most Likely to Succeed	[8]	Centurian Prod.	30 min.	39
O Henry Tv Theatre	UTP	Gross-Krasne	30 min	39
Tales of Tomorrow	TeeVee	G Feley	30 min.	26
The Eddie Cantor Theatre	Ziv	Ziv	30 min.	39
The Star and the Story[1]	Official	4-Star Prod	30 min	39
The Whistler[4]	CBS TV Film	Leslie Parsons	30 min.	39

Show name	Syndicator	Producer	Length	No. in series
EDUCATIONAL				
Popular Science	Interstate	Jerry Fairbanks	15 min.	77
This is Charles Laughton	TeeVee	Gregory-Harris	15 min	26
INTERVIEW				
Spotlite of Hollywood	Geo. Bagnall	Hollywood Spotlite Newsfilm	15 min.	13
MUSIC				
Connie Haynes Show	Guild Films	Guild Films	15 min.	39
Florian ZaBach Show[4]	Guild Films	Guild Films	30 min	39
Frankie Laine Show[4]	Guild Films	Guild Films	30 min.	39
Horace Heidt Show[4]	Consolidated Tv	Geo. Bagnall	30 min.	26
The Guy Lombarda Show	MCA	MCA	30 min.	52
This Is Your Music[2]	Jan Prod.	Barrett	30 min.	26
NEWS				
Adventures in the News	Sterling	Telenews	15 min	26
PANEL				
Answers for Americans	Facts Forum	Hardy Burt	30 min.	52
SPORTS				
Adventure Out of Doors	Van Coevering Prod.	Van Coevering Prod.	15 min.	26
All-American Game of Week	Sportsvision	Sportsvision	30 min.	Not set
Big Playback	Screen Gems	Screen Gems	15 min.	52
College Grid Classics	Vitapix	Ray Gordon	15 min.	13
Greatest Fights of the Century	Mannie Baum Enterprises	Allan Black	15 min.	52[9]
Pro Grid Classics	Vitapix	Ray Gordon	15 min.	13
Sports Mirror	Geo. Bagnall	Wickham Film	15 min.	13
Telesports Digest	MCA	Tel Ra	30 min.	39
The Big Fights[5]	The Big Fights	The Big Fights	60 min	52
This Week in Sports	INS	Hearst-Metrotone	15 min	52
Touchdown	MCA	Tel Ra	30 min.	13
World's Greatest Fighters in Action[5]	The Big Fights	The Big Fights	15 min	52
VARIETY				
Bride & Groom	Guild Films	Guild Films	15 min.	39
Date with a Star[4]	Consolidated Tv	Geo. Bagnall	15 min.	26
Movie Museum	Sterling	Biograph	15 min.	26
WOMEN'S				
It's Fun to Reduce	Guild Films	Guild Films	15 min.	39
The Sewing Room[3]	Zahler Films	Centaur	15 min.	13

[1]Sold to Ithelngold in California, N Y C, New Haven and Binghamton. Other markets available for sale to local sponsors. [2]Sold to Pacific Telephone in California Washington and Oregon. Other markets available to local sponsors. [3]Available in color. [4]Available 1 September. [5]Formerly known as Greatest Fights Inc. [6]39 in black & white; 13 in color. [7]Ready 15 Oct 1954. [8]Another 52 in production. [9]No syndicator named as yet. SPONSOR invites all tv film syndicators to send information on new films

(See film notes, page 54)

The show must go on . . .

And this sponsor's show will—even though the star does seem to be tied up for a while. Someone, you see, had the foresight to **SHOOT IT ON EASTMAN FILM.**

For complete information—what film to use, latest processing technics—write to:

Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.



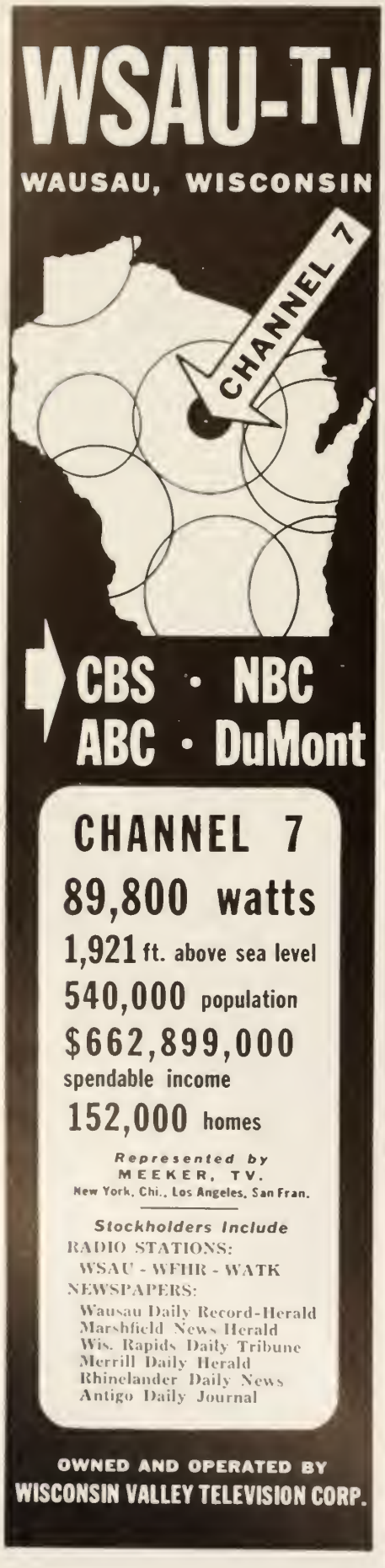
East Coast Division
342 Madison Ave.
New York 17, N. Y.

Midwest Division
137 North Wabash Av
Chicago 2, Ill.

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Ca

Agents for the distribution and sale of Eastman Professional Motion Picture Films:

W. J. GERMAN, INC.,
Fort Lee, N. J.; Chicago, Ill.; Hollywood, California



Film notes and trends

Banks on film: One discernible trend in the fast moving syndicated film business is toward film show sponsorship by banks and other financial institutions.

Big businesses on the local level, banks want dignity, prestige and intimate entertainment on their tv shows. These requisites point the way to film.

In a spot check of a dozen of the biggest syndicators, SPONSOR found that most syndicators ranked banks second or third (usually behind breweries, petroleum and/or chain food stores, in number of film series bought.

Ziv said it would estimate about 6 or 7% of its shows in medium-sized and minor markets are bought by banks; that the figure probably would be higher except many of its shows are bought by multiple-market sponsors, depriving single-market sponsors of chance to buy the film.

Guild Films says 25% of the 200-odd *Liberace* sponsors are banks. "Banks got into tv originally through *Liberace*," one Guild executive told SPONSOR. He said new depositors drawn to the bank by *Liberace* deposit an average of $280. One lady, he said, opened an account for $13,000.

"Banks like film shows," says Guy Cunningham of MPTv, "because they are naturally conservative. Film shows allow them to view the program a week or so in advance and, if they feel it's necessary, to edit out scenes they don't think are dignified enough. You've probably noticed," Cunningham continued, "that most of the shows bought by banks are of a prestige nature with fairly well-known stars."

Banks don't stick solely to adult shows, Cunningham noted. Often they sponsor children's programs, tying in with school thrift plans.

Walter Scanlon of CBS TV says one reason banks are turning to tv film shows is because they're getting more competitive. "Banks have increased their advertising budgets considerably since tv, I would guess," he said.

Scanlon has a tip for film salesmen who want to sell banks a syndicated show. "Don't high pressure them," he advises. "Banks have too many facts and figures at their command. I think salesmen have most success with banks when they act more as ad or film consultants rather than as salesmen."

▼ ▼ ▼

Million $$$ giveaway: National Telefilm Associates isn't having a very tough time lining up stations for its million dollar giveaway gimmick. By 12 November NTA had about 40 stations definitely signed with about a dozen more said to be all ready to sign. Originally the firm set as a goal 100 stations, has boosted it to 150.

Giveaway deal works like this: NTA will give away $1 million in cash and prizes. Contest is for viewers of the stations which buy a group of NTA properties; if a tv station signs up for the package of films, it gets the contest free. Contest itself revolves around entry blanks which viewers pick up at sponsors' stores or at the tv station. With the entry blanks viewers play a Tic Tac Toe type of game. Of course only one station per market can pick up the deal.

The contest will break everywhere at the same time—17 January 1955. It will run for 17 weeks, during which there will be a "controlled" number of weekly prize winners in proportionate amounts in each participating city.

▼ ▼ ▼

Artist at work: Diversity in types of shows being put on film today is illustrated by Roy Doty's show: he's an artist well known in radio-tv circles for his work in tradepaper advertising. Doty, who for the past year or so has had a daily live show on WABD, New York, has adapted the show for film syndication.

Production, called *The Adventures of Danny Dee*, features Doty beside a big drawing board. As he tells a story, Doty draws picture in cartoon style. As soon as one picture is done, ripppp—off comes the sheet of paper and he's on to the next drawing.

The film show, 39 weeks of which have been completed, has been sold in Chicago and Philadelphia to Pez Candy Co. Although a 15-minute daily version is done in New York live (sponsored by Coca-Cola), the filmed series runs a half hour. ★ ★ ★

ZIV-TV

proudly presents

THE WORLD'S MOST

FABULOUS ENTERTAINER

NOW READY TO MAKE SALES FOR YOU!



WHOOPEE!

ZIV's GLORIOUS
NEW TELEVISION
EXTRAVAGANZA...

"THE ED

THE BIGGEST AND MOST ELABO

CAN



with
EDDIE
CANTOR
Your Star! Your Host!
Your Producer!

COMEDY T



DIE

ERIES EVER PRODUCED FOR LOCAL SPONSORSHIP

TOR

ATRE"

STARS!
LAUGHS!
SONGS!

BRILLIANT
MUSICAL
REVUES!
GREAT
COMEDY
STORIES!

SOMETHING
DIFFERENT
AND
EXCITING
EVERY WEEK!

so BIG! so LAVISH!
so ELABORATE!

With guest stars including
Brian Aherne, Don deFore,
Pat Crowley and many more.



ZIV-TV

ZIV TELEVISION PROGRAMS, INC.
1529 MADISON ROAD, CINCINNATI, OHIO
NEW YORK HOLLYWOOD

Time—

and CBS ratings will tell!

WLAC-TV



WLAC-TV offers both:
Choice time (we're new)
and CBS ratings (they're strong)

To reach Greater Nashville
and the Great Mid South
don't guess—go CBS
on Channel 5.

See the Katz man for complete availabilities and market data.

WLAC-TV

100,000 watts Channel 5
CBS Basic Affiliate

National Representatives:
The Katz Agency

AGENCY AD LIBS



(*Continued from page* 14)

throughout the show—only during my segment; what's a 'cume' rating mean to me?"

The answer is nothing. So Mr. Sponsor had better stick to reading the light type and forget what appears up big and black (including the trade releases).

From the above advertiser's standpoint, it would be just as relevant to pay attention to a "cume" rating on Groucho. *Justice*, and *Dragnet* (what a lovely thing that would be!) as it is to do likewise on a multiple sponsored hour or longer vehicle.

Examining a specific instance, let's look at Ed Sullivan vs. *Colgate Comedy Hour*. Ed Sullivan's average audience in the September Nielsen was 28.8 while the rating was 37.1. Colgate in this report earned a 30.2 average audience with a 38.6 rating. Each Colgate product gets but one chance at the audience in one place on the show—in other words, it has the opportunity to make an impression on *average audience* only. Not so with Ed Sullivan's program where the Lincoln-Mercury dealers get the benefit of the entire hour's program. In other words, what we might label the A.I.Q.. Advertising Impression Quotient, of *Toast of the Town* is a far more valuable entity.

Here are a few figures for you to conjure with:

	September Nielsen	
Program	*Average audience*	*Nielsen rating*
Telltale Clue (half hour)	16.3	17.8
Colgate Comedy Hour (full hour)	16.2	25.0
Loretta Young Show (half hour)	24.9	27.4
Lux Video Theatre (full hour)	24.8	31.3
Red Skelton Revue (1st half hour)	24.2	26.8
Gillette Fights (50 minutes)	24.3	30.1
Schlitz Playhouse (half hour)	20.7	23.3
Stage Show (full hour)	20.3	29.1
Liebman's Spectaeular "Lady in the Dark"	25.3	39.1

If you enjoy fiddling with numbers, these should amuse you. ★ ★ ★

first BIG market West of CHICAGO
WREX TV
CHANNEL 13
Rockford, Illinois
58 TOP NETWORK SHOWS
COVERAGE includes:
ROCKFORD
BELOIT
FREEPORT
JANESVILLE
BELVIDERE
MADISON
DIXON
ELGIN
STERLING
DE KALB
SERVING 1,000,000 People
WREX TV
CHANNEL 13
ROCKFORD, ILLINOIS
47,000 watts
CBS AND ABC NETWORK AFFILIATION
Represented by H-R TELEVISION, Inc.

POT HOLDER

SPONSOR: Marshall-Wells Hardware AGENCY: Direct

CAPSULE CASE HISTORY: *To test the pull of its radio show,* Michael Shane, *broadcast once a week over CFJC, Kamloops, B. C., the Marshall-Wells Hardware store offered a free pot holder to every customer entering the store the next day. The store stocked* 100 *pot holders to prepare for the event. By* 9:30 *the next morning, the manager reports he had given away his complete stock of pot holders. By* 11:30 *a.m. he recorded over* 100 *more inquiries for them. He took a special announcement over CFJC to explain his predicament and renewed the show for an additional* 13 *weeks.*

CFJC, Kamloops, B. C. PROGRAM: Michael Shane

RADIO results

AUTOMOBILES

SPONSOR: Homer C. Thompson AGENCY: Direct

CAPSULE CASE HISTORY: *Late last spring Homer C. Thompson, a Santa Barbara Ford dealer, bought up* 13 *new* 1953 *Fords. He scheduled two announcements daily on Mutual's* Game of the Day *to advertise them. No other medium was used. Within two weeks all* 13 *cars were sold, bringing Thompson a total of* $25,000 *in sales for an advertising cost of only* $100. *Says Thompson, "Radio did the trick for us, despite the fact that we were offering only* $500 *off the list price, while Los Angeles dealers were advertising up to* $750 *off."*

KDB, Santa Barbara PROGRAM: Game of the Day

WADING POOLS

SPONSOR: Pepsi-Cola Bottling Co. AGENCY: Direct

CAPSULE CASE HISTORY: *The phone didn't stop ringing for weeks at the Montgomery, Ala. Pepsi-Cola Bottling Co. after wading pools were offered this past summer on radio. Pepsi-Cola bought* 90 *announcements over WSFA to push* 150 *wading pools. Listeners could get a pool in exchange for* 24 *bottle tops and* $3.98. *The* 150 *wading pools were disposed of in record time, the bottling company reports, adding: "Certainly, our merchandising department should be congratulated on the job it did. But we also realize WSFA had a great deal to do with the success of our promotion."*

WSFA, Montgomery PROGRAM: Announcements

MEAT SAW

SPONSOR: American Poultry Journal AGENCY: Shaffer, Brenna Margulis, St. Lou

CAPSULE CASE HISTORY: *In a recent subscriptio drive the* American Poultry Journal *offered a free mec saw to any listener subscribing for a two-year perio The offer was made six times over a two-week period o the* Farm Review *show over KCBS, San Francisco. A a direct result, the publication reports it sold* 693 *sul scriptions. The* Journal *wrote KCBS, "Your handlin of our advertising has been outstanding, as are the r sults. Your interest in the problem involved and you awareness of what is needed to produce results are bot exceptional." Cost was* $430.

KCBS, San Francisco PROGRAM: Farm Revie

CHICKEN FEED

SPONSOR: Universal Mills AGENCY: Simmons & Simmon

CAPSULE CASE HISTORY: *To push sales of its chick feed, Universal Mills decided to give away one free chi for every pound of chicken feed purchased. The offe was made only once on Universal's news show, broadca three days a week at* 6:30 *a.m. over KTSA, San Antoni To get the free chick customers had to mention they ha heard the offer over radio. After the single announc ment had been made,* 32,000 *lbs. of Red Chain Gro-F feed were sold, and* 32,000 *chicks were given away. Co of the single broadcast was* $36.

KTSA, San Antonio PROGRAM: 6:30 Ne

WINDSHIELD RAGS

SPONSOR: Victoria Super Service AGENCY: Dir

CAPSULE CASE HISTORY: *The manager of a gasoli station in Victoria, B. C., buys one participation a we in the Shell news broadcasts to highlight special servi or products at his station. To sell an anti-mist win shield wiping rag at* $1, *he used a total of four announc ments during a four-week period. Total cost was* $3 *As a direct result of the advertising, Clooney Jone manager, reports that* 200 *of the rags were sold. Th represents a sales-to-advertising ratio of better than s to one.*

CJVI, Victoria, B. C. PROGRAM: Participate

STORE OPENING

SPONSOR: Piggly Wiggly AGENCY: Dir

CAPSULE CASE HISTORY: *When the Piggly Wigg Super Market chain opened a new store this fall Indianola, Miss., it promoted the event via an eight-d announcement schedule over WNLA and a single new paper ad. A total of* 101 *announcements were used pri to opening day, and* 18 *five-minute in-store broadca were aired during the first two days of the store's oper tion. Total cost of the radio schedule was* $227. *India ola's urban population totals* 6,000 *people, but duri the store's first two days over* 7,000 *cash register sal were recorded at the new super market.*

WNLA, Indianola, Miss. PROGRAM: Announceme In-store broadca



Like umbrellas on State Street...

WHDH is a habit in Boston

Several novelists became famous lampooning Bostonians' unique tastes in clothing.

But you can't lampoon the fact that unique Bostonians spend over $225,000,000 annually on clothes.

As a powerful independent station, WHDH is in a perfect position to program to Boston's unique tastes. It does . . . and so successfully that WHDH is a *habit* in Boston.

Next time you have a product or service to sell, buy time on the one station that's a *habit* in Boston . . . WHDH!

REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY

WHDH

50,000 WATTS • BOSTON • 850 ON THE DIAL

Owned and operated by The Boston Herald-Traveler Corporation

TO SELL JACKSONVILLE

(and the rich Northeast Florida market . . .)

BUY



WJHP-TV

Channel 36

§ § §

62,500 UHF SETS-IN-USE

§ § §

ABC • NBC • DuMONT
Television Networks

§ § §

For rates, availabilities, and other information, call Jacksonville 98-9751 or New York MU 7-5047.

§ § §

WJHP-TV

JACKSONVILLE, FLORIDA

276,000 watts

on Channel 36

Represented nationally by John H. Perry Associates



agency profile

Donald K. Clifford

President
Doherty, Clifford, Steers & Shenfield, New York

Don Clifford, president of DCSS, has found a way of combining business with pleasure twice a year: taking clients fishing and hunting at Big Wolf Lake in the Adirondacks and golfing at Pine Valley.

His everyday routine is not half so restful. He sits in on creative meetings, planning sessions, industry meetings; maintains daily client contact.

Has this heavy pace paid off?

"Well, we still have two of the big accounts we started with 10 years ago," says Clifford. They're Borden's Pioneer Ice Cream Division, and Bristol-Myers Co. "Of course, our billings have grown since then: over $3 million in 1944 to $11 million this year."

Today tv accounts for the biggest portion of DCSS over-all billings. Here's where the agency's clients spend the $11 million: 40% in tv; 24% in magazines; 13% in radio; 23% in newspapers, outdoor.

"Percentagewise, we're not heavy in radio," Clifford added. "But we feel our clients are getting a lot for their money. They're getting a loyal housewife audience that daytime network radio still delivers at a very low cost-per-1,000."

DCSS clients co-sponsor two daytime network shows on CBS Radio: Bristol-Myers has *Nora Drake* and Pharmaco has *Hilltop House*.

Clifford thinks that the female is the vicious member of the species. "Take tv mystery shows," says he. "Why, they've got as many women as men in the audience. That's why we put family-use products on who-dunnits. We get show identification at a relatively low cost for tv."

Long before tv, Clifford got into advertising on graduation from Harvard Business School, "mainly because I was offered a job in an agency." Don Clifford Jr. has just started Harvard Business School this fall. "But he tells me he's going to stay away from Madison Avenue."

Clifford began to tell about his two daughters, stopped, glanced at his watch. It was five o'clock, but outside his Empire State office, fog and rain cast an early evening gloom into the room. Clifford ignored the weather. "Excuse me, please. I've got to run. This is a golf weekend." ★ ★ ★

BIG MIKE the MILLER





Big Mike is the physical trademark of KFAB — Nebraska's most listened-to-station

One of the biggest jobs in Big Mike's area is processing many of the crops that come from the rich fields of the Midwest. A big part of that job is done by the thousands of people working in the feed and flour mills of Nebraska. After leaving the mills, the feed goes to thousands of feed lots and poultry pens throughout the land. The flour, produced by Nebraska's mills, ends up on tables all over America. The folks that work in the mills, like all Nebraskans from field and factory, count Big Mike among their friends. For more details on the KFAB-Big Mike story, see your Free & Peters man, or talk to Harry Burke, General Manager.

THE MIDWEST-EMPIRE STATION

1110 K.C.

KFAB

50,000 WATTS OMAHA BASIC CBS

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

Can the mood of a program—especially a tense and serious drama—put the audience in the wrong frame of mind for receptiveness to selling?

THE PICKED PANEL ANSWERS

ATTENTION RECOVERY IS QUICK

By Harriet B. Moore

Director of Psychological Research, Social Research, Inc., Chicago



Drama and fiction of all sorts can arouse very deep feelings and particular orientation in an audience. Nevertheless, for nearly everyone the events are *not* real, and recovery of attention is quick. Contrary attitudes and feelings are easily aroused: the tears of the drama rarely last even to the theatre marquee, or through the closing announcements of the television show.

The principal negative reactions of tv audiences to interrupting commercials are resentment and indifference. Rather than failing to respond to the commercial because the audience is too tense or too thoughtful, non-receptiveness to sell seems caused by reactions to the *existence* of a commercial or the particular commercial. Our studies point clearly toward a primary obstacle to any commercial interruption of good entertainment. This is compounded when the commercial fails to be meaningful, or when its mood is so similar to the program that the audience does not change pace emotionally.

The problem then devolves back to one of meaningful and impactful advertising. It appears that the dramatic or fictionalized program is less inflexible than some others—the news program, for example. In *that* case, the tensions and unhappiness aroused claim particular attention from the audience, since it is about the real world in which the audience experiences frustrations and calamities. In this setting, the commercial can strike the audience as futile or petty or ignorant of them and their lives.

It is extremely important that any commercial interrupting a program provide a moment and a clue for the audience to become oriented to it and that it then proceed to do and say things which are meaningful to the people watching. All other things being equal, contrast in mood seems a valuable technique for providing a solid base to such beneficial communications.

Relax audience to sell?

Recently, an adman stated to SPONSOR he would never buy a dramatic show to sell an automobile or any other high-priced item. Such a program, he said, tends to make people tense and unhappy, and this is not the mood in which they are apt to be receptive to the idea of making a big, luxury purchase. They should, he maintained, feel cheerful and relaxed when the ad message comes on. SPONSOR felt this statement merited further discussion, invited the reactions of a panel of psychologists and admen. Here are the varying views.

"SAD" PLAY HAS ITS PLACE

By K. C. Zonsius

Director of Advertising, Goodyear Tire & Rubber Co., Akron, Ohio



We do not believe that a serious drama puts the audience in the wrong frame of mind for receptiveness to selling. A play with a good story which is well-directed and well-cast will hold the audience. We believe it invokes the feeling that it was a good play and that the sponsor secures business through its established distribution.

We think the sponsor of a television drama program must be careful not to have a series of plays that would be depressing. There are many families across the country that have a nagging, moody Aunt Tilly. Her sad voice competes with her sadder and, at times, imaginative stories. She can empty a home faster than a fire. It is the sight alone of an Aunt Tilly that makes people want to leave quickly.

Similarly, a television audience can be scared away by a series of imag-

inative, sad and depressing tales.

A general drama series which becomes typed so that it is all New York or all Hollywood, all off-beat or all sad is ignoring the lives, minds and interests of the millions of people living in the 3,000 miles between New York City and Hollywood.

The television audience of today is well-informed, has wide interests and a desire to expand its daily problems. Therefore, a so-called "sad" play has a place along with the comedies and musicals.

PUT "SELL" AT SHOW START

By B. H. Collins, Jr.
Tv Director-Producer
Abbott Kimball Co., New York



Quite obviously it "can" and many times it "does," but I think you meant to ask whether it could or *"will"* do so regardless. To that I would have to say it tends to . . . more so than any other type of programing . . . but I think there are ways of overcoming this. One step, when it's possible, is to put the meat of your selling *before* and *after* the drama, not in the middle. When the big commercial *does* have to follow the "cliff hanger" sequence, it can be made more meaningful with (1) proper transition, (2) deft integration, or both. (Naturally, the nature of the product or service being advertised presents certain limitations, too.)

In the long run, the commercial itself is the important thing. If it is clear and well-presented, and if it's in good taste, it will register with the viewers regardless of the nature of the program. The moodful and suspenseful dramatic show does add an obstacle not present with variety shows, reviews, panels, comedy, and many others (because it is a more sustained mood). But I think with a good commercial, properly placed and tastefully integrated, that obstacle can generally be overcome. I suggest that Westinghouse *Studio One* is a good example . . . and, in this instance, I give much of the credit to the very palatable use of the background music theme. ★ ★ ★

NOW, more than ever...QUALITY COUNTS

in the East...

. . . it's

MOVIELAB

The superior QUALITY CONTROL consistently maintained by MOVIELAB on all film processing assignments has earned it the jealously-guarded reputation of being the "QUALITY LABORATORY" in the east.

More producers, cameramen and technicians throughout the east put their trust into Movielab's "KNOW-HOW" and "personalized service" than any other.

Get to know Movielab—for this is the standard by which all film processing is judged.

FOR YOUR SCREENINGS

"SHOWPLACE OF THE EAST"

WIDE SCREEN

- Three Channel interlock projection
- 16 mm 17½ mm & 35 mm tape
- 16 mm & 35 mm interlock projection

ROUND THE CLOCK SERVICES

Negative Developing
Ultra Violet and Flash Patch Printing
Quality Control
16 mm and 35 mm Release Printing
Title Department
25 Cutting and Editing Rooms
First Print Department

for color it's... Rainbowlab Inc.

MOVIELAB FILM LABORATORIES, INC.
619 West 54th Street, New York 19, N. Y. JUdson 6-0360

round-up



KDKA sales break records as it marks 34th anniversary

There was a happy dual-anniversary celebration in Pittsburgh a few days ago. L. R. Rawlins, general manager of KDKA, celebrated his second anniversary, and the station, its 34th.

"October of this year was the most successful month of the most successful year of local sales in the history of KDKA," said Rawlins. "Until last month the high had been October 1950 when the three Pittsburgh newspapers were on strike. . . . But last month we beat October '50 local sales by 17%."

KDKA's best year for local sales also was 1950, Rawlins said. But in the first 10 months of 1954, local sales are 51% ahead of the first 10 months of 1950.

Local sales accounted for 19% of KDKA's revenue in 1952, should hit 36% this year, Rawlins believes.

The station has managed to boost its local revenues two ways.

"First," says Rawlins, "by getting out and working at it. And, second, by raising—not cutting—rates. We've raised our rates twice since I've been here. We've got a good product to sell and I don't like to see it cheapened by price slashing." ★ ★ ★

Group insurance plan offered to radio, tv firms

Every radio and television firm is eligible to participate in a group insurance plan announced by The Radio-Television Industry Group Insurance Trust Fund.

Donald L. Shepherd, administrator of the non-profit trust fund, said everyone who is a radio or tv company employee is eligible and that no medical examination is required.

He pointed out that the plan offered employers a good opportunity to aid their employees and their families at a cost of as low as 25c weekly for some employees. In addition, he said, group insurance premiums for employee benefits are allowed as business expense tax deductions.

Trustees of the plan are Stephen Elliot, president of Elliot, Unger & Elliot, Inc., Film Producers, and Norman R. Glenn, editor and president of SPONSOR. Address of the firm is 50 East 42nd Street, New York. ★ ★ ★

LOCAL LIVE COLOR:

WKY-TV gives tips to stations on color shows based on 6 months' experience

Report on the first six months' operation of the nation's first independent tv station to telecast local live color has been issued by The Katz Agency, tv station representatives. The station is WKY-TV, Oklahoma City, which has broadcast at least one hour of local live color programing daily since 26 April. Major highlights of the report:

Investment: WKY-TV spent about $400,000 converting to color, P. A. Sugg, general manager, said. This figure includes cost of revamping the studio, control room and lighting plant; modifying the transmitter to handle color; cost of two complete live camera chains plus a spare camera; a slide chain; a film projection chain. (WKY emphasizes that cost of equipping for live color will vary widely from station to station.)

Control room experience: The Oklahoma City station's basic training for its technical staff included trips to NBC TV, New York, and RCA, Camden. The station's engineers say they've found no insurmountable problems. Basic difference is that, in most cases, they work with three circuits as opposed to one in black-and-white.

Color gear takes up about two or three times as much room as monochrome in terms of rack and control panel equipment. However, it wasn't necessary to enlarge the control room.

While one videoman monitors two or three monochrome cameras, each color camera requires a fulltime man. Reason: The two cameras employed in color production must be carefully adjusted to keep them in balance with each other at all times.

Camera technique: Biggest headache is camera warmup time; it takes the station three hours to align the two three-tube cameras (it takes 15 minutes with monochrome). This is one big reason why the station feels eventually all transmission will be over color equipment; it won't pay to warm up color cameras for, say, a commercial adjacent to or within a black-and-white show and maintain monochrome equipment in operation at the same time.

Lighting: Twice as much lighting is needed by WKY-TV for color. And the station has to watch "balance" much more closely, with lighting as uniform as possible throughout the entire area.

There's extra heat generated, says WKY-TV, but not so much that the station's existing air conditioning equipment can't take care of it.

Production: Rehearsals take about four times as long for color as for monochrome, but the station believes that as it becomes familiar with color this time will be reduced.

Scene design, costumes: Sets are no more expensive nor costumes any different from those used for black-and-white. Clever technique: WKY-TV's art department gets variety into scenery design by covering backdrops with colored paper on which colored chalk is used to render designs. In using chalk the station believes it has found a faster, more efficient way to design sets than by working in water colors or oils. The paper can be removed and replaced, thus assuring flexibility without keeping a large number of backdrops on hand.

Sponsor reaction: WKY-TV says the first sponsor reaction indicates that advertisers will willingly underwrite the added cost of color. This cost, WKY-TV believes, will eventually stabilize at 10 to 20% more than for monochrome. Currently, advertisers on *Cook's Book*, the station's major daily color presentation, are being charged $70 flat per participation (regular announcement rate for this time bracket is $60, less frequency discounts). ★ ★ ★

Briefly . . .

Accustomed as they are to tall structures, some New Yorkers nevertheless were awed recently when they gazed upward at the 1,572-foot tower of KWTV, Oklahoma City, said to be tallest tv tower in world. Pointing to the top is Edgar T. Bell, executive vice president and general manager of the



station. The New Yorkers in the picture are (l. to r.) Edward P. Shurick, CBS TV director of station relations; Frank Silvernail, BBDO, and Ruth Jones, Compton Advertising.

* * *

A promotion piece sent to advertisers and agencies by WIBW, Topeka, has a big red spot on the outside with the heading, "Are your Kansas selling problems too hot to handle?" Open up the folder and inside is the advice, "Then hire WIBW." To point up the idea there's a real hot pad enclosed.

* * *

Now they even have telethons for children. As a special all-star salute to five years' work of United Cerebral Palsy, WOR-TV, New York, staged a children's UCP telethon in conjunction



with the fifth anniversary of WOR-TV's *Merry Mailman Show*. Among others appearing on the telethon—which lasted 105 adult-sized minutes—were Robert Rogin (l.), president of New York City Cerebral Palsy, who gave a public service plaque to Gordon Gray, WOR-AM-TV general manager (r.). In the center is the Merry Mailman, Ray Heatherton.

this is...

IMPACT

in a RICH CANADIAN PRIMARY MARKET

COVERAGE AREA

	GREATER LONDON	plus A & B	BONUS
No. of Homes	29,728	147,575	98,501
No. of Sets	9,879	47,038	33,589
% of sets tuned to CFPL-TV	95.9%	77.2%	19.38%

90% OF SET OWNERS* Watch CFPL-TV

Effective radiated power — 117,000 watts.

For full details, rates and facilities, contact Weed & Company in U.S.A. and All-Canada Television in Canada.

*From surveys by:

1. Teleratings, Elliatt-Haynes Limited, May 30th—June 5th, 1954.
2. Carrier Bay Survey—May, 1954.





In California, good mornings begin with...

PANORAMA



Here's an early morning television program that looks great even with your eyes half-open.

Informal, relaxed and easy-going, PANORAMA PACIFIC has been created especially for western tastes and buying habits.

Red Rowe, as master of ceremonies, sets the morning mood with his gentle good humor weekdays from 7 to 9 am on the CBS Television Pacific Network.

Then there's sprightly wake-up music, interviews with celebrities, the latest in foods, fashions and fads, frequent weather reports and time checks – and a complete roundup of world and local news every half-hour.

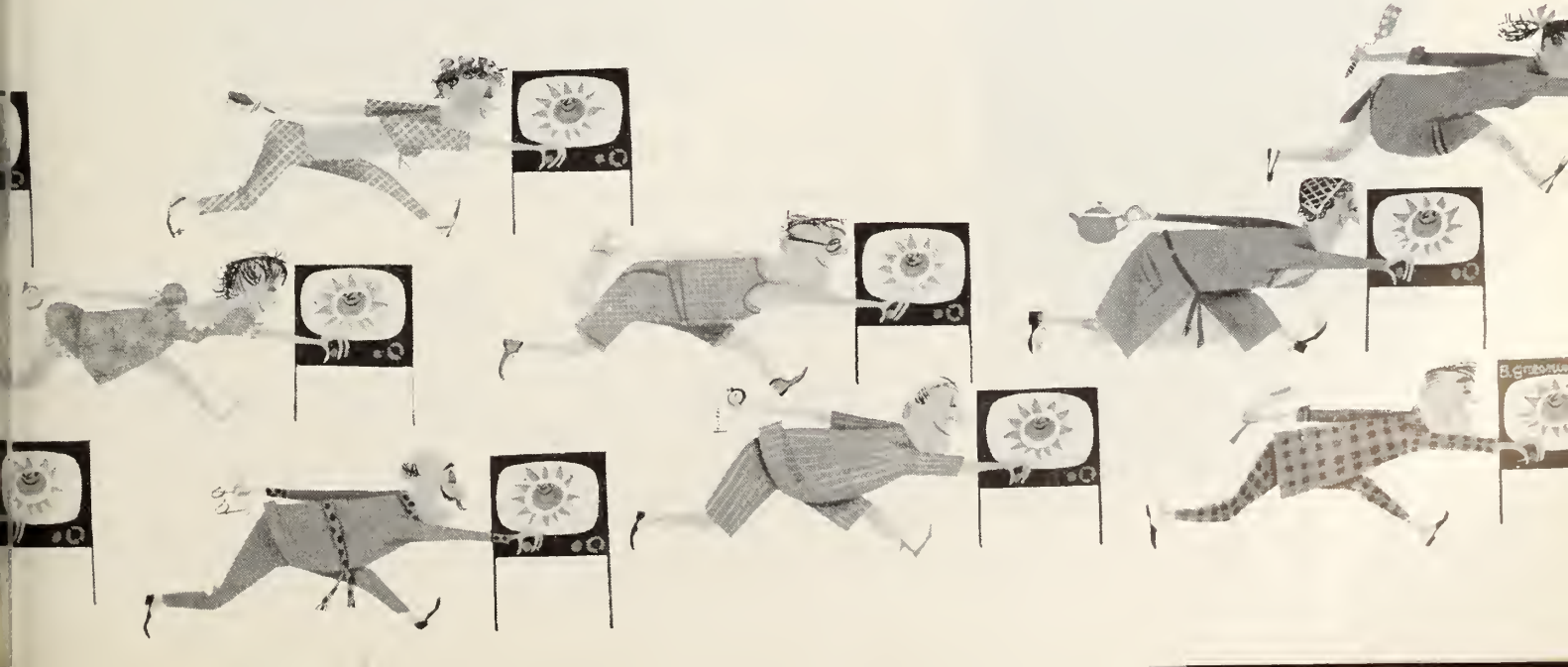
PANORAMA PACIFIC, like everything out West, is big... covers a 20 billion dollar market – 90% of California – with the three top stations: KNXT Los Angeles, KPIX San Francisco and KFMB-TV San Diego.

Real eye-opener is PANORAMA's big audience – four times bigger than the other network competition at 60% of the cost!

Put your brand out West on the CBS Television Pacific Network with the morning show you can't beat ...PANORAMA PACIFIC!

PACIFIC

Monday through Friday 7 to 9 am



GLAMORENE

(*Continued from page 33*)

a magazine they trusted that was speaking.

There was, of course, the element of novelty, since this was the first dry cleaner for rugs to be given any serious national publicity. The primary factor, in Clayton Hulsh's opinion, was confidence, however.

Sooner or later the effects of even *Digest*-boosted confidence must wear off. And who was to know whether demand would stay high, now a serious question since production capacity had been swiftly expanded. It became necessary to backstop public demand with new promotional efforts. The time to advertise nationally had arrived.

But how do you follow a *Reader's Digest* article? Immediately the problem is posed whether any advertising campaign can begin to produce results equal to what had occurred that February. And a small outfit busy with the pressing problems of rapid expansion could hardly concern itself with a long, careful study of the question.

From the start of their entrance into the consumer field in 1951, production and sales problems had taken the full time of the young executives, nor was there a professional staff of experienced admen they could turn to for guidance.

True, there had been some advertising experience before the *Digest* article, though hardly of the kind to suggest a future pattern. In 1951 the Hulsh brothers decided to try the consumer market. They began with Washington, D. C., where they succeeded in stocking the stores, and prepared to launch a co-ordinated promotion involving newspapers and television. After all ad schedules had been arranged and the stores primed for the expected rush, a strange event occurred.

It seemed that among other things Glamorene was death on moth larvae, and its label so stated. There is, apparently, a government rule that any label making such a claim must list the product formula. Just as the campaign broke, government men appeared to confiscate the entire stock in the city! The Hulsh boys succeeded in getting approval to remove the jars and return them with different labels. But this turned out to be too complicated and time consuming.

The result: The campaign that started out so hopefully turned into a disaster that cost the young operation $20,000 and almost brought it to bankruptcy. That it was a competitive concern who put the jinx on them, Clayton Hulsh does not doubt for a moment.

Thus ended the first retail experience, and the first advertising campaign.

But in September of that year things suddenly took a brighter turn. Marshall Field in Chicago, to whose rug department Jerclaydon had already made some sales (the housewares department didn't see anything in Glamorene) offered Jerclaydon a co-operative quarter-page ad. The concern went along, feeling that the Field stamp of approval would be helpful. It was, and the first serious break in the retail dyke was made. The sales were rapid, and re-orders poured in—from the housewares department, too.

Once news of the Chicago success appeared on the Nat Gavender trade wire, other department stores became interested, and the retail establishment of Glamorene became only a matter of time. How far the company would have gone without the spectacular endorsement of the *Digest* a few months later is a matter for conjecture. That ultimately they would have succeeded anyway, the star-kissed Hulsh brothers do not doubt, but that February 1952 article certainly spurred their destiny to a more rapid tempo.

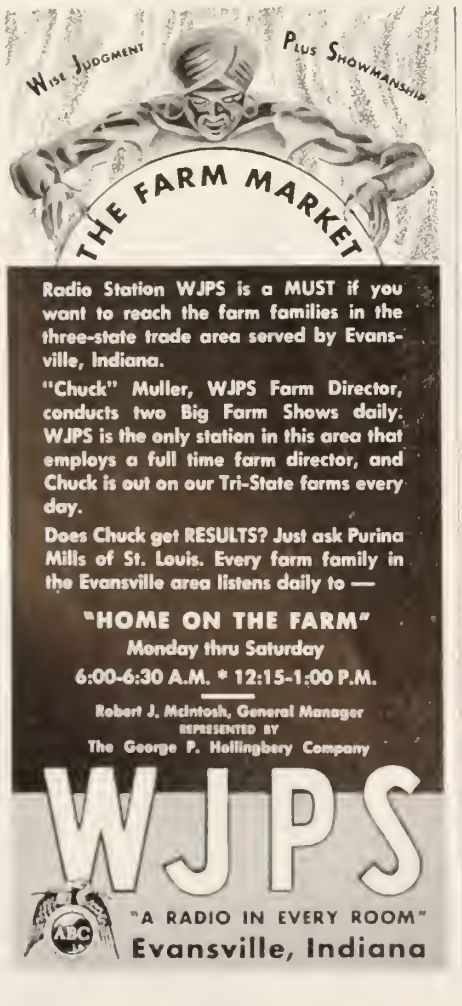
Meagre ad experience or not, Jerclaydon felt after the *Digest* bombshell that it had to move into national promotion quickly. Its first venture was a full page in *Life*, black-and-white, through a Philadelphia agency, at a cost of $28,000, and timed for spring of 1952. Jerclaydon was not enthusiastic about the experience.

The company was moving to New York and felt it would be impractical to continue with its out-of-town agency. By the fall of the year Jerclaydon was in the practiced hands of one of New York's top 10 ad houses. By this time the Hulsh boys had moved their offices to the big town and were operating out of hotel rooms while trying to get factories going and developing distribution. It was quite a hectic period and, as Clayton Hulsh recalls it, made more hectic by the endless parade of agency pitchmen after the account. The one that landed it practically sat on the doorstep all night and just about wore him down.

What the agency sold the Hulsh's was a campaign in *Life* which would involve $250,000 for three months. It was kicked off by a black-and-white double-spread. Clayton winced as he told SPONSOR the total cost—$68,000. He began to have his doubts, he said, when on a train to Philadelphia he sat next to a man who was reading the issue containing the kick-off ad. "I waited with baited breath as the man opened the magazine and began to turn the pages. Then he came to my double spread—and he turned the page without even *looking* at the ad! And we had just paid out a small fortune for those two pages."

The *Life* campaign did not produce the expected results, according to Hulsh. "But we didn't know it for a while, because the magazine sales department kept us hopped up like we were on dope. They kept telling us about how many people were reading the magazine and seeing the ads. It all sounded wonderful. The only trouble was that the consumers were not attending the same meetings we were."

It wasn't long before Jerclaydon



COVERS

Michigan's major market

LIKE A TENT!



The biggest buy in radio is Michigan's "Golden Triangle" . . . bounded by Detroit, Jackson and Flint! That's where you reach 77% of Michigan's 6-billion dollar buying power! That's where nearly 100% of the homes and over 85% of the automobiles have radios! That's where WKMH, WKHM and WKMF command the biggest listening audience because that's where *everybody* likes news, music and sports!

BEST OF ALL . . . YOU CAN COVER MICHIGAN'S MAJOR MARKET LIKE A TENT AND SAVE 10% IN THE BARGAIN BY BUYING THE SMART THREE-STATION PACKAGE!

WKMH WKHM WKMF

DEARBORN—DETROIT
5000 Watts (1000 WATTS NIGHTS)

JACKSON
1000 Watts

FLINT
1000 Watts

REPRESENTED BY HEADLEY REED

was looking around for a new agency. By this time the brothers felt they had learned something about agencies. They decided that henceforth the big agency was not for them. "You get lost in the shuffle if you are a small account," Clayton Hulsh told SPONSOR. "Your account man is nothing but a messenger boy, and you never know who your creative team is. As for the top brass, the only time you meet them is when they solicit the account. To sum it up, we didn't feel the agency was giving us the attention we needed."

And so Jerclaydon went out and got itself another big agency. After all the arguments were in, it was a big agency which turned in the best presentation, evinced the most intelligent thinking and seemed to understand the service needs of the account. The only trouble was, Hulsh explained, that the presentation was the only original thinking the agency ever came up with.

The campaign for 1953 utilized magazines, Garroway on NBC's *Today* show and spot radio in over 125 markets, the latter mainly participations in female personality daytime shows. In addition there were co-op tv and newspaper participations.

All media were geared to the theme of "Now Dry-Clean Rugs as You Vacuum," with the copy promising new rug "brightness" in minutes and explaining how to use the product.

For a while Jerclaydon was satisfied that it had a good promotion package, intelligently designed and nicely serviced by the agency. Then the nagging doubts began to assert themselves. An examination of the sales curve showed a flattening out shortly after Glamorene hit the big time in 1952; and it was remaining flat regardless of the current advertising. The *Digest* article had shown that tremendous surges were possible. Perhaps the Hulsh brothers were looking for a repeat, although they knew it had to come in some other form. In any event, there was a review of the campaign, and the decision was made to ask the agency to develop a new one.

By this time, the Hulsh triumvirate had been exposed long enough to the problems of advertising to begin consideration of testing. As Clayton Hulsh put it to SPONSOR: "To spend great sums on ads merely on someone's hunch doesn't seem to make the best sense. Some form of pre-testing should be done. And I mean real testing, not just checking with the girl at the switchboard. As far as advertising goes, we are no experts and the agency people are no experts. The only expert is the consumer—if she buys, the advertising is good; if she doesn't buy, the advertising is bad."

Jerclaydon wanted to see what would happen if a really powerful campaign were to hit one city. Wilmington, Del., was selected. The detailing was thorough, with 100% coverage claimed. Displays were arranged everywhere, and a careful check was made of inventory. Nine 1,000-line ads were placed in the local press over a period of 15 days, and a 15-man crew was on hand to watch the progress of the test closely.

Results? Disappointing. The campaign was a dud. Either the medium was all wrong, the advertising was bad, the seasonal problem was too great, or maybe it was something else —no one has come up with the answer yet. When the agency analyzed the results, it reported that Jerclaydon had spent $1.50 for each new customer. Since the company's take per half-gallon jar was just a few cents, this was a mighty expensive way of building business.

It finally dawned on Jerclaydon that they were failing to reach *new* customers. This was suggested by a survey which showed 92% public satisfaction with Glamorene, and other evidence indicating that the proportion of repeat business was very high—which would help account in some measure for a flat sales curve.

This was the problem that the agency was asked to lick. Clayton Hulsh sadly relates how in his opinion the creative wellsprings of the agency seemed to have run dry. This, he said, was unfortunate and regrettable, for relations between client and agency were good, the servicing was fine, everybody liked everybody else. But the new ideas seemed to be lacking and so once again Jerclaydon began to look for a new agency.

This time, said Hulsh, they decided not to even listen to a big outfit's siren song. They recalled a fairly impressive presentation made previously by a medium-sized agency with experience in the housewares field, Hicks and Greist; they asked the agency to review their past ad campaigns.

Hicks and Greist conducted a swift survey in Mt. Vernon which showed that out of 10 potential prospects for the product Glamorene was only selling two; the problem was how to hit the other eight. This tied in with Jerclaydon's own experience. Hicks and Greist got the account.

Very shortly there was trouble. The new agency felt that a big splash was needed and after sending men into the field with distributors pitched the idea of a heavy newspaper campaign involving $250,000. As others before it, the campaign did not prove a bombshell and was dropped midway. But the agency had shown itself flexible enough to change its pet approach when it didn't work in practice and instead of running to a new adhouse, Jerclaydon went along with Hicks and Greist in a new campaign. Agency account executive is Harvey Breitman.

The present Glamorene ad picture is notable for its attempt to put into practice some of the lessons learned in the recent past, but within the possibilities of the budget, which now runs over the half-million mark.

In the first place, there is practically no newspaper, except for co-op

(*Please turn to page* 82)

WHLI
THE LONG ISLAND STORY
DOMINATES
Long Island's Big, Rich
NASSAU COUNTY
★★★
GENERAL MERCHANDISE SALES
$103,060,000
TRIPLED SINCE 1952
(Sales Mgt.)
★★★
WHLI has a larger daytime audience in the Major Long Island Market than any other station.
(Conlan Survey)
"THE VOICE OF LONG ISLAND"
AM 1100 WHLI FM 98.3
HEMPSTEAD, LONG ISLAND, N. Y.

ONLY A COMBINATION OF STATIONS
CAN COVER GEORGIA'S MAJOR MARKETS

THE GEORGIA TRIO

ATLANTA
WAGA
5000W • 590KC
CBS RADIO

MACON
WMAZ
10,000W • 940KC
CBS RADIO

SAVANNAH
WTOC
5000W • 1290KC
CBS RADIO



The TRIO offers advertisers at one low cost:

- **Concentrated Coverage**
- **Merchandising Assistance**
- **Listener Loyalty Built By Local Programming**
- **Dealer Loyalties**

IN 3 MAJOR MARKETS

represented individually and as a group by

THE KATZ AGENCY, INC.

NEW YORK • CHICAGO • DETROIT • ATLANTA • DALLAS • KANSAS CITY • LOS ANGELES • SAN FRANCISCO


If you're buyin' the west
buy the best . . .
only KOIN-TV sells the
huge 30-county Portland Market
Dollar for dollar, KOIN-TV is your single best buy in the rich productive Oregon and Southwest Washington Market, centered around Portland. Your KOIN-TV advertising budget puts your sales message before more eyes than any other station or combination of stations in this commercial heart of the Pacific Northwest.
Highest Tower—Maximum Power
The giant KOIN-TV tower, 1530 feet above average terrain, plus maximum power of 100,000 watts on Channel 6 blankets over 35,000 square miles in the prosperous Pacific Northwest. KOIN-TV delivers a consistent picture as far as 150 miles from Portland . . . reaching 30 Oregon and Southwest Washington counties. No other advertising buy in the area can duplicate this sales coverage. Write, wire or phone us for complete availabilities.
PACIFIC OCEAN
WASHINGTON
OREGON
CHEHALIS
LONGVIEW
ASTORIA
VANCOUVER
HOOD RIVER
THE DALLES
PORTLAND
OREGON CITY
CANBY
TILLAMOOK
SALEM
ALBANY
CORVALLIS
NEWPORT
EUGENE
KOIN-TV
Oregon's only
MAXIMUM POWER station
CHANNEL 6
CBS
Represented Nationally by CBS Television Spot Sales

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

Home Ground Surveys** prove MOST PEOPLE IN WHEELING WATCH WSTV-TV
VHF · Channel 9
CBS Affiliate
STEUBENVILLE WHEELING
KEY TO THE GREAT WHEELING MARKET
plus
Steubenville · Pittsburgh · Youngstown · Canton
THE BIGGEST BUY IN TV TODAY
1,083,000 TV homes for the price of 399,400!*
*CBS research
**54.4% of Wheeling's entire viewing audience saw the June 13 Cleveland-Boston ball game on WSTV-TV.
**58% of Wheeling's survey respondents saw Senator McCarthy's Senate Investigating Committee Hearings on WSTV-TV. And the percentage wos even higher—74%—in the combined Wheeling-Steubenville area.
Be realistic! Don't limit your thinking about WSTV-TV's extraordinary coverage. The clear signal of this station extends far beyond Steubenville—blankets the rich Wheeling market—pervades the 9th largest market in the country: industrial Pittsburgh and nearby Canton and Youngstown. Yet you pay for only a fraction of what you get!
NOW! FULL POWER (230,500 Watts) from our 881 ft. MOUNTAIN-TOP TOWER (2,041 ft. above sea level)
WSTV-TV STEUBENVILLE-WHEELING
ANOTHER AVERY KNODEL REPRESENTED STATION

Notes and explanations to help you use this chart

Sponsors listed alphabetically with agency and time on air

A C. Spark Plug, Brother NBC, W 10:30-11 pm
Admiral Corp., Kevin, Warey BTN, Th 8-8:30 pm
Alcoa, DFS, Hilton, Jr. pm
Alum Co. of Canada, JWT CBS, Sun 5-6:00 pm
Amana, Maxon, Lee & Marshall ABC, Sat 2 pm
Amar Chorig, W. L. S. ATN, Wed 9:30 pm; NBC, Sun 4:30 pm
Amer. Dairy Assn., C-M CBS, Th 3:45-4 pm; Sun 12:30-1 pm; spot
Amer. Home Prs., Nowe CBS, M F 12:15-30 pm; Sat 11:30-12 noon; CBS, M-F 1:45 pm; Sat 11:30-12 noon; CBS, M-F 4:45 pm; Sat 11:30-12 noon; CBS, M-F 5:45 pm; Sat 11:30-12 noon; ABC, all Th 10:30 pm
Amer. Motors, Geyer ABC, W 7:30-8:30 pm
Amer. Oil Co., Joseph Katz ABC, W 7:30-11 pm
Amer. Safety Razor, D-F-S ABC, Sun 6:0-6:15 pm
Amer. Tob., SSCB CBS, Th 10:45 pm; NBC, all 1 0:0-0:30 pm; BBDO CBS, Sun 1:30-2 pm; NBC, M-F 10:30-11:00 am, all sat 10:30-11 am; ABC, all Th 0:0:30 pm
Armour & Co., Tatham ABC, W 10:30-10:30 pm
Armstrong Cork, BBDO NBC, Th 9:30-10 pm
Ave. Mfg., Lodgin CBS, M 12:30-45 pm
Bayuk Cigar, Ellington ABC, Sat 9:0-15 am
Bell Fds., Jasper CBS, W 10:15:30 am; 2-2:15 pm
Bendix Aviation, Kudner NBC, W 10:0-10:30 pm; NBC, Sun 1:30-2 pm; Sat 4 mkts; Th 8-0 pm
Blues Drug, Hays CBS, Th 8:30-9 pm
Borden Co., DCSS NBC, Th 8:30-0 pm; CBS M 11:15 am
Bristol Myers, JWT ABC, Th 0:0:30 pm
Bristol Myers, JWT ABC, Th 0:0:30 pm; Sun 9:30-10 pm; M, W, F 10:30-45 am
Brown Shoe, Burnett ABC, Sat 10:30-11 am
Brown & Williamson, Bates CBS, F 9:30-10 pm
Buick, Kudner, Rockhill ABC, Sun 5:0-6:0 pm
Campbell Soup, BBDO NBC, F 0:30-10 pm; CBS, Mon 12:30-1 pm
Carnation, Erwin, Wasey CBS, M 8-8:30 pm; ABC, Sat 1:30-2 pm
Carter Prods., SSCB FBS, sit Th 9-9:30 pm;
Chevrolet, Campbell-Ewald ABC, Th 7:30-9 pm; NBC, Th 7:30-8 pm
Chrysler, BBDO CBS, Sat 10-10:30 pm; NBC, Th 9-10 pm; CBS, Th 8-8:30 pm
Chun King, JWT CBS, all Th 10:30-10 pm
Corr-Cola, D'Arcy NBC, W, F 1:30-2 pm
Colgate, Esty CBS, M, W, F 11:30-12 noon, W 9-9:30 pm; M, W, F 1:30-45 pm; Sat 8-0 pm; Baker NBC, Th 8:45-9 pm; ABC, Sat 1:30-2 pm; NBC, M-F 10:30-10:45 am, all sat 10:30-11 am; ABC, all Th 0:0:30 pm
Comstock Fds., Hanrey CBS, all M 10:15-30 am
Consolidated Cigar, Lennen DTN, Th 9-9:30 pm
Continental Bkg., Ayer NBC, W 3:30-4 pm
Converted Rice, Lee Marshall CBS, F 10:45-11 am
Helene Curtis, Liddle CBS, Th 2:15-30 pm
Derby Fds., McCann-Erickson ABC, W 7:30-8:30 pm
D-Sas Mfg., Wade NBC, Th 7:30-8 pm
Dodge, Grey CBS, Th 9-9:30 pm
Dole Seles Ayer CBS, F 2:15-3 pm
Dow Chemical, Mac-Mar NBC, M 0-0:30 pm
duMont Labs, direct BTN 10 a-4:30 pm
Du Pont, BBDO, Sun 3:30-4 pm
Economics Lab, BBAW CBS, F 10:15-30 am
Electric Co., Ayer CBS, all Sun 6:30-1 pm
Equin Coal, ABC, all F 9:30-10:30 pm
Englehardt Bre., Kenyon & Eckhardt ABC, Sat 2 pm
Exquisite Form, Grey ABC, all Th 10:30-11 pm
Fitch, Needham, Rockhill ABC, Sun 9:30-10 pm
Firestone, Sweeney & James ABC, M 8:30-9 pm
Florida Citrus, JWT ABC, Sat 2 pm
Ford, JWT NBC, Th 0:30-10 pm; M 8:0-30 pm
Frawley Corp., FVAB NBC, Sun 7-7:30 pm
Gamss Corp., BBDO ABC Sat 10 min seg 10:30 pm
General Cigar, Y&R CBS W 10:45-11 pm
General Electric, BBDO CBS Sun 9:0:30 pm; Th 8:30-9 pm; CBS, Th 8:30-9 pm
General Foods, Y&R CBS, F 9:30-10 pm; BAB-Con-Cris, D'Arcy NBC, W, F 1:30-2 pm; Colgate, Esty CBS, M, W, F 11:30-12 noon, W 9-9:30 pm; M, W, F 1:30-45 pm; Sat 8-0 pm; Baker NBC, Th 8:45-9 pm; ABC, Sat 1:30-2 pm; NBC, M-F 10:30-10:45 am, all sat 10:30-11 am; ABC, all Th 0:0:30 pm
General Mills, B F-S, Knox-Reeves, Tatham-Laird; Sat 1-1:15 NBC, M-F 12:30-1:0 pm; 4:45-5 pm; CBS, W, F 5:5-5:15 pm; M, W, F 3:45-4 pm; NBC, F 10:10-15:30 pm; CBS, M-F 11:15-30 am; Sat 11-11:30 am; ABC, all Th 0:0:30 pm
General Motors, Dilandmble, D. D Brother CBS, M, W, F 1:45-2 pm; Th 2:15-30 pm; Sat 11:30-12 noon; CBS, Th, 10:30-15 am; all W 8:30-0 pm; NBC, Th 10:30-11 am
Gruber Prods., D'Arcy NBC, Th 10:15-30 am
Gulf Oil, Young & Rubicam ABC, all Th 8:30-9 pm
H. P. Hood, BBDO NBC, Th 8:30-0 pm; CBS
Hotpoint, JWT ABC, Th 0:0:30 pm
Hunt Foods, Tatham-Laird ABC, Th 0:0:30 pm
Ideal Toy, Grey ABC, Th 7:30-8 pm
Ipana, Lennen & Mitchell CBS, Th 10:30-11 am
Ivory Soap, Compton CBS, Th 8:30-9 pm
Jergens, Bates-Lowe NBC, all Th 8:30-9 pm
Johnson & Johnson, Brother, DFS Th 7:15-7:45 pm
Kellogg, Leo Burnett ABC, all Th 0:30-10:30 pm; CBS, Th 2:15 pm; all Th 10:30-10:45 pm; CBS, Th 10:30-10:45 pm; all Th 0:0:30 pm
Kenmore Mfg., Nagel ABC, all W 9:30-10 pm
Kraft Foods, JWT NBC, W 9-10 pm, NBC, Th 9:30-10 pm
Lambert Pharm., L&F ABC, all F 8:30-9 pm
Lehn & Fink, L&N ABC, F 8:30-9 pm
Lentheric, CAW DTN, F 10:10-30 pm
Lever Bros., McCann-Erickson ABC, M, W, F 2:30-15 pm; Sat 1:30-2 pm; NBC, Th 10-11 pm; all W 10:30-11 pm
Liggett & Myers, Cunningham & Walsh CBS, M, W, F 10:45-11 am; NBC, Th 9:30-0 pm; ABC, W 8:30-9 pm
Linen Mercury, K&E CBS, Sun 8-8 pm
Thomas J. Lipton, Yak CBS, M 8:30-8 pm
Longines, Brunrit CBS, M, W, F 11-11:15 pm
P. Lorillard, L&N CBS, Sun 5-6 pm
Ludra's, Inc., J. H. Maller NBC, F 9:30-45 pm
Maier Brew, Lennen & Mitchell ABC, Sat 2 pm
Maxwell, Anderson & Cairns CBS, M 10-10:15 am
Mentholatum, Ellington ABC, Sat 2 pm
Meiss Labs, Wade BTN, M F 7:15-30 pm; CBS, Th 10:30 pm
Minn Mining, BBDO NBC, all Sun 4:30-5 pm
Mogen David, Weiss & Geller ABC, F 9:0-30 pm
Monsanto Chemicals, Gardner NBC, Sun 10-10:11 am
Philip Morris, Blow CBS, M 0-0:30 pm; alt Th 10:30-45 pm
Nash-Kelvinator, Geyer CBS, all Th 9:30-10 pm
Nati Biscuit, Geyer NBC, all Th 8:15-9 pm; ABC, F 7:30-8 pm; CBS, all F 8:30-9 pm
Nati Dairy Prods., Ayer CBS, Th 2:30-45 pm
Neslle, Dixon Heaton CBS, Sat 9-9 pm
Norrocs, Ahlen & Adams NBC, Sun 3:30 pm
Nu-Maid, Nelson, B&H CBS, Sun 11-11:15 am
Nuzema, SSCB FBS, sit F 9:30-10 pm
O'Cedar, Compton CBS, Th 9:30-10 pm
Oldsmobile, D. F Brother NBC, ev 11th Sat, 9-10:30 pm
Pabst, Warwick & Legler CBS W 10 pm to concl
Pabst Brew, JWT CBS, all Th 10:30-11 pm
Packard, Maxon ABC, Sun 9:15-30 pm
Pan Am. Airways, JWT ABC, Sun 6-6:30 pm
Parker Pen, JWT CBS, all Th 0:0-10 pm
Peoples Gas, Burnett CBS, all Th 10:30-11 pm; Sat 10:30-11 am; ABC, Sat 1:30-2; 4-4:10 pm
Peter Paul, Kudner NBC, Sun 4:30-5 pm
Pharmaceutical Inc., Kleiler CBS, F 7:30-15 pm; DTN, F 9-9:30 pm
Philco Highbins NBC, all Sun 0-10 pm
Pillsbury, Burnett CBS, M Th 11:15-30 am; M-Tr 2:15-3 pm; Sat 8-8:30 pm; W 8-8:30 pm
Procter & Gamble, D-F-S CBS, Sun 5-5:30 pm; CBS, M F 12:30-1 pm, 1:15-2 pm; 4:30-5 pm; 4:45-15 pm; NBC, M-F 9:30-10 am; 2:30-45 pm; 3-7:30 pm; Sun 10-10:30 pm; W 10-10:30 pm
Quaker Oats, NL&B NBC, all Sun 4:30-5 pm
Quaker Oats, NL&B NBC, all Sun 4:30-5 pm; Wheaty Baker & Tilden CBS, Sun 12:30-1 pm
RexLemon, Hutchins Adv. CBS, Th 3:30-45 pm; Th 7:15-30 pm
Prudential Ins., Reach CBS, all Sun 6:30-7 pm
Quality Bakers, Grey ABC, all Tu 10:30-11 pm
Reiston-Purina, Gardner, ABC, M 7:30-8 pm
R.C.A. JWT NBC, W 10:30-11 pm
Remington Rand, Y&R CBS, all Sun 10:30-11 am; ABC, all W 9:30-10 pm
Revere Copper, Ruthrauff & Ryan CBS, Th 6:30 pm
Revlon, SSCB ABC, all Sun 4:30-5 pm
Reynolds Metals, Buchanan CBS, Sat 2:30-3 pm
Rinehard Perkins, Gallo, Barnum & Bonfigli CBS, Sun 1:30-2 pm
Rorer, Lennen & Mitchell CBS, Sat 8:30-9 pm
Schick, Lennen & Mitchell CBS, Sun 6-6:30 pm
Schlitz Brewing, L&N ABC, F 9:9:30 pm
Scott Paper, JWT NBC, W 8:30-0 pm; CBS, Sun 1:30-2 pm
Seiman Co., Edward Kleiter DTN, F 8-8:30 pm; DTN, Sun 6:30-10 pm; NBC, M-F 9:30-45 pm
Shaffer Pen, Neely CBS Sat 3-3 pm
Simmons, Y&R CBS, all Th 11:15-30 am; M-F 2:15-3 pm; Sat 8-8:30 pm; W 8-8:30 pm
Simonize Co., SSCB, Ingham Laird NBC, all F 9-9:30 pm; Sun 10-10:15 am
Singer Sewing, Y&R CBS, Th 9:30-10 pm
S.O.S., McCann-Erickson CBS, M F 3:30-45 pm; NBC Sat 9-9:30 am
Speidel, SSCB CBS, M 8-8:30 pm
Standard Brands, Bates NBC, M 4:30-5 pm
Sunbeam Corp., Perrin-Paus ABC, Sat 2:30-3 pm; Sun 2:30-3 pm
Swift, JWT CBS, Th, F 10-10:15 am; F 11:15 am
Sylvania, Foote & Cone & Belding ABC, Sat 1:30-2 pm
Tide Water, Buchanan ABC, W, F 1:15-30 pm
Toni Co., Weiss & Geller CBS, all Th 10:30-11 pm; Sun 11-11:15 am; Sun Burnett CBS Th, Th 12-12:15 pm; Th 2:30 pm; Tatham-Laird ABC, Sat 1:30-2 pm; Sun 1:30-2 pm
U S Steel, Burnett ABC, all Th 9:30-10:30 am
Von Camp Sea Fd., Brother Wherter & Sleff CBS, Th 2:15-30 pm
Wander Co., Tatham-Laird CBS, all Sat 11-11:30 am; W 10:15-30 am
Welch Grape Juice, Ellington ABC, all F 4:15-6 pm
Wesson Oil, Fitzgerald NBC, W, F 4:4:15 pm
Weightmen, Weightman CBS, Sat 10-11 pm
Wrigley, Rall CBS Sat 1-2:30 pm
Yardley, Weiss & Geller ABC, Sat 2 pm
Zenith, Y&R ABC, Sat 2 pm to concl

PULSE FOR DEPENDABILITY

See DAX monitor Home Tune-in!

Ratings without waiting—total tune-in reported instantaneously as you watch—printed minute by minute for *all* stations in the market!

The tiny, transistor-type Dax Home Unit relays all tuning in the home—24 hours a day, the entire month. Second-by-second scrutiny around the clock.

Sample? Minimum will be 400 homes—a balanced probability panel. Cost? Very, very reasonable say the visitors who have been flocking in to see Dax demonstrated. Why don't you phone for an appointment? Get all the facts about Dax first-hand.



This month throughout the U.S., 117,000 homes are being interviewed for next month's "U.S. Pulse TV"



Nothing takes the place of INTERVIEWS in the HOME

RURAL AND URBAN COVERAGE

PULSE, *Inc., 15 West 46th St., New York 36*
Telephone: Judson 6-3316

SUNDAY

	ABC	CBS	Du Mont	NBC
10	No network programing	Lamp Unto My Feet NY L — Look Up and Live NY L	No network programing	No network programing cr
10:15				
10:30	No network programing	No network programing	No network programing	No network programing m-f
10:45				
11	No network programing	No network programing	No network programing	No network programing m-f
11:15				
11:30	No network programing	No network programing	No network programing	No network programing m-f
11:45				
12	No network programing — Faith for Today Faith for Today Inc 91NY L — Rockhill $2000	Winky Dink and You NY L — Contest Cavalry (basket lists #'s pulled wheat, tire 31Atlantic Pkg NJ L — Wheaties, Baker & Tilson $5500	NY Times Youth Forum NY L	Capt. Hertz & Mts Pets Hertz Mtn Products 50Ch L — Bachman $500 — Morgan Beatty News Wash L — American Inventory NY L
12:15				
12:30	No network programing	Johns Hopkins Science Review Balt L — No network programing	Youth Wants to Know Wash L — Fireflies at Faith Religious Broadcasting Inc co-op with Nat Council of Churches NY LAP	No network programing m-f
12:45				
1	No network programing — Washington Redskins Amer Oil Co Inc Katz Val L — NE (eg) nat 2 pm to const $18,000 — Chicago Bears & Cardinals Standard Oil of Indiana D'Arcy Va L — (Midwest teg) nett $17,000	No network programing — Pro Football 9-5 Schick Shavers Kudesa (nat) H Parfit sponsor: Atlantic Ref Ayer — Carling Brewing Lang Fisher & Skashower — Goebel, BFS&D — Gauthier, Katz — Chevrolet, Ketchum, MacLeod & Grove 92Va L — 9/26-12/12	No network programing	No network programing m-f
1:15				
1:30	No network programing	No network programing	No network programing	No network programing m-f
1:45				
2	No network programing	Pro football (see above) — The American Week NY L — Adventure NY L	No network programing	No network programing m-f
2:15				
2:30	Pro football (see above) — This Sunday Var L	Professional Football 3-5 Schick Shavers Kudesa and other participating sponsors. See above (cont'd)	Out on the Farm Ch L — Zoo Parade (cookies Oats) 51Ch L — all sun in d — NL&B $3000	No network programing
2:45				
3	Super Circus Kellogg Corn Flakes 41NY L — 8-8:30 — LB ½hr $5000 — Mars Inc milky way 53NY L — 8:30-9 ½hr — Burnett $5000	Omnibus 8-8:30 — Aluminum Co of Canada — JWT — Scott Paper — Norcross Abbott Kimball 67NY — per rpt $17,500	Holtzman Hall of Fame (Hall Bros hall-mark cards) 44Hy L — 1 hr 1 wk in 4 — FC&B $40,000 — ½ hr 3 wks in 4 $24,000 — Background (3 wks in 4) Var LAP	No network programing m-f
3:15				
3:30	No network programing	No network programing	No network programing	No network programing m-f
3:45				
4				
4:15				
4:30				
4:45				
5				
5:15				
5:30				
5:45				
6				

MONDAY

	ABC	CBS	Du Mont	NBC
10		Garry Moore Parfle Mlx JWT Masland A&D all m 10-10:15 — Chelsea Lk 10 — Arthur Godfrey Dilatt Myrs,Y&R 39Ch L — 3Mn's, BBDO nrc 10-10:15 — 46Var ¼ hr $3705 — simul ¼ hr $3705	
10:15				
10:30				
10:45				
11		Godfrey (cont'd) Lever (unspecified) mw 11:15-15 McCann Erickson — Pillsbury Mills mw 11:15-15 Burnett 51 stns — Strike It Rich Colgate (Inlaid) wrl super rnds, palmolive fab slat — 76NY m-f L — Esty $12,000	
11:15				
11:30				
11:45				
12		Valiant Lady Gen Mls Wheaties 69NY mw 11:30-45 DFS r/o $10,000 — Lux Soap Time Inc 73NY m-f L — Blow $8500 — Search for Tomorrow P&G (cont'd) 69NY m-f L — Birw $8500 — Guiding Light P&G (cont'd) 69NY m-f L — Comet $10,000	
12:15				
12:30		Portia Faces Life Gen Fds (cereals) 69NY m-f L — Y&R $10,000 — Seeking Heart P&G 69NY m-f L — Procter $9500 — Welcome Travelers P&G (refl) (cont'd) 69NY m-f L — DFS $10,000	
12:45				
1		Robert Q Lewis Brooklyn Prod 69NY m-f L — Grey — Art Linkletter (Time unit 67Hr m-f L — Ayer (refl) — Pillsbury Mills Bur mw 11:30-45 — 50Hy m-th L — LB ¼hr $4000	
1:15				
1:30				
1:45				
2		Big Payoff Celeste frh (rhinoscopic rm) 69NY mw 2:15-30 — Bob Crosby Gen Foods (inst jello-o puddings) 69NY mw 2:30-45 — Concerning Miss Marlowe P&G (ide) 67Hy m-f L — 3:15-4 — BBDO $3100	Paul Dixon Show 11NY m-f 3-4 — (participating recs available, see rate in front) — 10-min seg $400
2:15				
2:30				
2:45				
3		Greatest Gift Philco m-f L — Golden Windows P&G (sheet) 65NY alt days L — Y&R — One Man's Family Sterling Co m-f L — Kiehl's $10,000 — Concerning Miss Marlowe P&G (ide) 82NY alt days L — B&B $5500	
3:15				
3:30		Hawkins Falls 80Ch L hr $3500 — First Love Jergens Co 65Phila m-f L — Gir $10,000 — World of Mr Sweeny NY L — Modern Romances Colgate-Palmolive 100NY mw 4:45-5 — Houston $11,000	
3:45				
4		Pinky Lee Show 83Hy m-f L — 1 min partic (inq & intst) $6000 — Howdy Doody Standard Brands royal puddings, pudding 60NY 46L — Bates ¼hr $1800	
4:15				
4:30				
4:45				
5				
5:15				
5:30				
5:45				
6				

TUESDAY

	ABC	CBS	Du Mont	NBC
10	No network programing m-f	Garry Moore Miles Labs Wade Adv tu 10-10:15 — Kellogg Burnett tu 10:15-30 65-70NY L — ¾ hr $2038 — Arthur Godfrey GM, Frigidaire tu,th 10:30-45 FC&B 52Atlas — Kellogg, Burnett tu,th 10:45-11 68Var L — simul ¾ hr $3705	No network programing all wk	Ding Dong School Intl Shoe Co D'Arcy m-f 9-9:30 alt t 10:15-30 Ch m-f L — ¼ hr $745 — ½ hr $1160 — A Time to Live Ch m-f L — 3 Steps to Heaven P&G (reg, dup NY m-f L — Compton $9500
10:15				
10:30				
10:45				
11		Godfrey (cont'd) Toni Co tu,th 11-11:15 — Weiss & Geller — Pillsbury Mills mw 11:15-30 — Leo Burnett — Strike It Rich Colgate tu,th rec mon — Esty	
11:15	Creative Cookery m-f co-op			
11:30				
11:45				
12	No network programing m-f	Valiant Lady Toni Co 66NY tu,th L — LB alt hrly,Mkt — Loss of Life Inner Home Dy m-f (rec mon) Blow — Search for Tomorrow P&G (ref) m-f (rec mon) Blow — Guiding Light P&G (cont'd) m-f (rec mon) Compton	No network programing all wk
12:15				
12:30	No network programing m-f	Betty White Show Hy m-f L — Feather Your Nest Colgate-Palmolive alt d 12:30-45 NY m-f L — Ted Bates $9000	No network programing all wk
12:45				
1	No network programing m-f	Portia Faces Life Gen Fds m-f — Y&R — Seeking Heart P&G m-f (rec mon) Compton — Welcome Travelers P&G (refl) (cont'd) m-f (rec mon) Compton — Welcome Travelers P&G (refl) (cont'd) m-f (rec mon) DFS	No network programing all wk
1:15				
1:30	No network programing m-f	Robert Q Lewis Miles Labs (after-shave lotion) Wade 2-2:15 — Helene Curtis t 2:15-30 — Earle Ludgin 72NY L — ¾ hr $3000 — Art Linkletter (participating all pr) 52Hy L — LB tu,th 2:30-45 — Pillsbury Mills 2:15-3 — LB ¼hr $1000	No network programing all wk
1:45				
2	No network programing m-l	Big Payoff Celeste m-f (rec mon) Esty — Bob Crosby Gen Foods (inst jello-o puddings) 69NY mw 2:30-45 — Concerning Miss Marlowe P&G (ide) 82NY alt days L — B&B $5500	Paul Dixon Show 11NY m-f 3-4 — 10-min seg $400
2:15				
2:30	No network programing m-f	Brighter Day P&G m-f (rec mon) Y&R — The Secret Storm NY tu,th L — On Your Account (Wm Filtrol) P&G (ide, prod) m-f — Benton & Bowles	No network programing m-f
2:45				
3	No network programing m-f	Hawkins Falls Clr m-f L — First Love Jergens Co Phila m-f L — Robt W. Orr — World of Mr Sweeny NY L — Modern Romances Colgate-Palmolive 40 alt days — Bryan Houston	No network programing m-f
3:15				
3:30	No network programing m-f	Pinky Lee Show Hy m-f L — Purtle: Gen Fds (inst jello-o Y&R tu,w,f — Howdy Doody Kellogg Co (fire brigade) 66NY 44L — LB tue,th 2:30-45 — Colgate (Hour) 43NY 5-45 yr (46) — Bates ¼hr $1800	No network programing m-f
3:45				
4	No network programing m-f	Barker Bill's Cartoons 5-5:15 — Gen Mls: sug Jell 71NY m-f P — Esty ¼hr $4000 — No network programing m-f	No network programing m-f
4:15				
4:30				
4:45				
5				
5:15				
5:30				
5:45				
6				

WEDNESDAY

	ABC	CBS	Du Mont	NBC
10	No network programing m-f	Garry Moore Simoniz Co Tatham-Laird m-f 10-10:15 — 55-70NY L — ¾ hr $2038 — Arthur Godfrey GM, Frigidaire mw 10:30-45 — 68Var L — simul ¾ hr $3705	No network programing all wk	Ding Dong School Wander Co/ oyalties 10:15-30 Tatham-Laird m-f L — ¼ hr $745 — ½ hr $1160 — A Time to Live Ch m-f L — 3 Steps to Heaven P&G (reg, dup m-f — Compton $9500
10:15				
10:30				
10:45				
11		Godfrey (cont'd) Lever (participating) mw 11:15-15 — McCann-Erickson — Pillsbury Mills mw 11:15-30 — Leo Burnett — Strike It Rich Colgate m-f (rec mon) — Esty	
11:15	Creative Cookery m-f			
11:30				
11:45				
12	No network programing m-f	Valiant Lady General Mills m-f (rec mon) DFS, K-R — Love of Life Inner Home Dy m-f (rec mon) Blow — Search for Tomorrow P&G (ref) m-f (rec mon) Blow — Guiding Light P&G (cont'd) m-f (rec mon) Compton	No network programing all wk
12:15				
12:30	No network programing m-f	Betty White Show Hy m-f L — Feather Your Nest Colgate-Palmolive alt d 12:30-45 NY m-f L — Ted Bates	No network programing all wk
12:45				
1	No network programing m-f	Portia Faces Life Gen Fds m-f — Y&R — Seeking Heart P&G m-f (rec mon) Compton — Welcome Travelers P&G (refl, participating) m-f (rec mon) DFS	No network programing all wk
1:15				
1:30	No network programing m-f	Robert Q Lewis Beat Foods (mixes, bakes) DFS m-w 2-2:15 — Gen Mills m-f 2:15-30 — BBDO ¼ hr $3000 — Art Linkletter (participating) m,w,f 2:30-45 — Ayer — Pillsbury Mills m-th 2:45-3 (rec mon) — Leo Burnett	No network programing all wk
1:45				
2	No network programing m-f	Big Payoff Colgate m,w,f (rec mon) Esty — Bob Crosby Gen Foods (inst jello-o puddings) 93Hy L — Procter & Gamble Mills m,w,f 3:45-4 — 104Hy ½ hr — BBDO $3100	Paul Dixon Show 11NY m-f 3-4 — 10-min seg $400
2:15				
2:30	No network programing m-f	Brighter Day P&G m-f (rec mon) Y&R — The Secret Storm Am Home Prods m,w,f (rec mon) Blow; Geyer — On Your Account (Wm Filtrol) P&G (ide, prod) m-f — Benton & Bowles	No network programing m-f
2:45				
3	No network programing m-f	Hawkins Falls Clr m-f L — First Love Jergens Co Phila m-f L — Robt W. Orr — World of Mr Sweeny NY L — Modern Romances Colgate-Palmolive 40 alt days — Bryan Houston	No network programing m-f
3:15				
3:30	No network programing m-f	Pinky Lee Show Hy m-f L — Purtle: Gen Fds (inst jello-o Y&R tu,w,f — Howdy Doody Kellogg Co (fire brigade) 66NY 44L — LB tue,th 2:30-45 — Colgate (Hour) 43NY 5-45 yr (46) — Bates ¼hr $1800	No network programing m-f
3:45				
4	No network programing m-f	Barker Bill's Cartoons 5-5:15 — Gen Mls: sug Jell 71NY m-f P — Esty ¼hr $4000 — No network programing m-f	No network programing m-f
4:15				
4:30				
4:45				
5				
5:15				
5:30				
5:45				
6				

THURSDAY

	ABC	CBS	Du Mont	NBC
10	No network programing m-f	Garry Moore Swift Co (participating) JWT m-f 10-10:15 — Chon-Kling JWT — Tonk Burnett alt th 10:30-45 — 55-70NY L — ¾ hr $2038 — Arthur Godfrey GM, Frigidaire tu,th 10:30-45 FC&B — Kellogg Co tu,w,f 10:15-11 Burnett	No network programing all wk	Ding Dong School Glasbrenner Foods D'Arcy 10:15-30 Ch m-f L — ¼ hr $745 — ½ hr $1160 — A Time to Live Ch m-f L — 3 Steps to Heaven P&G (reg, dup m-f — Compton
10:15				
10:30				
10:45				
11		Garry Moore (cont'd) Tool Co tu,th 11-11:15 — Weiss & Geller — Pillsbury Mills mw th 11:15-30 10Var simul ¾ hr $3705 — Strike It Rich Colgate m-f (see mon) — Esty	
11:15	Creative Cookery m-f co-op			
11:30				
11:45				
12	No network programing m-f	Valiant Lady Tool Co tu,th (see tu) Leo Burnett — Love of Life Inner Home Dy m-f (rec mon) Blow — Guiding Light P&G (cont'd) m-f (rec mon) Compton	No network programing all wk
12:15				
12:30	No network programing m-f	Betty White Show Hy m-f L — Feather Your Nest Colgate-Palmolive alt d 12:30-45 NY m-f L — Ted Bates	No network programing all wk
12:45				
1	No network programing m-f	Portia Faces Life Gen Fds m-f — Y&R — Seeking Heart P&G m-f (rec mon) Compton — Welcome Travelers P&G (refl, participating) m-f (rec mon) DFS	No network programing all wk
1:15				
1:30	No network programing m-f	Robert Q Lewis W.C. Johnson NL&B th 2-2:15 — C. L. Swanson Tatham-Laird 13NY 2:15-30 — ¾ hr $3000 — Art Linkletter (participating) all pr 52Hy L — LR tu,th 2:30-45 — Pillsbury Mills th 2:45-3 — LB ¼ hr $4,000	No network programing all wk
1:45				
2	No network programing m-f	Greatest Gift Philco m-f L — Golden Windows P&G (sheet) 65NY alt days L — Y&R — One Man's Family Sterling Co m-f L — Kiehl's — Concerning Miss Marlowe P&G (ide) 82NY alt days L — B&B	Paul Dixon Show 11NY m-f 3-4 — 10-min seg $400
2:15				
2:30	No network programing m-f	Brighter Day P&G m-f (rec mon) Y&R — The Secret Storm NY tu,th L — On Your Account (Wm Filtrol) P&G (ide, prod) m-f — Benton & Bowles	No network programing m-f
2:45				
3	No network programing m-f	Hawkins Falls Clr m-f L — First Love Jergens Co Phila m-f L — Robt W. Orr — World of Mr Sweeny NY L — Modern Romances Colgate-Palmolive 40 alt days — Bryan Houston	No network programing m-f
3:15				
3:30	No network programing m-f	Pinky Lee Show Hy m-f L — Purtle: Gen Fds (inst jello-o Y&R tu,w,f — Howdy Doody Kellogg Co — The wonderful Toy-makers (cont'd) 85NY L — Bates $1800	No network programing m-f
3:45				
4	No network programing m-f	Barker Bill's Cartoons 5-5:15 — Gen Mls: sug Jell 71NY m-f P — Esty ¼hr $4000 — No network programing m-f	No network programing m-f
4:15				
4:30				
4:45				
5				
5:15				
5:30				
5:45				
6				

FRIDAY

	ABC	CBS	Du Mont	NBC
10	No network programing m-f	Garry Moore Swift Co (participating) JWT m-f 10-10:15 — Economics Lab S&W m-f 10:15-30 — Yeast of Lodi Ayer m-f 10:30-45 — Converted Rice Burnett m-f 10:45-11 — 55-58NY L — ¾ hr $2038	No network programing all wk	Ding Dong School General Mills (cereals, mixes) 81Ch L — m-f 10:15-30 reg — Latham ¼hr $1160 — A Time to Live Ch m-f L — 3 Steps to Heaven P&G (reg, dup m-f — Compton
10:15				
10:30				
10:45				
11		Garry Moore (cont'd) Borden Fds: (nat coffee — DCSS f 11-11:15 — Swift & Co LWT f 11:15-30 — 55-70NY L — ¾ hr $2038 — Strike It Rich Colgate m-f (see mon) — Esty	No network programing all wk	Home m-f 11-12 NY LAP (see mon & tu) — 1 min partic time & list $6400
11:15	Creative Cookery m-f co-op			
11:30				
11:45				
12	No network programing m-f	Valiant Lady Tool Co tu,th (see tu) Leo Burnett — Love of Life Inner Home Dy m-f (rec mon) Blow — Guiding Light P&G (cont'd) m-f (rec mon) Compton	No network programing all wk	Betty White Show Hy m-f L — Feather Your Nest Colgate-Palmolive alt d 12:30-45 NY m-f L — Ted Bates
12:15				
12:30	No network programing m-f	Portia Faces Life Gen Fds m-f — Y&R — Seeking Heart P&G m-f (rec mon) Compton — Welcome Travelers P&G (refl, participating) m-f (rec mon) DFS	No network programing all wk	No network programing m-f
12:45				
1	No network programing m-f	Robert Q Lewis Brooklyn Pants Grey f 2-2:15 — Gen Mills m-f 2:15-30 — DFS ¼ hr $3000 — 19NY L — Art Linkletter (participating) Terrace mart m-f L — Duke Patterson Ayer 2:15-3 — 69Hr ¼hr $4000	All About Baby Swift, meats & fat babies 11Ch f 2-2:15 L — McCann-Erickson	No network programing m-f
1:15				
1:30	No network programing m-f	Greatest Gift Philco m-f L — Golden Windows P&G (sheet) 65NY alt days L — Y&R — One Man's Family Sterling Co m-f L — Kiehl's — Concerning Miss Marlowe P&G (ide) 82NY alt days L — B&B	Paul Dixon Show 11NY m-f 3-4 — 10-min seg $400
1:45				
2	No network programing m-f	Big Payoff Celeste m-f (rec mon) Esty — Bob Crosby Gen Foods (inst jello-o puddings) 69NY mw 2:30-45 — Concerning Miss Marlowe P&G (ide) 82NY alt days L — B&B $5500	No network programing m-f	Greatest Gift Philco m-f L — Golden Windows P&G (sheet) 65NY alt days L — Y&R — One Man's Family Sterling Co m-f L — Kiehl's — Concerning Miss Marlowe P&G (ide) 82NY alt days L — B&B — BBDO $3100
2:15				
2:30	No network programing m-f	Brighter Day P&G m-f (rec mon) Y&R — The Secret Storm Am Home Prods m-f (rec mon) Blow; Geyer — On Your Account (Wm Filtrol) P&G (ide, prod) m-f — Benton & Bowles	No network programing m-f	Hawkins Falls Wyeson Gill 78 Ch m-f L — Fitzgerald $6800 — First Love Jergens Co Phila m-f L — Robt W. Orr — World of Mr Sweeny NY L — Modern Romances Colgate-Palmolive 40 alt days — Bryan Houston
2:45				
3	No network programing m-f	Pinky Lee Show Hy m-f L — Howdy Doody Kellogg Co tu,th (see tu) Lee Bassett — Standard Brands — Bates ¼hr $1800	No network programing m-f	Barker Bill's Cartoons 5-5:15 — Gen Mls: sug Jell 71NY m-f P — Esty $4000 — The New Yorker (colorcast) NY L
3:15				
3:30	No network programing m-f		No network programing m-f	
3:45				
4	No network programing m-f		No network programing m-f	
4:15				
4:30				
4:45				
5				
5:15				
5:30				
5:45				
6				

SATURDAY

	ABC	CBS	Du Mont	NBC
10	No network programing	No network programing	No network programing	
10:15				
10:30	Andy Devine Brown Shoe Co/ beaver brown shs 60Ch L — Burnett $4500	Winky Dink and You NY L	No network programing m-f	
10:45				
11	Space Patrol Nestle choc prods McCann-Erickson Ralston-Purina wheat, rice chex 53Hy alt wks L — Gardner $5500 — No network programing	Captain Midnight Wander Co/ T-L General Mills 60NY L — Tatham-Laird $16,000 — Abbott & Costello Campbell Soup 43NY L — Burnett $9000	No network programing m-f	
11:15				
11:30				
11:45				
12	No network programing	The Big Top National Dairy Prods sealtest lite cream, seal-test dairy prods 62Phila L — Ayer $14,000	No network programing m-f	
12:15				
12:30	No network programing	Lone Ranger General Mills: Wheaties, Kix 51NY L — DFS $18,000 — Uncle Johnny Coons Leret Bloo 16NY L — McCann-Erickson $4000	No network programing m-f	
12:45				
1	No network programing — Pro-game Huddle Reynolds Tob Esty — Carnation Co 156Var 10 min L — Erwin, Wasey	NCAA Football Game Amana Refrig Maury, Lee & Marshall — Magnat: McE — Zenith: Y&R — Carnation Co (Pacific Coast) — Erwin, Wasey Bemble Oil McCann-Erickson (Texas only) Var L — (various starting times)	No network programing	
1:15				
1:30	NCAA Football Game (cont'd) sec above	What In the World? Philco L — Youth Takes A Stand NY L	No network programing	
1:45				
2	Football Scoreboard Reynolds Tob Esty — Octavio-Palmolive 156Var 10 min L — L&N		No network programing	
2:15				
2:30	No network programing		No network programing	
2:45				
3	Hawkins Falls Wyeson Gill 78 Ch m-f L — Fitzgerald — First Love Jergens Co Phila m-f L — Robt W. Orr — World of Mr Sweeny NY L — Modern Romances Colgate-Palmolive 40 alt days — Bryan Houston	Barker Bill's Cartoons 5-5:15 — Gen Mls: sug Jell 71NY m-f P — Esty $4000 — The New Yorker (colorcast) NY L	No network programing m-f	
3:15				
3:30	Pinky Lee Hy m-f L — Purtle: Gen Fds Y&R tu,w,f — Howdy Doody Kellogg's Cereals Mathes 5:30-45 — Inst Hour: D'Arcy alt f 5:45-6 — Standard Brands — Bates ¼hr $1800	No network programing	No network programing	
3:45				
4				
4:15				
4:30				
4:45				
5				
5:15				
5:30				
5:45				
6				

For national and local
programs the Atlanta audience
depends on WSB-TV,
the great *area* station
of the Southeast

evidence:

According to Pulse, Inc., in the month
of October, *ten* of the top fifteen programs tele-
vised were on Atlanta's WSB-TV.

In the preceding month on the night when
all three Atlanta stations were programming election
returns of the Georgia Democratic Primary,
WSB-TV had an average audience 40% greater than
station B and 80% greater than station C
according to Pulse, Inc.

CHANNEL 2 — 1062-FT. TOWER — 100,000 WATTS

wsb-tv
Atlanta, Georgia

Represented by Edw. Petry & Co.
Affiliated with The Atlanta Journal and Constitution

GLAMORENE

(Continued from page 72)

deals. Nor, for that matter, is there much tv, except for co-op and some scattered announcements. At first glance this would seem to be an ideal tv account, since it is a demonstration item and—as SPONSOR can testify after watching the company's president clean a rug—an impressive one.

Magazines are given a healthy $150,000 budget, but the approach is different from preceding years. Small, instead of large, space is the order of the day. 112 lines, and the number of magazines has been increased to 17 women's service books. The idea is to keep the Glamorene name in the public eye on a steady basis, as part of the effort to get consumers to think of using it during any part of the year rather than only during the traditional rug-cleaning seasons of spring and fall.

The major portion of the budget, over $200,000, is going into network radio. Jerclaydon is convinced that the aural medium is its best bet, reasoning based on experience with spot radio last year. The local personalities who endorsed Glamorene on their daytime shows proved extraordinarily effective, so much more so than any other form of regular advertising, that Jerclaydon decided to explore radio further.

This year the local spot pattern could not be repeated only because of budget reasons, for a portion of the Arthur Godfrey morning radio show became available. Jerclaydon latched on to it, and you can now hear Godfrey singing Glamorene's praises every other week in a 15-minute period.

How is it working? "We are delighted," reports Clayton Hulsh. It is still too early perhaps to judge, but indications are that the barrel-toned Godfrey will sell a lot of Glamorene this season. Hulsh has found, too, that Godfrey is very easy to mechandise; he is popular with the dealers.

Jerclaydon's president regrets only that the company is not rich enough to go with the star on tv. That would be the ideal setup, Hulsh feels.

So happy is the account with radio, that according to ad manager Judith Keith, if the budget allows it may add an extra push this spring in some 50 markets via local female daytime shows.

In seeking an explanation for the final emergence of radio as the basic medium for the product, Clayton Hulsh comes back to his original thoughts about the effects of the article in the *Reader's Digest*. There, it was the reader's confidence in the integrity of the periodical that was the determining factor. On radio alone have there been opportunities to achieve a somewhat similar confidence. This has been done through personalities who have developed loyal followings, whose listeners have confidence in them, whose product endorsements therefore have meaning to the audience.

It is for the same reason, Hulsh feels, that Godfrey is such a great salesman—"People believe him when he endorses a product."

Furthermore, and important for a product like Glamorene, which has to be used right to work properly, these personalities take the time to instruct the audience in the details of product use. "There is an intimacy with the audience," Hulsh maintains, "that we have been unable to obtain in any other medium."

For the moment it appears that the course of Glamorene's ad campaigns is pretty well set: increased radio expenditures, with more riding on Godfrey if time becomes available. Ultimately, the account, if it grows substantial, will doubtless be active in tv, for, as Hulsh admits, Glamorene is a demonstration product, and should be on tv if the proper way can be found to exploit the medium.

But even these mild conjectures may prove unfounded if the past history of Jerclaydon is any guide. From its very inception it has exhibited few of the normal characteristics of the average business. Take its birth, for example.

In 1945, Benjamin Hulsh decided to retire from an active career in industrial chemicals and sold out his Chicago firm, Trojan Chemical Co. Among the products due to change hands was a compound developed by a company employee, George C. Edwards; it was called Nu-Twist, an imperfect rug-cleaning product. The buyers wanted everything but this compound, which they asked Benjamin Hulsh to remove from the batch of stuff he was turning over to them.

Hulsh took the formula sheet off the pile of papers on the desk and put it in his pocket. In this casual fashion

★ ★ ★ ★ ★ ★ ★ ★

"The cost of media merchandising to the advertiser and to the station is quite secondary. The result is the thing that counts most. Advertising when properly tied in with the right kind of a merchandising plan doesn't cost—instead, it pays."

D. C. SPERRY
Director of Advertising
Oklahoma Tire & Supply Co.
Tulsa

★ ★ ★ ★ ★ ★ ★ ★

Glamorene started its career. Benjamin Hulsh retired to Florida and a small hotel he bought with the proceeds of the factory sale. As might be expected of an active man, the retirement did not really take, and before long he was fooling around with this rug-cleaning product, especially interested because of the problems he encountered in keeping his hotel rugs clean. With the help of University of Miami chemists he succeeded in improving it to the point where he believed he had a product that could do big things.

By this time, his three sons, Sheldon, Clayton and Jerold, had been home from military service for some time, and Benjamin went to work on them to join him. Sheldon was a



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Radio's immense strength . . . the opportunity to talk with masses of people *frequently* and *economically* . . . is employed fully only by advertisers who distinguish between run-of-the-mill radio stations and *great* radio stations.

There can be a tremendous difference between two stations in the same market. A station's programming, management, public service and facilities make it mediocre or good or *great*.

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WBAL Baltimore (NBC)
The Hearst Corp.

WBEN Buffalo (CBS)
Buffalo Evening News

WGAR Cleveland (CBS)
Peoples Broadcasting Corp.

WJR Detroit (CBS)
The Goodwill Station, Inc.

WTIC Hartford (NBC)
Travelers Broadcasting Service Corp.

WDAF Kansas City (NBC)
Kansas City Star



Measure of a Great Radio Station

KFI Los Angeles (NBC)
Earle C. Anthony Inc.

WHAS Louisville (CBS)
Louisville Courier-Journal & Times

WTMJ Milwaukee (NBC)
Milwaukee Journal

WGY Schenectady (NBC)
General Electric Company

WSYR Syracuse (NBC)
Herald-Journal & Post-Standard

WTAG Worcester (CBS)
Worcester Telegram-Gazette

promising young announcer of 20 active in Cleveland, Jerold was a portrait painter and Clayton a lawyer. "But the old man is a great salesman," Clayton told SPONSOR, and before long the family was united in Jerclaydon, Inc. —the firm name is made up of the names of the three brothers. Glamorene, Inc., was formed in 1952 to distribute the product.

The first efforts of the family were in the hotel field, where they succeeded at first in selling everyone they demonstrated to, only to find orders cancelled because disgruntled handymen hated the idea of doing extra rug-cleaning work. While they were hard at work overcoming the obstacles peculiar to the hotel business, they tackled rug-cleaning services. As might be expected they ran into skepticism and even outright enmity.

Finally, inevitably, the company gravitated toward the consumer field, and the real success story began.

Although an outstanding success story is usually considered a good thing to be associated with, the mercurial qualities inherent in a rapidly-changing operation just beginning to feel its oats means problems aplenty for any agency handling the account. At Jerclaydon they are the first to admit that an account like Glamorene is not easy to service. As ad manager Judith Keith explained it: "We are young, eager, still learning. We have yet to find the perfect way to promote our product. We demand a great deal of attention and considerable flexibility in an agency. For this reason, we are probably not too easy to live with."

It is because the smaller agency satisfies this need for attention and participation that Jerclaydon is happy it made the decision to turn its back on the big ones. "We like our present agency," Clayton Hulsh told SPONSOR. "The account executive is not just a messenger boy. He really represents us when we are not there. Most of the time we meet directly with the creative people. This, we think, is important. To them we are an important account, not just another tiny one. They want us, for our success story will also be theirs. We feel, in other words, that our mutual interests are being very well served. It is wasteful to keep switching agencies." ★ ★ ★



TV IN 1992

(*Continued from page* 39)

I pushed a button by my bed, which switched the machine from Tape to Broadcast, because as I suppose you have guessed by now, this was all on Video-Tape, which in those days we thought was pretty hot stuff. You could either play your own tapes, which could be bought at any tape store, or you could get the regular TV broadcasts.

When it snapped to Broadcast, I ducked, and as usual at this time, the cigarette which was blown up to the size of a farm silo reached out from the wall to a spot three inches from my nose. I closed my left eye and flattened it out against the wall.

The cigarette faded to a dreamy-eyed girl, bust shot, holding the special Momsday carton, printed in pink and blue. I opened my left eye. "The gift *everybody* would like for Momsday," she said.

It reminded me that I still had almost all my Momsday shopping to do, my cards to get printed, the light strung up around the house, and a hundred other things. The spirit of giving was fine and a real shot in the arm for business all right, but I was glad Momsday and Christmas came only once a year each.

"Lanny, darling, you're going to be late," Mom called from the kitchen.

I said I just wanted to see the weather forecast. The master of ceremonies changed hats — of which he had at least two dozen—told a joke, and then switched to the cameras in Manhattan, White Plains, and Garden City. It was raining in all three places. A pretty girl dressed in the pink and blue Momsday colors brought out big cards with the temperature, barometric pressure, wind velocity, and a final one that said:

ONLY ELEVEN MORE SHOPPING DAYS TILL MOMSDAY

The master of ceremonies changed hats again and said the rain would stop at 10.04 in Manhattan and 10:17 in Garden City. I used to laugh at that because oftentimes in those days they were wrong by more than ten minutes.

"And now on such a *fine* day," he said, "let's have a *fine* song." He was using the two-tone talk which some of you may remember, saying the first "fine" *down* and the second one *up*, the way I just did. What it meant



He reaches customers in kitchen and car

Want to talk to the lady of the house while she's preparing the evening meal? Want to get the ear of her husband while he's driving his car?

Then let Hal Morgan tell your food, beverage, drug or automotive story on "Morgan's Matinee" —the two-hour show with double-barreled appeal for homemakers and motorists alike.

From 4:00 to 6:00 each weekday afternoon, Hal Morgan serves up a blend of *good music, news, weather, time and road conditions* . . . preferred fare for the man driving home from work, *and* for the homemaker in the kitchen.

While Morgan is on the air, Greater Cleveland traffic is at its peak. Over a *quarter-million* motorists are on the move—90% with car radios! During this same period, radios are tuned to Hal Morgan by busy homemakers.

Reach customers in a mood to buy—on "Morgan's Matinee"! Participations and quarter-hour segments available. Check your nearest Christal office today.

WGAR

THE STATION WITH

4½ MILLION FRIENDS IN NORTHERN OHIO

CBS—Cleveland—50,000 Watts
The Peoples Broadcasting Corp.
Represented by The Henry I. Christal Co., New York
In Canada by Radio Time Sales, Ltd., Toronto

there's only one successful way to sell this rich, eastern Indiana Market...



8-COUNTY AREA
Population—446,200
Buying Income $654,171,000
70,000 UHF SETS (5-1-54)
ONLY $225 BASE RATE
THE PERFECT TEST MARKET
CBS - NBC - DUMONT - ABC NETWORKS



MUNCIE, INDIANA

translated was "On such a lousy or awful day, let's have a fine song." At that time in our history, two-tone talk was really catching on. It was figured out by the video people, and the idea naturally was to make the printed word without inflection completely meaningless, which it just about was by this time anyway.

What the video people would have been surprised to know on that "fine" May morning was that video itself was about to get a stab in the back. And I—as much as anyone I guess—was the one who was going to hold the dagger, though I didn't know it then.

I pressed a button. The sound and picture went off, and the whole wall, built like a vertical venetian blind—the way practically all walls were in those days if you remember—rotated its louvers so that I could see through the glass wall into the garden. The dogwood trees, Mother's pride and joy, were covered with wet white blossoms, and the azaleas and forsythia were in bloom, too. They all looked a bit faded, the way everything did after the blazing vibra-colors of the television.

I kicked off the covers and raised my legs over my head twelve times. I've never seen any result from all this. I mention it mostly to help recall the healthy Spartan life we led in those days before XP. Not that everybody just lies around now, but you have to admit we do a lot more relaxing. Anyway, in spite of this daily exercise, my abdomen was rapidly getting ahead of my chest and giving me what some people might call a pear-shaped silhouette.

I stood up, sucked in my stomach to prove I really could if I wanted, and then let it down easily to its normal position, where I'm sorry to say it would stay the rest of the day.

Then I stepped firmly into the stainless-steel bathroom and directly into the Bod-ee-Wash, a product of the Hotpoint Division of General Electric. I closed the glass door and a warm spray shot from little nozzles around the walls, followed in five seconds by a gentle froth of pine-scented suds. I closed my eyes for ten seconds until the warm rinse came on.

Ten seconds later I braced myself for the ice-cold spray that hit me from all sides. This, you may recall, was optional, but I always went through it. I stood the ice-cold for the full three and a half-seconds, then relaxed as the blowers on all sides began pumping out warm, super-dried pine-scented air. They were joined by the four sun lamps, and in thirty seconds I was dry, tanned, and loaded with Vitamin D.

A pine-scented mist filled the stall. I raised my arms to make sure it would settle where it was needed most. After three seconds I stepped out of the stall guaranteed to smell, for at least twenty-four hours, more like a grove of pines than a human being, or double my money back. This, of course, was good, because after a few hours of exertion on the part of a human, a pine tree smells definitely better.

I flexed my muscles a couple of times in front of the mirror and decided the way I always did that I needed to take more exercise, something I've since neglected to do. Then I placed my chin in the Remington Shave-Magic. Two dozen tiny cutters, pre-set for my facial contours, moved all together over my beard. Though it was nothing like today's modern Shave-Magic, they were even then as gentle as a woman's caress, a phrase Remington used it its advertising, and rightly so.

The whiskers took five seconds, and the Bilt-In-Massage ten. I hadn't regretted buying the massage attachment, optional on de luxe models. I always tuned it to the roughest, or MANLY, setting. It slapped you around a bit, but it was worth it. I was debating whether to get the new model which washed your teeth at the same time, when the Lotion Spray, also pine, came on.

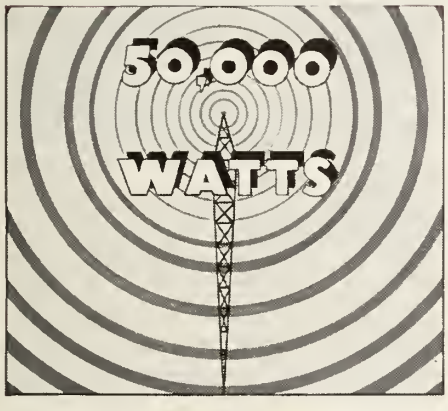
I picked up the old rotary toothbrush, and remembered I had to open a new dentifrice refill cylinder. Needless to say, it was our own Con Chem brand, Chem-Dent, which was supposed to stop decay, sweeten the breath, and improve the personality. Some people didn't believe the part about the personality, but we had figures to show that more psychiatrists used it than any other dentifrice. I could feel it improve *my* personality, and it had a nice minty taste.

I ran a comb through my hair, which was short, and receding pretty rapidly, and stepped into the dressing alcove. This was paneled in walnut-grained plastic and everything was built in, including my new Bendix Wash-o-Robe. The Bendix snapped

★ WGY ★ WGY ★ WGY ★ WGY ★ WGY ★ WGY ★ WGY ★



plus



plus



equals

A GREAT RADIO STATION



Measure of a Great Radio Station

WGY

A GENERAL ELECTRIC STATION

ALBANY—TROY—SCHENECTADY—plus—
54 counties in New York and New England

Represented nationally by
Henry I. Christal Co., Inc.

New York — Boston — Chicago — Detroit — San Francisco

★ WGY ★ WGY ★ WGY ★ WGY ★ WGY ★ WGY ★ WGY ★

open as I approached. My suit, shirt, underpants, and socks were just where I had hung them the night before. They had all been flushed with detergent, rinsed, dried, and pine-scented while I slept. I noted that the Miracle Cashlon suit would probably need a new permanent-crease in another month or so. It hadn't had one since November.

"Hurry, dear," Mom called. "You're late."

"Yes, Mom, I'm hurrying."

I stepped into the knitted underpants and the navy-blue Cashlon socks, zipped on my white oxford Newlon shirt and my gray Cashlon flannel pants, slipped on my laceless shoes, and went out to see Mom.

"Darling, how do you like me?" she asked, pirouetting like a model.

"Beautiful, Mom," I said, kissing her on the cheek.

"No, look at it. Don't you like it?"

She meant her new housecoat, I supposed.

"Beautiful, Mom," I said. The housecoat clung very closely to her figure which was almost the same as an eighteen-year-old girl's. This wasn't entirely an accident. The amount of kilowatts that had gone into Mom's figure by way of her electric massage and vibrator machine, her electric horse, steam cabinet, and whatnot, would have lit a medium-sized town for quite a while. Not that I begrudged her the electricity. I know how all of you feel about your moms and I felt the same way and still do. Especially at that time of the year, around Momsday, when our moms are foremost in all our thoughts.

"I'm glad you like it, darling," she said. "I bought it just for you."

"You look sweet sixteen," I said because I know she liked that kind of talk. Practically all moms of her age liked to think themselves younger than their sons, a fact which I guess manufacturers like us have encouraged, and I think to their advantage perhaps. Actually you'd have to look twice even today to tell that Mom is over twenty-five except for the color of her hair, which was prematurely gray at thirty. And oftentimes she dyed *that* brown, to go with certain dresses. Mostly however she liked to keep it tinted a light lavender.

"Your breakfast is all ready, darling."

"Good."

"Did you see any news in bed?"

"No, just the weather."

"There's the strangest item. There aren't going to be any more babies in St. Louis."

"Is that what the news said?" I knew that Mom sometimes exaggerated things.

"They were interviewing an obstetrician just now. He was very nice. Sort of an iron gray. He said there was a grave danger."

"Did he say the birth rate was actually falling?" I hadn't heard *that*, but I did know that something strange was happening in St. Louis. Most important, for us at Con Chem, was that sales of all kinds were down, a fact we'd been discussing in meetings for several days.

"He said it wasn't showing in the birth rate yet. It's just that advance bookings of maternity rooms in hospitals are dropping off at least fifteen per cent."

"Why?"

"Well, darling, one reason could simply be that people aren't—really, you're over thirty, Lanny, and——"

"I mean why aren't they?"

"Well, the obstetrician didn't say so, but after all, there's this new religion."

"I thought that usually worked the other way."

"This is a different kind. You know, that Molly person."

"Oh, Molly Blood." I had heard of Molly Blood, the new evangelist, everyone had. "I should think she'd have just the opposite effect." There had been rumors, which Molly's sect denied, that she had been a stripper in Las Vegas. I didn't know how true that was then, but from what I'd seen of Molly on TV, she could have qualified.

I was already more than seventy-five seconds behind schedule, so I hurried over to the dining nook, part of the main living-dining-kitchen room. The whole area, except for the kitchen alcove, was paneled in a rich, semi-bleached walnut, actually only about a hundredth of an inch thick, plastic impregnated, bonded to synthetic wallboard, and impervious to fire, water, and abrasions; it was dust repellent and available in all two-bedroom models.

I sat at the dining table, snapped on the television, raised my orange juice to my lips with one hand and put my cup under the coffee spigot with the other. The coffee, prefrozen and heated instantly in the Coffee-Mat, poured out, not too hot, "Jes drinkin' hot!" as the ads said.

"Your eggs are all ready, darling," Mom said. She walked over to the kitchen alcove where the walls and ceiling were covered with plastic in a delicate petit-point pattern, mostly a soft lavender to match her hair.

She put a plate under the Mix-O-Mat which hummed a theme of Tschaikowsky's and squirted out of its nozzle a golden spiral, shaped something like the Tower of Babel and about six inches high. It was the Ham-N-Egg Mix, a product of Aunt Bedelia, Inc., and guaranteed to taste more like ham and eggs than the real thing. It had every vitamin and mineral known to be necessary to human nutrition, plus a few more they weren't completely sure of. In addition it contained enough deodorants to deaden any odors that might be left on me, including, as they said, "any unpleasant residue left by other harsh deodorants," plus chemicillin to heal minor cuts and abrasions.

"I dialed medium-hard, the way you like them," Mom said, as she set them in front of me.

"No one can cook like you, Mom."



2,181,504 COWS and . . .

LOTS OF PEOPLE, TOO!

Cows that help produce an income of over $3.4 billion, and people who spend over $2.7 billion of it at the retail level—That's the profit picture of WKOW's 53 county market. For more facts on this low cost coverage see your Headley-Reed man.

WKOW-CBS
MADISON, WIS.
Wisconsin's most powerful radio station
Represented nationally by HEADLEY-REED CO.



*YOU MIGHT SCORE 50 GOALS IN 50 GAMES**—

BUT . . . YOU NEED WKZO RADIO TO RACK UP RECORDS IN WESTERN MICHIGAN!

PULSE REPORT — 100% YARDSTICK
KALAMAZOO TRADING AREA — FEBRUARY, 1953
MONDAY-FRIDAY

	6 a.m.-12 noon	12 noon-6 p.m.	6 p.m.-midnight
WKZO	59% (a)	59%	48%
B	21	14	23
C	5 (a)	4	6
D	4	4	4
E	3	4	7
MISC.	9	14	12

(a) Does not broadcast for complete six-hour period and the share of audience is unadjusted for this situation.

WKZO *always* leads the league in Western Michigan—*always* gives you greatest radio coverage *at lowest cost.*

Nielsen figures show that WKZO gets 181.2% more daytime homes than Station B. Pulse figures, left, back up the Nielsen findings—credit WKZO with more than *twice as many listeners as Station B, morning, afternoon and night!* Yet WKZO costs only about ⅓ more than Station B!

Let your Avery-Knodel man give you all the WKZO facts.

AM – TV – FM

The Fetzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA ILLINOIS

WKZO

CBS RADIO FOR KALAMAZOO AND GREATER WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

**Maurice Richard set this National Hockey League record in the 1944-45 season, for the Montreal Canadiens.*

I patted her arm.

"I should know what you like by this time, dear."

The louvers in front of the picture window closed as the television warmed up. As the picture filled the wall, a commercial was just ending. It was for Lax-O-Mint, one of our competitors, but I had to admit it was done with restraint, and in good taste. Only one short sequence showed the large intestine and that was so highly stylized it looked like a coil of red plush, standing ten feet high in the middle of the living room. The rest of it was a polite drama, played in evening dress. The fellow was handsome and well muscled and wore, besides an expensive dinner jacket, only a very delicately constipated expression.

"Well, speak of the devil," said Mom, who could always turn a phrase.

I looked up from my Ham-N-Eggs and there was Molly Blood, surrounded by a choir of young boys and girls, the boys in black velvet and the girls in cloth-of-gold. The letters L-O-V-E were cut out of glitter letters six feet high just over the kids. Molly sashayed down from the choir to a position that filled the whole screen. She was wearing a white dress, absolutely plain, and absolutely skin tight.

"They say," I remarked, "that you can tell right through the dress whether her pores are open or closed."

"Don't be sacrilegious, Lanny."

The news story was the same, the St. Louis obstetrician's interview, but they'd had time to edit in this tape of Molly Blood. We were tuned to WPIX, and they always tried to keep the news spicy.

"Is there any connection," the announcer asked, "between this news and Molly Blood? Only time will tell!"

"I just can't imagine all this is St. Louis," said Mom, who came from a good St. Louis family. We had lived there, in fact, until after I'd graduated from college. "It just seems out of character. The people in St. Louis are such *nice* people." It was certainly true that at least the people *we* knew in St. Louis were very nice, in all senses of the word.

The next item on the TV was the latest crime of passion, which had occured in one of the garden tenements in Jackson Heights.

"A really *nice* sight greeted police this morning," said the announcer, using the two-tone reverse. The cameras on location showed the outside of a buiding, a run-down six-story brick structure dating back to perhaps 1950.

The scene dissolved to a sequence photographed in a scale-model set. We could see a bathroom with an old-fashioned tub shower. In the tub was a doll with its arms and legs cut off and lying beside the torso.

"A WPIX telecolor first!" the announcer said. "Police found the body just thirty-seven minutes ago—but our model shop is first to bring you the re-created crime, right to your breakfast tables." There was just a hint of red at the severed joints. I could tell it was all done in excellent taste.

"What a frightful thing to show," sair Mom happily.

"Yes, isn't it?" I looked at my watch and swallowed the last three or four mouthfuls whole. This you could do safely with Ham-N-Egg Mix, since it had all been pre-masticated and salivated by Aunt Bedelia, corporately speaking, of course, and by machine. Almost all the breakfast mixes were of the instant-eating, or "Chew If You Like" variety, even in those days. They had backed most of the others off the market, as indeed anything will that saves time for busy people.

I wiped my mouth on a disposable napkin, one of our own Doubledamask Brand, walked back into the bedroom, put on my Cashlon flannel jacket, filled my pockets, and started out.

"You forgot to make the bed, darling," said Mom, who was standing in the doorway. She checked the dial on the Bed-Make-R to make sure it was still "Tucked In, Medium Tight," and pressed the button.

For just a split second I thought of how she used to tuck me in at night when I was a little boy in St. Louis, before Bed-Make-R's were invented. I kissed her on the forehead, and she smiled. Maybe she was thinking the same thing.

"Drive carefully," she said.

"I will." I started toward the living room. "Oh, I almost forgot, Mom," I said, though I really hadn't, I just wanted to save it till last. "I may be a little late tonight. I have a date with Harriet."

"Oh, *Lanny*," she said, and I thought for a second she was going to cry. "It isn't that I mind your going out with girls, it's just that, well, I don't think Harriet is our kind of people."

Mom always felt that way about all the girls I went out with, though I had to admit that Harriet's family, at least, was very different from the kind of nice people we used to know in St. Louis.

"I'll try to get home early," I said, and kissed her.

"Yes, dear." She turned away. "I think I'll get something peppy on the television."

I decided right then to be old-fashioned and get *her* something on Momsday, too. That is if I had enough money left after the business presents, and cards, and everything.

I stepped from the living room into the CarShell, which was a 1992 Buick and had come, of course, with the car. Both the CarShell and the car were plainly dated in large numbers so that you could tell very clearly what year it was. I was glad of it because even then it was getting so that it was the only way you could tell a '92 from the old '91 and '90 models. For the last forty or fifty years the amount of chromium had been increasing until by '90 the only thing not chromium was the license plate. The plainly dated car was the only answer.

. . . . have you discovered the bonanza of 500,000 Latin-American buyers . . . . in Los Angeles County?

Long ago, local advertisers found that they could get more than double normal results by advertising *in Spanish* to reach the "City Within A City" of Latins in the Los Angeles area — by buying established programs on KWKW and KWKW-FM.

Within the past year, national accounts like Lucky Strike Cigarettes, Rit, Creomulsion, Chooz and Feenamint, Hunts Foods, Cheer, Quaker Oats, Masa Harina, Ex Lax, Nadinola, Insurance Co. of North America, etc., have "discovered" the Latin-American market via KWKW and KWKW-FM.

Sell them in their own language.

AM K W K W FM

Pasandena-Los Angeles

New York Representative:
RICHARD O'CONNELL, Inc.
San Francisco Representative:
BROADCAST TIME SALES

Free KCMO Feature Foods Merchandising makes sales a cinch!



. . . if you're selling a grocery store product in the Kansas City Market. Here's the merchandising you get FREE in 200 high-volume independent and chain markets:

1. Point-of-purchase merchandising—a minimum of 200 store calls in 13 weeks.
2. A minimum of 75 special one-week displays in top-volume stores each 13 weeks.
3. 50 days of Bargain Bar promotions each 13 weeks, plus demonstrating, sampling, couponing, distribution of recipes or product literature.
4. Full reports twice each cycle on all activity in each individual store.

Nothing is left to chance—the KCMO Feature Foods merchandising staff works in the stores, actually handles the promotion, arranges shelf displays and stocks, pushes your product at the Bargain Bar, and reports fully on every step!

Wrap up the Kansas City market now for your product by calling KCMO or your nearest Katz Agency representative.

KCMO Radio-810 kc. 50,000 WATTS
TV-Channel 5

KANSAS CITY, MO.

Affiliated with Better Homes and Gardens and Succesful Farming Magazines—the Katz Agency, representatives

The CarShell was working well. It had sudsed and rinsed the car, sprayed it with Johnson's new Glo-Mist, vacuumed the interior, and scented it with pine. It was in the process of opening its own door and the car door, starting the motor, and gently warming the driver's seat.

As I sat behind the wheel, the car door closed softly. I looked at the ammeter to see if the motor were running and could tell by the wagging needle that it was. I backed out of the CarShell and as I did it closed its door and became once more a gleaming half an egg with the letters B-U-I-C-K —1992 on it. The shell for Mom's MG nestled beside it, looking rather low and sporty.

I blew a kiss to Mom, who was standing in the window. She made a pretty picture, framed in the bulbous aluminum of the house.

I hoisted the aerial by push-button to come in more directly on the power beam and couldn't help noticing on the electric meter that I owed Con Edison $176.96. If I didn't pay it before it reached two hundred I'd lose the ten per cent discount.

Since ours was a nice neighborhood, most of the houses were Custom-Bilt, which meant really that they were prefabricated and mass produced. Ours was a Kelvinator, the one next door a Bendix, and down the block were Wear-Evers, GEs—all kinds. The newest one, by the corner, was a ten-room Cadillac Convertible, with sliding walls. I always used to feel a little jealous every time I passed it.

Toward the parkway the neighborhood was a bit rundown, with a sprinkling of old brick and frame houses. The parkway itself was almost bumper-to-bumper on both levels, but I finally angled in behind an old '85 gasoline burner with two date plates, one reading "SATURDAY NIGHT" and the other "2020." College kids. I rather hoped they'd pass that law about fraudulent and facetious date plates. It wasn't a joking matter.

The office in Port Washington was only a few miles from our house in Locust Valley. At my 200 m.p.h. cruising speed I could theoretically make it in a minute or two. Actually, of course, traffic was almost as bad as it is today and I had to allow almost an hour. You could never count on an average of better than 7 m.p.h.

I set the Buick in Traffic-Automatic and turned on the Proximity Beams that would keep me about fifteen feet behind the next car and in the middle of the lane. I sat back to listen to the radio as the car inched ahead smoothly. Stormy days were always the worst because some of the aircraft people were driving, too. I passed several Plymouth-Stinson convertibles in the opposite lane, their rotor blades folded back and dripping.

I had a horrible feeling that I was going to be late to the office. ★ ★ ★

★ ★ ★ ★ ★ ★ ★ ★

"There is a gaping need in the agency business today for training of account men in the techniques of account management. We lavish time and effort on teaching our personnel the various operations in the agency field—in media, production, television, copy, merchandising—yet we expect a man to absorb by osmosis the very delicate art of filling these services together in a single plan—the art of making a profit for both client and agency, the art of dealing successfully with client and keeping him on the track."

BAYARD POPE
Vice President
BBDO, New York

★ ★ ★ ★ ★ ★ ★ ★

BMI

MILESTONES

BMI's series of program continuities, entitled "Milestones," focuses the spotlight on important events and problems which have shaped the American scene.

November's release features three complete half-hour shows—ready for immediate use—smooth, well-written scripts for a variety of uses.

"Milestones" for December:

LATIN AMERICAN CARNIVAL (Dec. 5)

UNDER THE FIG TREE—Anniversary of Jewish Settlement in U.S.A. (Dec. 12)

MILESTONES IN MUSIC (Dec. 31)

YEAR END REVIEW (Dec. 31)

"Milestones" is available for commercial sponsorship—see your local stations for details

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

UNITED GAS

(*Continued from page* 43)

Storey, who handles the United account, believes the firm got maximum exposure for its sales messages with the saturation technique.

"Although women do the cooking, ranges represent pretty big cash outlays, and it's the husband who generally gives the go-ahead or veto sign. So we wanted to reach both men and women. To do this, we bought top news and Class 'A' network adjacencies. Since what we were selling, actually, was not a product, but an idea—trade in your old stove for a new one—we wanted people to hear our messages as many times as possible so that the idea would really sink in."

United Gas averaged about 50 announcements a week on each radio station and about 15 or 20 tv announcements weekly on each tv station it used.

Radio announcements were placed between 6:30 and 8:30 a.m. and from 5:00 to 6:30 p.m. Bozell & Jacobs sought tv adjacencies between 6:00 and 10:00 p.m.

Both the radio and the tv copy was designed to get housewives stove-conscious quickly. Lively Western music, rhymed couplets and clever animation were the window dressing for the few basic sales points delivered by Chuckwagon Charlie and an announcer.

Main theme on both radio and tv was the superiority of automatic gas ranges over electric ranges. Since some people tend to associate electricity with the 20th Century and gas cooking with the 19th, the word "modern" was used frequently in conjunction with "automatic gas ranges."

Listeners and viewers were told that gas is cheaper than electricity and more dependable. Other copy points: Gas stoves give quicker heat, purchase price is lower, gas ranges are easier to cook on and they waste less heat than electric ranges. All commercials reminded the audience to "look for the dealer who displays the Chuckwagon Charlie emblem."

A cartoon version of Chuckwagon Charlie demonstrated the advantages of cooking with gas in the tv commercials. The Western theme was carried out on radio through a carnival barker approach, complete with square dance music and a caller. Here's an excerpt from a typical radio message (Chuckwagon Charlie singing. West-

the 4 quarter hours that got away



Some 15 minutes you can't talk to the most people on KOWH. Hooper's June-September quarter-hour averages make 4 quarter hours conspicuous by the absence of KOWH from top position. KOWH only tied for first in one, placed second in three. But there are other quarter-hours, too. In fact, there are 40 daytime quarter hours in all.

36 belong to KOWH. In 18, KOWH talked to more people than all the other stations combined. Even the 4 that got away show ratings well above 30%.

All in all, KOWH personalities, music, news and ideas make it impossible for an advertiser to be given a bad time. Talk to the H-R man, or KOWH General Manager, Virgil Sharpe.

HOOPER—June through September, 1954
8 a.m.-6 p.m., Monday through Saturday, Omaha, Nebraska

Average share of audience	No. of 1sts *(Quarter-hour averages)*
KOWH 47.3%	36 and 1 tie
Station "A" 17.4%	3 and 1 tie
Station "B" 10.6%	0
Station "C" 9.9%	0
Station "D" 7.1%	0
Station "E" 6.3%	0

MID-CONTINENT BROADCASTING COMPANY
President: Todd Storz

WTIX, *New Orleans* Represented by Adam J. Young, Jr.

WHB, *Kansas City* Represented by John Blair & Co.

KOWH, *Omaha* Represented by H-R Reps, Inc.

KOWH
OMAHA

ern music in background):

At this time, this time of the year,
It's Old Stove Round-up—time to cheer,
'Bout gas ranges—modern as can be
At appliance dealers—you better go see.
I'm Chuckwagon Charlie and it's gas I'm selling
Get a modern gas range—at dealers who are yelling
'Bout Old Stove Round-up—this time of the year
'Bout modern gas ranges—I'm here to cheer.
If your kitchen is your pride and joy
Listen girl and listen boy
Plan to go modern
Go first class.
Fully automatic—go modern—go gas!

The rhymed singing lead-in was followed by straight copy delivered by Charlie and an announcer. Copy emphasized trade-in value of gas ranges and reminded listeners to look for the Chuckwagon Charlie emblem at appliance dealers.

The tv film also made use of a simple theme and straightforward copy to put across the sales message. Sample: A housewife has trouble with an old stove. Chuckwagon Charlie comes to her rescue with a new automatic gas range and her troubles are over.

Gas vs. electricity: During the past few years, electric stove sales figures have been moving up fast relative to gas ranges.

In 1937 there were 15 gas ranges sold for every electric one in the U.S. Last year the ratio was less than two to one—2.5 million gas ranges to 1.3 electric.

The gas range still has a considerable edge over its electric counterpart, however. Today there are more than 32 million gas ranges in American kitchens compared with some 11 million electric ranges. During the past year, however, sales of both varieties have been lagging behind last year's records. This gave United still another sales incentive.

In United's own territory, competition from electric ranges has been considerable in view of the relatively low cost of gas in the area. In Houston in 1947 about 97% of all kitchens used gas. Today it's down to 85%. In Mississippi the gas-cooking homes percentage has dropped from 95% to about 80% in the same seven-year period. And the converts to electricity in Beaumont, Tex., have been even more numerous: from 95% in '47 to 75% cooking with gas today.

Wooing the dealers: In addition to the tug-of-war between utilities and appliance concerns for stove customers, there's an equally important battle raging over dealers. Since dealers usually stock both gas and electric ranges, each side aims to get distributors to push its own wares harder.

United officials realized no amount of advertising could guarantee results unless dealers were infected with enthusiasm about the Round-up. An extensive pre-Round-up dealer merchandising campaign was launched, detailing every aspect of the six-week drive and outlining what it meant in terms of bigger sales.

Highlight of the dealer-directed activities was a personal appearance tour by Chuckwagon Charlie. Charlie and troupe—including an entourage of hillbilly musicians—swaggered through 12 cities of the South Texas, Louisiana and Mississippi areas in a two-level bus. Charlie made personal calls on dealers, and in each city they assembled for a jazzed-up version of a sales meeting, beginning with a barbecue dinner. A sample radio commercial was played at the dinner, and after the chairs had been pushed back, dealers were entertained with a 30-minute original play starring Charlie.

The "melodrama," *Charlie Takes Over*, revolves around a big-city gas appliance dealer who doesn't advertise, sell or display his wares properly. His friend Charlie, a chuckwagon cook for a ranch, calls the sales manager of United Gas who loads him down with a complete sales kit and display material. Charlie fixes up the appliance store in a jiffy and dealer friend becomes a whopping success. The skit was written and directed by Ed Cope, Bozell & Jacobs publicity man.

In real life, incidentally, Charlie is Bob Given, a former professional character actor now living in Houston.

Preceding the personal appearance tour, the 1,800 dealers in United's area were hit with a barrage of poster and display material, dealer kits and a special four-page newspaper outlining the Round-up drive and suggesting dramatic window displays. Example: a Western setting complete with corral fence, saddles, bundles of hay and cowboy gear to set off a modern gas range. United also expanded its personal contact program with dealers. Two to four dealer-relations men were added in each division.

Dealer kits included a sales tips booklet, proofs of newspaper mats and pictures available for promotion and a sample Chuckwagon Charlie mask offered as a giveaway.

In addition to promotion material and special meetings, salesmen and dealers were wooed with a special incentive plan involving points and prizes. United awarded appliance men a certain number of points for each dollar of sales, plus a premium of 150 points for either an automatic gas range or a clock-controlled range sale. Dealers exchanged points for prizes at the end of the Round-up. The plan was worked out by Belnap & Thompson, a firm specializing in sales contest and premium prize work.

To stimulate installment-plan sales, United offered to finance such purchases for smaller dealers, since many are unwilling to seek bank financing. United backed these sales provided a 10% cash down payment or an old-stove down payment was made. It kicked off this plan at the beginning of the Round-up drive, plans to continue it indefinitely.

Were United's better dealer relations efforts a success?

"Dealers in our area are showing a lot of real enthusiasm for the first time," says Alex T. Johnson Jr., divi-

ADVERTISERS

are full of

THANKSGIVING

for the

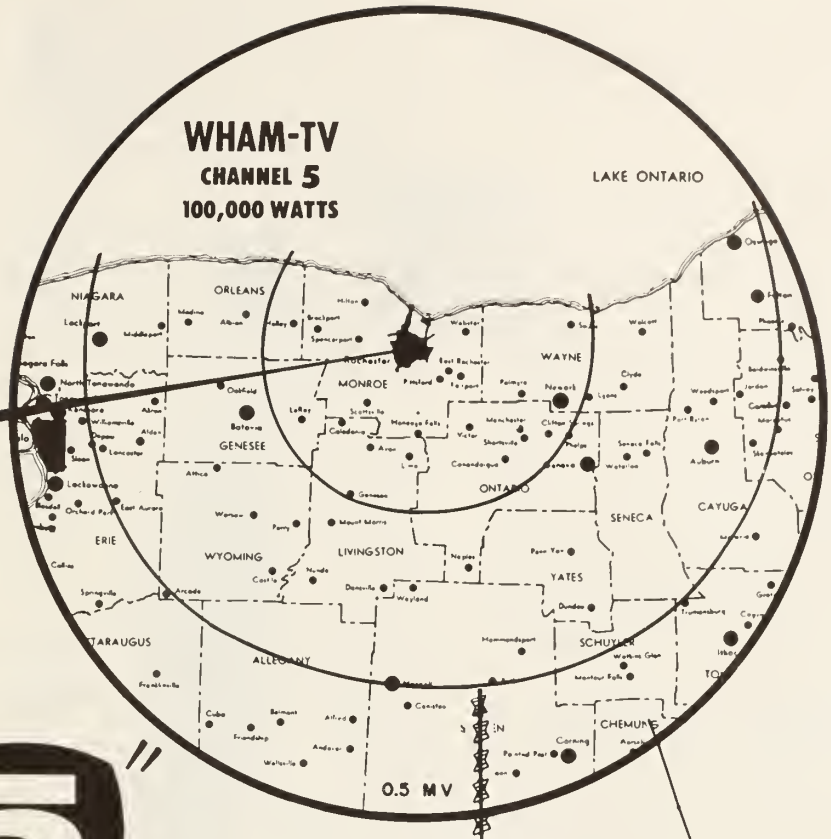
1-2 sales punch

in WESTERN MONTANA



MISSOULA, MONTANA

NOW 100,000 WATTS WHAM-TV



"Take 5"

First Station That's Still First in Power and Coverage

Maximum power to reach 17 rich counties, effective coverage of fringe areas, top NBC programming, and people who know how to sell are what you buy when WHAM-TV sells your product or service.

Reach more homes, more people, more effectively with Rochester's FIRST Station, WHAM-TV.

To stay FIRST, WHAM-TV's new six-bay antenna beams the maximum authorized VHF power to folks living in this billion dollar market.



Represented by George P. Hollingbery Company

ROCHESTER, N.Y.'S WHAM-TV CHANNEL 5 MOST POWERFUL STATION

sion sales manager at Jackson, Miss. "I think we've learned the value of that extra bit of planning in stimulating sales. And dealers are much more aware of our advertising than ever before, too."

Kicking off the Round-up was a 90-inch newspaper ad which ran in 130 papers in United's area. Supporting the radio, tv and newspaper campaigns were billboards in the tri-state area.

About 40% of United's total ad budget for 1954-'55 has been earmarked for radio and tv. On television, it uses *Amos 'n' Andy*, a CBS TV syndicated show, over KTAG-TV, Lake Charles, La.; KBMT, Beaumont, Tex.; KNOE-TV, Monroe, La. It will sponsor a second tv film show in two cities beginning 26 November: United Tv's *Mayor of the Town* over KPLC-TV, Lake Charles, La., and KTRK, Houston.

Radio has been used only sporadically previous to this fall's Round-up.

Like United Gas, the big electric companies in the Southwest stage annual specially heavy promotion efforts to push "all-electric living." ★ ★ ★

COVERS

1/10 AMERICA'S NEGRO POPULATION

WDIA

50,000 WATTS

broadcasting exclusively to 1,466,618 Negroes—never reached before. Top Hooper and Pulse rated Station in the Memphis Market!

Write now for "Golden Market" Survey, WDIA, Memphis

Represented by JOHN E. PEARSON CO. DORA-CLAYTON AGENCY, SOUTHEAST

ARF VALIDATION

(Continued from page 34)

many advantages. From a more unselfish point of view, ARF offers a way of making advertising more effective for everybody.

In addition to putting a seal of approval on research projects, ARF is aiding air media and air advertising in two other ways. It offers confidential consultation to stations and networks planning research and turns out its own studies and reports.

The soon-to-be-released report on ratings comes under the latter category. Earlier this year, ARF put out a radio-tv bibliography. Some of the recent reports of a more general nature, such as those on motivation research, are also of interest to radio-tv people.

The cost of these reports is defrayed from subscriber dues, but it is interesting to note that, aside from the four national networks, only one station, WBAY-TV, Green Bay, Wisc., is a member of ARF. Consultation on research is paid for by a medium or media on a per diem basis and validation, which is actually an extension of consultation to cover a research project from beginning to end, is paid for on a contract basis.

NBC TV is among those who recently availed themselves of ARF's help. The network went to ARF for consultation in setting up a sample for its daytime video study.

While ARF validation adds something to the cost of a research project, ARF considers it low when compared with the benefits which result from ARF approval and guarantee of the data published. When the medium has an ARF report, it does not have to waste time proving that the study is "correct." (The four-network BAB study, including validation and printing of the report, cost the underwriters $80,000.)

To some there appears to be a hidden cost factor involved in validation. The high standards which ARF applies to research may, in some cases, raise the actual cost of the research above what the medium could get by with or has been accustomed to paying for less accurate research.

Another "disadvantage" of ARF-validated research is the amount of time added by the care which goes into planning and executing a study and the fact that ARF groups must meet to thrash out the problems.

To understand how ARF works and what ARF validation involves, here is, briefly, what happened before the set count could be a reality.

1. ARF validation of a radio-tv set count was requested by the four radio networks and BAB. While both radio and tv were involved, the entry of BAB (not an ARF member) into this picture is a reflection of the special interest radio had in proving once and for all what it had been claiming about the size of radio and the dispersion of radio sets.

2. The request had to be approved by the ARF board of directors which is interested in studies "sufficiently broad to be of interest to a wide segment of Foundation subscribers."

3. Following this approval, an administrative committee was set up. According to ARF policy the committee to administer the study must reflect the tripartite (agency-advertiser-medium) nature of ARF. Appointed were CBS Radio's research director, Harper Carraine, chairman and one of those most active in pushing the set count; E. L. Deckinger, vice president in charge of research for Biow; G. S. Brady, research director, General Foods, and Kevin Sweeney, BAB president.

Ex-officio members of the administrative committee were A. W. Lehman, ARF managing director; D. B. Lucas, ARF technical director, and H. C. Barksdale of ARF, committee secretary.

4. Next, the committee met a number of times to pin down the detailed scope and objectives of the study. The appointment of Alfred Politz Research followed and then came the problems of designing the sample.

One of the most important decisions was the definition of "sets in working order." The radio definition was a stringent one, probably the most stringent ever used in a study of this type. Any radio set incapable of reception, even if it was to be repaired immediately, was considered out of order. Even battery sets that were operable but without batteries were considered out of order. In the case of tv, however, if the set could receive sound but no picture or picture but no sound it was considered in working order.

All this work was done under the supervision of the ARF Technical Committee, a tripartite group chaired by Arno Johnson, research chief and vice president at JWT.

5. ARF supervision even extended to the field work, which took place last



BIGGEST SWITCH IN TV HISTORY

Bell System technician stands by to switch Light's Diamond Jubilee program to television's largest single audience.

It was Sunday, October 24.
The largest commercial television hook-up in history was only a few seconds away.

At nine o'clock EST the switches were thrown . . . and for two hours the television networks carried Light's Diamond Jubilee program to more people than have ever before watched a single event as it occurred.

This is still another milestone in the development of the Bell System television network that only six years ago consisted of less than 1000 channel miles. Today that network adds up to more than 61,000 channel miles.

The job of building more facilities— and of adapting existing channels to carry color —will continue to keep pace with the television industry's rapidly growing needs.

Providing transmission channels for intercity television today and tomorrow

BELL TELEPHONE SYSTEM

May. Four ARF men checked 25 locations from coast to coast and went out with interviewers to make sure the work was proceeding as planned. The places visited by ARF checkers were not divulged beforehand.

6. Because of the huge amount of raw material collected, the choice of material to be tabulated involved further meetings and discussion. The study as published does not contain all the possible breakdowns that can be extracted. Already, additional tabulations have been requested and anyone interested can request further breakdowns, which ARF will provide at cost.

As indicated before, the study confirmed what radiomen have been saying about wide dispersion and deep penetration of radio, the great number of multi-set radio households, the flight of radio from the living room in tv households. But the radiomen also point out the study came up with a detailed picture of this dispersion, which can now be looked at from a number of angles, such as geographic areas, metropolitan and non-metropolitan areas, number of persons in the household, socio-economic status, type of room in which radio sets are most numerous, type of room where radio has the least competition with tv, etc.

As for tv, the expanding medium may rapidly outgrow the ARF study but the patterns of set ownership and location can be studied for indications of what will happen as tv penetration increases. Many of the breakdowns put together in the study are completely new and will undoubtedly be studied closely by advertisers, researchers and market analysts.

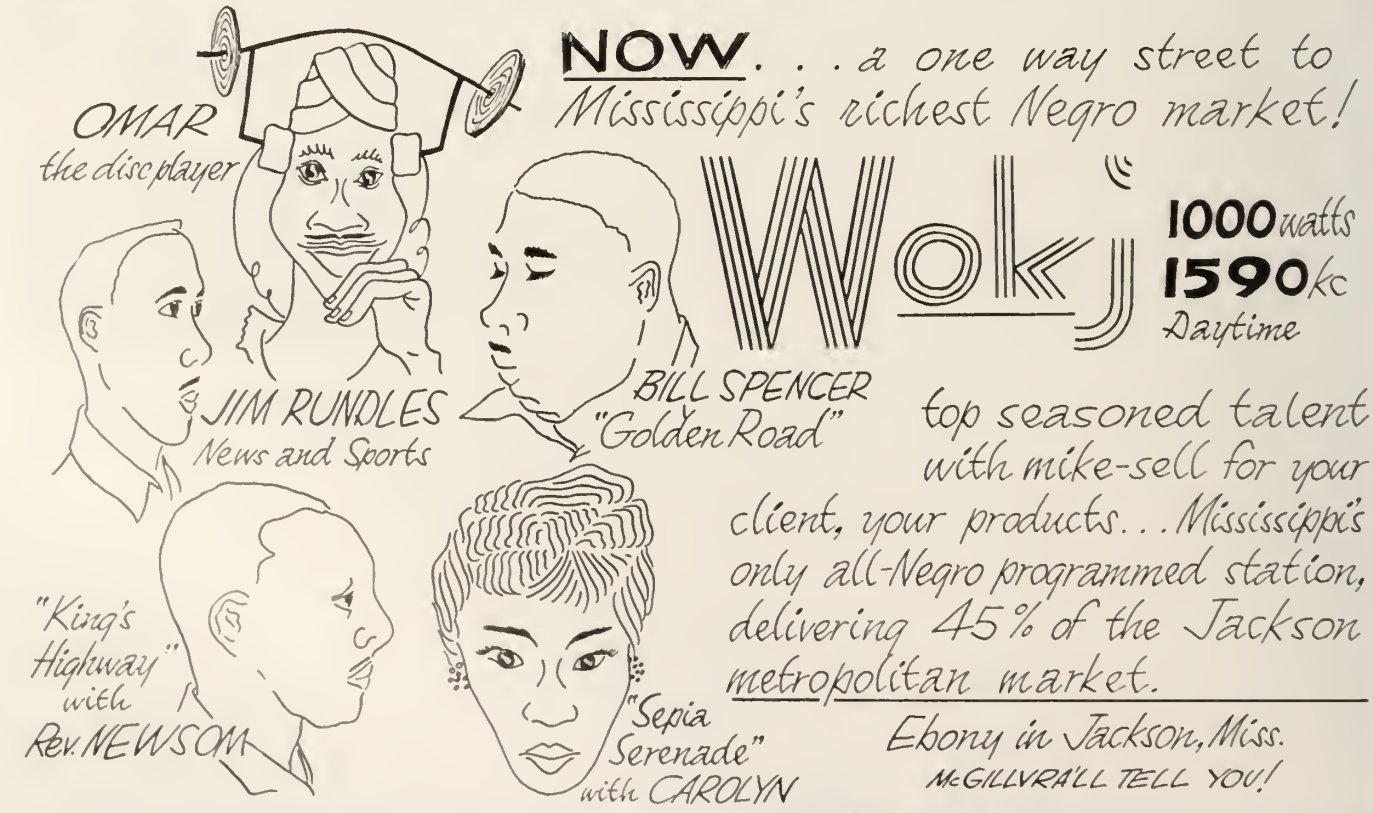
Here are some of the highlights of the set count:

• The total number of radio sets associated with U.S. households in May 1954, came to 117,660,000, of which 88,850,000 were household radio sets and 28,810,000 were auto radio sets. The total number of radio sets in working order at the time of interview came to 100,920,000. This does not mean, however, that 16.5 million homes were without radio reception. Because of the multi-set factor, radio reaches 45,020,000 of the 47,560,000 U.S. households. To put it another way, 94.7% of U.S. households had one or more radios in working order. (The study did not cover radios in offices, stores, other public places, hotels, motels, armed forces installations and in non-household vehicles, such as taxis and trucks. Radios in these locations are estimated by the broadcast industry to come to about 10 million additional sets, making a total of about 111 million "locations.")

• The total number of television sets associated with U.S. households came to 29,260,000. The actual total number of sets in working order was 28,450,000. On the household level, 59.4% of U.S. households or 28,230,000 of them had one or more video sets and 58.1% or 27,600,000 had one or more in working order.

• Two thirds—66.2% to be exact—of all radio U.S. households had more than one radio set working. The actual breakdown by number of sets is as follows: 33.8% had one set, 32.7% had two, 19.0% had three, 8.7% had four, 3.4% had five and 2.4% had six or more. One of the most significant groups of multi-set figures shows to what extent the growth of television has been accompanied by an increase in multi-set radio homes. Among tv households 75.6% had more than one radio set in working order, while among non-tv households the figure was 52.5%. The former group had an average of 2.53 radio sets in working order, while the latter had 1.81 sets.

• The basic auto radio picture was as follows: 53.6% of U.S. households or 25,500,000 million had one or more



auto radios while 48.7% or 23,180,000 had one or more in working order. One by-product of the study was the disclosure that 73.3% of U.S. households had autos and that the total number of autos of all types used for family transportation was 41,660,000.

• One of the most important charts from the point of view of the radio industry was that showing dispersion of radio sets in tv vs. non-tv households. Here is the picture:

Living room: 20% of all radios in tv households are here; the comparable figure in non-tv households is 35.3%.

Bedroom: 22.4% of all radios in tv households are here; for non-tv households the figure is 19.1%.

Kitchen: tv households, 17.2%; non-tv households, 13.5%.

Dining room: tv households, 4.1%; non-tv households, 5.0%.

Den, study, library: tv households, 1.6%; non-tv households, 1.1%.

Other locations (this includes rumpus rooms, sunporches, bathrooms and locations outside the home, such as garage, barn, open porch, patio, etc.): tv households, 6.8%; non-tv households, 3.8%.

Auto radios: tv households, 27.8%; non-tv households, 22.1%.

Personal portables: 0.1% for both tv and non-tv households.

• The degree of "same room" competition of radios with tv is described as follows by ARF: "Of the 67,870,000 radio sets in tv households, 53,920,000, or about 80%, are not in the "same room" location with the tv set. These 53,920,000 radios plus the 33,050,000 sets associated with 'radio-only' households produce a total of 86,970,000 radios which are not in 'same room' location with television.

• The amount of tv saturation by geographic areas is as follows:

Northeast: 71.6% of homes in this area have one or more tv sets in working order.

North Central: 62.9% have working tv sets in this area.

South: 44.4% have working tv sets.

West: 50.8% have working tv sets.

• Here are breakdowns of tv ownership by household characteristics:

By standard of living:

Upper socio-economic quartile: 72.8% of this group have one or more working tv sets.

Upper middle: 64.5% have working tv sets.

Lower middle: 58.8% have working tv sets.

Lower: 35.9% have tv sets.

By household size:

One-person household: 22.3% of this group have one or more working tv sets.

Two persons: 52.3% have working tv sets.

Three persons: 65.2% have working tv sets.

Four persons: 70.7% have working tv sets.

Five persons: 68.0% have working tv sets.

Six or more: 57.5% have working tv sets.

★ ★ ★

PUPPET COMMERCIALS

(*Continued from page 40*)

more than a million dollar tv budget went into the production of new puppet film commercials. Graham persuaded Goebel management to make this relatively heavy investment because of the impression the first Goebel puppet commercials made upon viewers.

Goebel feels that the $10,000-cost-per-minute puppet commercial has paid out in viewer impact.

"Every week we get letters from viewers about these commercials." Graham told SPONSOR. "We've had let-



"The FIRST WITH THE MOST!"

That's why WINDY, the guiding spirit of TV in Central Kansas, declares KTVH — *"The Best in Its Class."*

According to WINDY and everyone in the know, "KTVH was the first television station in Kansas — the first network affiliate in the state — the first TV station in Kansas with network color telecasts — first with a full day of programming — first with remote telecasts."

And there are plenty more reasons why KTVH is the "first and last word" in television for Central Kansas.

WINDY says, *"Better investigate, today!"*

KTVH

WICHITA - HUTCHINSON

CHANNEL 12

VHF 240,000 WATTS

CBS BASIC — DUMONT

Represented Nationally by H-R Representatives, Inc.

KTVH, pioneer station in rich Central Kansas serves more than 14 important communities besides Wichita. Studios and sales offices are located in Wichita (Hotel Lassen) and Hutchinson. Howard O. Peterson, *General Manager*.



GOOD . . . advertising

always pays in the . . . . .

RICH, GROWING NORTH CAROLINA MARKET

BETTER . . . coverage

than ever before is yours with

RADIO in the . . . . . .

15-county Winston-Salem NORTH CAROLINA Market

BEST . . . buy morning,

afternoon and evening is

WSJS

NBC

AFFILIATE

600 KC—5 KW
AM - FM

Represented by
HEADLEY-REED CO.

ters actually thanking us for showing these films."

Part of the reason for this favorable response is the novelty of the technique. People are not yet accustomed to moving puppets as they are to animated cartoons.

"We've found that we got far greater memorability and sponsor identification from these commercials than any we'd used before," Graham continued.

Graham saw puppet films for the first time some three years ago, in New York, when he was looking for an original way to sell Goebel beer. The "Holland" technique of animation introduced by Joop Geesink seemed to fit into Goebel's tv philosophy—"Entertain them and they'll buy your beer." Since Geesink's work was new in this country, Goebel secured a contract giving them exclusive rights to his technique in the beer industry.

Today Graham still feels that puppet commercials suit Goebel ideally for several reasons:

1. Goebel's Brewster trademark appears on most Goebel packaging and in the firm's print advertising. The puppet films are a way of translating this trademark into a tv personality.

2. Puppet films have a novelty appeal. They are not being used extensively on tv, and therefore Goebel was able to establish an identity with the very technique of animated puppets.

3. These commercials combine entertaining and selling, because Brewster, as star of each commercial continuously sells the Goebel trademark.

A few advertisers with personalized trademarks have used their trademark in a similar way in the past. Heinz "57" Varieties, for example, made commercials featuring their Aristocratic Tomato as an animated puppet.

Goebel commercials always open with Brewster's crow and end with him holding up the hollow-stemmed Swedish goblet, Goebel's other national trademark. Between the opening and end of the commercial, Brewster stars in a brief dramatic skit: pitching for a puppet baseball team, or deep-sea diving, or mountain climbing, or traveling in Europe.

Each commercial is accompanied by a musical jingle that talks about Brewster's antics in that particular film and about the popularity of Goebel beer. These jingles are generally rhymed and off-screen voices sing them in a fast-paced four-quarter beat to folk tunes.

To date, Graham has had 15 or more different 60- and 20-second films produced for Goebel by Transfilm and Joop Geesink. Geesink works in his Dollywood studios in Amsterdam, Holland. Graham, however, supervises the production through Transfilm in New York with Joe Forest, Transfilm's creative director, acting as liaison between the advertiser and Geesink. It usually takes 10 weeks to produce an animated puppet commercial after the storyboard has been completed.

These are the steps Graham goes through in planning a new series of Brewster commercials:

He tells his copy theme to Joe Forest. Forest translates this theme into a rough storyboard which he shows to the client. If the advertiser's happy with these ideas, Forest has an artist make up a more complete storyboard which he sends to Geesink.

"These storyboards are no more detailed than those for commercials using live talent," Forest told SPONSOR. "We don't want to tie Geesink down too much. His animators should have the same freedom in 'directing' the puppets, as a film director has with actors."

In Holland, Geesink sketches his concept of the puppets required by the storyboard and sends these sketches back to New York for approval. Once these sketches are approved, Geesink's staff goes to work.

A puppet animator makes a scale drawing of the figure to be used and shoots it along to a wood carver. The latter makes a head (unless the puppet is to have a plastic head), or feet and hands. These wooden parts are then given to a plastics man who makes a matrix, or cast, of them so that Geesink will have spare parts in case of accident. Next, a colorist paints the parts, a wig-maker produces the hair, seamstresses sew the costumes. Finally, an inner construction specialist puts the various parts together on the twisted aluminum or wire frame.

The puppets usually stand about eight inches tall. Their features are an artistic interpretation of people or animals rather than attempts at photographic reproductions.

The sets, on the other hand, are often faithful imitations of actual places, e.g. the Eiffel Tower in Paris, or a museum. In this way, Geesink

WERD

ATLANTA'S TOP INDEPENDENT

MOVES GOODS FAST IN THIS

$100 MILLION MARKET

The WERD listening audience predominantly made up of the 290,000 Negroes in the WERD coverage area, is responsive, loyal and partial to the specially-designed programming of this Negro-owned and managed 1000-watt outlet

More and more national advertisers are discovering that the magic formula for top sales in one of America's top markets is

WERD

AMERICA'S FIRST NEGRO-OWNED RADIO STATION

860 kc 1,000 watts

Radio Division—Interstate United Newspaper, Inc.

Represented Nationally By JOE WOOTTON

J. B. BLAYTON, JR., *General Manager*



feels he's giving the caricature-puppets a realistic frame of reference.

Once the sets are up and properly lit, the animator and his assistant go to work again. The animator puts each puppet into the proper starting position, adjusting their bodies and heads, and then signals to his assistant to shoot the picture. The cameraman uses a regular 35-mm. film camera, but shoots in stop-motion, that is frame-by-frame. If he's working with puppets having wooden heads, the animator takes off their heads whenever the puppet's expression is supposed to change and substitutes the head with the right look. If he's working with plastic puppets, the animator adjusts their features much in the same way that he adjusts their limbs and bodies.

The stop-motion technique, however, is the most time-consuming and costly part of the job. Each particular frame must be positioned before it is photographed. Since there are 14 frames to each foot of film and 90 feet to a 60-second commercial, the animator and his assistant must take 1260 different exposures, assuming a perfect run-through.



The cost of the Geesink commercials is equal to the cost of most good full cartoon animation, that is $100 to $110 per foot, or $9,000 to $10,000 for a 60-second commercial. This cost maintains if the advertiser uses from one to four puppets. If his storyboard requires more, the cost rises not only because of the expense of producing the puppets ($100 each), but because of the extra animation work involved.

The soundtrack is a separate component of these commercials. It's usually taped in the U.S., then sent to Geesink to incorporate into the films. SAG reuse payments apply, of course, only to the off-screen voices. The puppet films themselves apply, of course, only to the off-screen voices. The puppet films themselves fall under the same regulations as animated cartoons.

Essentially, the Brewster commercials fall into three categories: (1) tie-in with major sports Goebel sponsors; (2) dramatic take-off on a famous personality or event, e.g. Hopalong Brewster; (3) illustrations of a current campaign theme, e.g. the endorsement of Goebel by leading European brewers. This campaign is starting this month.

Goebel rotates these Brewster commercials in its 12 tv markets throughout the year. For example, Brewster's baseball adventures are shown during Goebel-sponsored baseball games; his football adventures, during Goebel football telecasts.

In each one of its tv markets, Goebel has tried to become identified with the most popular ball club in the area. Recently these have included the Detroit Tigers, Detroit Lions, San Francisco Forty-Niners, Los Angeles Rams, Chicago White Sox and Chicago Cubs.

Anderson, Goebel's president, set the pattern for Goebel's air media buys some 13 years ago. Formerly a college sports celebrity, he continued to be a sports fan long after his graduation. In the Forties, he became president of the Detroit Lions. He helped develop the team to world championship level, thus building up a valuable radio-tv property for Goebel.

As long ago as 1941 he decided that major sports events attract the type of audience that appreciates a bottle of Goebel beer. That year he bought the broadcast rights of the Detroit Tigers, a Midwestern pro baseball team, and Goebel began sponsoring their games over radio stations throughout its distribution area—Michigan and northern Ohio. A few years later Anderson acquired the radio and tv rights of the Detroit Lions, and Goebel began to build a reputation for coverage of major regional sports events.

Typical of the firm's tv sports coverage was Goebel's schedule during July and August 1954. During the baseball season, Goebel sponsored 60- to 90-minute baseball games over WWTV, Cadillac, Mich.; WJBK-TV, Detroit; WKZO-TV, Kalamazoo, Mich. In Detroit Goebel also sponsored the races at Hazel Park and the Wolverine Races once a week over WWJ-TV.

For non-sporting audiences, Goebel sponsored *Duffy's Tavern* once weekly on KPIX, San Francisco; WHBF-TV, Rock Island, Ill.; WKJG-TV, Fort Wayne; WWTV, Cadillac; WSPD-TV, Toledo.

The firm also had three or more nighttime announcements weekly on KGMB-TV and KONA, Honolulu; WDSU-TV, New Orleans; WWJ-TV, Detroit; WOOD-TV, Grand Rapids, Mich.; WSPD-TV, Toledo.

At the same time, Goebel used Goebel's 42-station baseball and football radio network in its Michigan and Ohio home area to broadcast two-and-a-half hours of baseball games daily. Currently, Goebel has tv football cov-

★ ★ ★ ★ ★ ★ ★ ★

"We are working steadily as an industry to improve programing. . . In resisting control from any outside force, we believe we are engaged in the policy that is consistent with the freedom that was established with such wisdom by those who wrote the Bill of Rights and the Constitution."

HAROLD E. FELLOWS
President, NARTB, Washington, D.C.

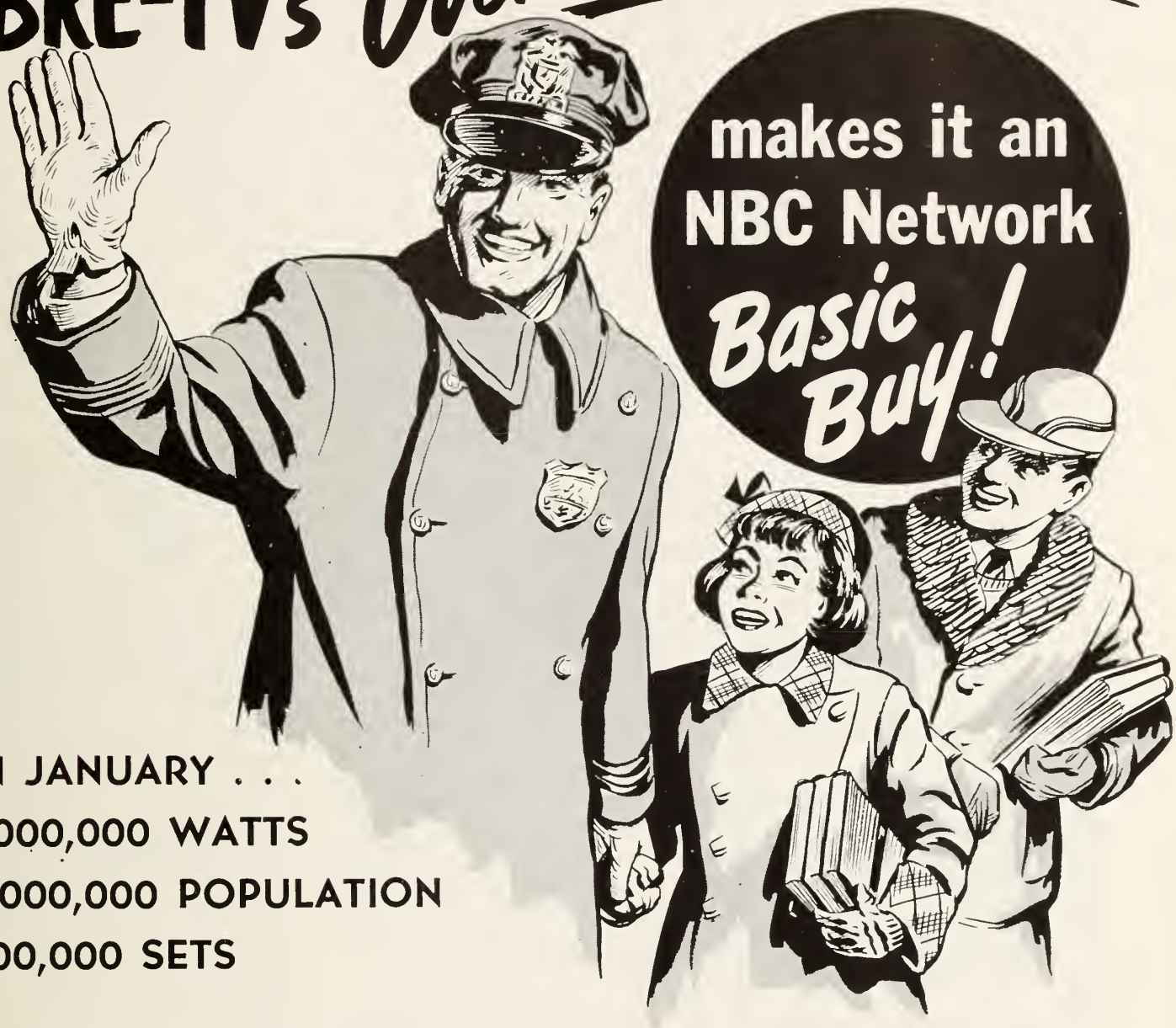
★ ★ ★ ★ ★ ★ ★ ★

erage in California, Louisiana, Ohio, Indiana, Illinois, Michigan and New York; radio football coverage in 15 states and Hawaii.

In major radio markets where Goebel doesn't sponsor sports events, the brewer uses saturation announcement schedules of as many as 100 announcements a week. Currently, Goebel is on 100 radio stations with either announcements or sports coverage.

Anderson feels that the firm's advertising has boosted sales measurably. He points to two recent years as one proof: In 1953 the firm's sales were $43.8 million against $39.7 million in 1952. Today Goebel ranks 12th in the nation's brewing industry, first in its Michigan home-market. ★ ★ ★

WBRE-TV's *Overwhelming Influence*



IN JANUARY . . .
1,000,000 WATTS
2,000,000 POPULATION
200,000 SETS

America's Finest network is composed of radio and television stations throughout the country whose audience acceptance in their respective service areas is particularly outstanding.

This overwhelming influence is like the protective arm of the law which guards time buyers and their clients against advertising accidents.

We are proud of our 30 years in radio and television, and we are happy to announce that on January 1, 1955, WBRE-TV (in only 24-months of operation) will be a member of the Basic NBC-TV Network.

Engineering know-how! The best quality picture! Complete schedule of NBC shows! Outstanding local productions! A news service which covers the Northeastern quarter of the state! RCA-NBC Color! Power! Coverage! Population! Audience! Results! That's . . . . . .

WBRE-TV Ch. 28 Wilkes-Barre, Pa.

NBC National Representative The Headley-Reed Co.

TV DICTIONARY

(Continued from page 45)

SPLICER A machine for more or less automatically effecting the operations needed to splice two lengths of film. All practical splicers are at present confined to making lap splices and none is fully automatic. Splicers are often classed as hot or cold, according to whether heat is or is not applied to the film joint to hasten the drying of the cement.

Hand Splicer A splicer in which the motions required in splicing are effected exclusively by the operator's hands.

Machine Splicer A splicer in which the motions required in splicing are effected by the operator's hands and feet.

SPLIT FOCUS Adjusting the focus of tv camera midway between two subjects when one is in foreground and other in the rear. Usually done in two-shots to give both subjects equal dramatic value. One use of contrasting lighting also helps create the desired effect.

SPLIT REELS Standard reels having one removable side, so that a core may be mounted on the spindle and wound film taken off at will and transferred to a flange or a can without having to undergo rewinding.

If you use TV film you need BONDED TV film service!

Saves You Money, Worry and Mistakes!

COMPLETE TV FILM SERVICE FOR PROGRAMS OR COMMERCIALS

Shipping • Splicing • Routing, Scheduling, Print Control Records • Examination, Repair, Cleaning, Report on Print Condition • Storage Supplies, Equipment

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LOS ANGELES • NEW YORK

904 N. La Cienega BR 2-7825 — 630 Ninth Ave. JU 6-1030

FASTER, SAFER, LESS COSTLY... Because It's More Efficient!

SPLIT-SCREEN PROCESS Also called split frame. Process used in making a shot of an actor playing a dual role. In films the shot is made in two phases. In the first, part of the frame area is masked, the actor playing his first role in such a position as to register on the exposed portion of the film. In the second, exactly this exposed part is masked and the actor plays his second role so as to register in the remaining portion, now exposed. The two combined give the desired effect. In tv this effect is usually accomplished with the aid of superimposures. dissolves, overlaps and mirrors.

S.I. or SPONSOR IDENTIFICATION Also sponsor identification index (S.P.I.). Percentage of regular and/or irregular viewers of a tv show or personality who can identify the name of the sponsor or are familiar with specific data about the product advertised on tv.

SPOOL A hollow plastic or tin cylinder on which film is wound.

SPOTLIGHT Lamp capable of projecting narrow beam of bright light onto a small area, used in high lighting. (See Lighting.)

SPOTTING The process whereby the location of individual words or modulations on a sound track can be accurately determined. This is accomplished with a sound moviola.

SPREAD (1) An elastic period of time that allows for any increase in the pace of a tv performance. For example, if a half-hour, or to be specific a 29-minute, 30-second show timed 29:10 on the dress rehearsal, the 20 seconds' difference is the spread. (2) To stretch any part of a broadcast for the purpose of filling the full allotted time of the program.

SPROCKET HOLE Small hole punched at regular intervals along film to engage with the sprocket teeth in camera, projector.

STAGE DIRECTIONS Indications in the script of movements, crossings and other actions required of an actor. Stage right and stage left are given in terms of an actor's right or left when facing the audience or camera. Downstage means towards the footlights or camera and upstage is away. Center stage is the center of the playing area. (See Sign Language for tv.)

STAGE SPACING Referring to correct distance between talent and props when they appear in act and on camera.

STAGING COORDINATOR (1) Supervisor of production facilities on individual program. (2) In charge of construction, transfer and assembly of settings and all mechanical and physical materials. (3) Is directly responsible for operation of carpentry and property personnel. (4) Has responsibilities comparable to those of the stage manager in the theatre with regard to all aspects of the program with the exception of talent.

STAGING DIRECTOR Puts movement into uninteresting tv shows; streamlines action.

STAGING PLAN or BLOCKING A scaled print or plan of the studio or stage floor upon which are recorded the location of walls, settings, doorways, furniture, sound effects, orchestra, the disposition of various properties and working areas. The staging plan is a prerequisite to all developments, scenic execution, set dressings and camera movement planning and is used by the director to plot physical action and business prior to rehearsals in the actual setting.

STAND BY Cut to talent, cast or crew that tv program is about to go on the air. Also substitute tv show, whether dramatic, musical or commentary, which is relied upon in an emergency, when allotted time for show already on air has not been filled.

STAND BY or SAFETY A second tv film or recording (original), usually made simultaneously with original. To be used for duplication should original be lost, damaged.

STAND-IN An understudy; one who resembles the star and may be used in his place.

STAR Actor or actress whose appearance in the principal tv role may be regarded as one of the main requisites for the show's success.

STAR MAKER Also called string bean. Long, thin, small RCA mike.

STARCH IMMEDIATE RECALL A research term used by Daniel Starch and Staff for their technique of interviewing program viewers by telephone, immediately after program leaves the air, to question viewers regarding commercials. Immediate Reaction is same technique applied to program reaction.

STATION BREAK (1) Interval between programs, usually at $^1/_4$, $^1/_2$ or $^3/_4$ of an hour. (2) A cue given by a station originating a program to network stations signaling that it is time for individual stations to identify themselves to local audience.

STATION-PRODUCED PROGRAM A program in which the station has hired the talent and created the show. The program is purchased by the client and/or agency in toto. The client may request changes, which may or may not be made at the discretion of the station.

STATION REP An organization or individual acting on a percentage basis to sell a station's time to sponsors.

(Dictionary continues next issue)



What can you do with $138?

Yessir, for $138 you could buy your wife *several* cute hats. Or get some new golf clubs for yourself. Or buy some mighty fine records for your Hi Fi library.

But if it's advertising values you're looking for —

ON WOAY, $138 will buy 26 1-min. spots!

WOAY, Oak Hill, is West Virginia's second most powerful station.

WOAY covers 21 West Virginia counties.

WOAY delivers a total Nielsen audience of 102,200 radio homes — an average daily Nielsen audience of 51,320 radio homes!

Write direct for full details.

WEST VIRGINIA STATION COVERAGE DETAIL

Radio Homes in Area	NCS Area	No. of Counties	DAYTIME					
			4-Week Cum.		Weekly		Average Day	
			NCS Circ.	%*	NCS Circ.	%*	NCS Circ.	%*
20,370	FAYETTE	1	18,490	90	18,220	89	10,150	49
18,190	GREENBRIER	3	15,490	85	15,130	83	6,720	36
66,940	KANAWHA	1	10,310	15	7,180	10	4,410	06
14,570	LEWIS	4	3,110	21	2,280	15	1,680	11
18,260	LOGAN	1	2,780	15	1,960	10	1,020	05
19,440	MERCER	1	8,000	41	6,480	33	3,990	20
14,290	NICHOLAS	3	11,450	80	11,080	77	6,620	46
23,930	RALEIGH	1	20,220	84	19,610	81	8,540	35
12,290	ROANE	4	2,720	22	1,990	16	1,460	11
16,750	WYOMING	2	9,630	57	8,610	51	6,730	40
225,030	10 TOTAL	21	102,200		92,540		51,320	

=% of Radio Homes in Area*

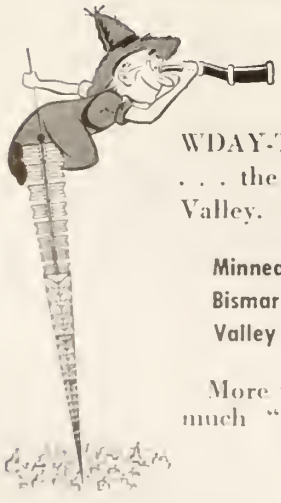
WOAY

OAK HILL, WEST VIRGINIA

Robert R. Thomas, Jr., Manager
10,000 Watts AM—20,000 Watts FM



"WE GOT THE RED RIVER VALLEY ALL TO OURSELVES!"



WDAY-TV is the *only* TV station in Fargo . . . the *only* TV station in the Red River Valley. Our nearest "competitors" are:

Minneapolis-St. Paul	more than 200 miles
Bismarck, N. D.	more than 185 miles
Valley City, N. D.	more than 50 miles

More than that, we don't think we'd have much "competition", even if there were three or four other stations right in our own county. WDAY has been the big attraction around here for over 30 years. In TV, we now have 57 popular local programs . . . 60 of the best shows from NBC, CBS and ABC . . . more "know-how" than you can shake a stick at (or a tower)!

Ask Free & Peters for the overwhelming facts!

WDAY-TV

FARGO, N. D. • CHANNEL 6

Affiliated with NBC • CBS • ABC



FREE & PETERS, INC., *Exclusive National Representatives*

THE SPECTACULARS

(Continued from page 31)

matically guarantee a great audience.

3 It may be that just as Broadway shows have a naturally limited audience, so do the spectaculars which are so similar to them. In other words, it may be that the musical extravaganza, by its very nature, is not likely to have an inherent mass appeal.

Whatever the reasons, the audience-pull of the shows has proved disappointing to NBC, and the network is determined to lick the problem. Bigger, better and more effective promotion is part of the answer, and NBC is moving ahead in that area.

Ultimately, however, the effectiveness of any promotion is limited by the character and quality of the product exploited. Behind the flow of words and pictures viewers must sense something they will enjoy watching on the tv screen. Even if promotion succeeds in getting the audience to tune in, unless the program provides satisfactions, the audience will have a tendency to go back to the personalities and content it has become accustomed to on competing shows.

This seems to be the true lesson of the rating story. By and large, the half hour Trendex ratings show the spectaculars either losing their audience as they progressed, or barely holding their own. In only one case was there any sizeable audience gain, during the second half of the first *Shower of Stars* program on CBS TV, which starred Betty Grable, Harry James and Mario Lanza—the rating went from 25.8 to 30.

In some cases the audience loss was enough to ruin any sponsor's indigestion. The last half hour of *Satins and Spurs* dropped from 19.7 to 14.9, according to Trendex. The corresponding period of the *Sunday in Town* show was rated 12.5, a drop from the first half hour's 18.4. The second half of the competing *Toast of the Town* hit 47.5. Research experts, incidentally, have assured SPONSOR that the 9-city Nielsen average-per-minute ratings generally tend to corroborate the viewing patterns revealed by Trendex, although individual variations do occur and the Nielsen figures tend to be higher.

Directly concerned here is Hazel Bishop's Raymond Spector, for he sponsors the second half of the Sunday night show. If the show is inadequate, it is his product which takes the worst beating. On *Satins and Spurs* the Hazel Bishop half received a Nielsen cumulative six-minute rating of 28.1, a drop of more than three and a half points from the preceding Sunbeam half. The Nielsen national average per minute figures showed the Sunbeam half at 25.1, the Hazel Bishop half at 21.7. In other words, no matter what figures one examined, the audience-drop off is revealed. Why?

In Spector's view the basic trouble lies in over-emphasis of the "spectacular" at the expense of "heart." There has been, he believes, too much concentration on bigness, extravaganza, too little on the traditional elements of good showmanship or on the values inherent in the "intimate" qualities of television.

Furthermore, he feels it a mistake to try deliberately to elevate the taste of the audience. To attract a mass audience, which a mass-product advertiser must do, he believes, you must give people what they want. An 18-minute ballet, for example, may be a

RADIO DEAD?

Not in Spokane If you use KXLY!

SALES INCREASES 25% to 89%

Hunt Foods, Inc. with their inimitable Peggy King commericals and KXLY's big PARADE OF PRODUCTS (FREE to qualified advertisers) score ANOTHER merchandising success.

HUNT FOODS, INC.

(Excerpt from letter) ". . . . . a survey of the markets which featured Hunt's Tomato Sauce during the "Parade of Products" indicated that movement of this product increased from as much as 25% to 89% in various stores. Each of the stores prominently displayed Hunt's Tomato Sauce and most of them featured the product in their regular newspaper ads."

(signed) Hy Freedman
HUNT FOODS, INC.

★ ★ ★

Available at a discount when purchased in conjunction with other XL stations.

Radio 920 KC **KXLY** *Spokane* Washington

Richard E. Jones — Vice Pres. & Gen. Mgr.

Rep.-Avery-Knodel (NAT.)—Moore & Lund (Seattle & Portland)

noteworthy contribution to cultural enlightenment, but it is almost guaranteed to chase your audience to Ed Sullivan. And this seems to be what happened to the last half hour of *Sunday in Town*, which featured a ballet.

Spector is not alone among the sponsors in singling out the ballet as a horrid example of tv showmanship, and Pat Weaver seemed willing to live with the verdict in his conversation with SPONSOR. But he did not go along with Spector on the question of program level. He strongly defended the effort to combine broad mass appeal with taste and intelligence. He cited the image of the pyramid, which has a broad base and tapers to a pinnacle. It is possible, he declared, to devise programs so conceived that they appeal to both the broad-based mass and the select few at the top.

An example he brought to mind was that of Fred Allen's old radio show, which could be enjoyed on different levels. Weaver is convinced the same thing is possible with the spectaculars.

Another of Spector's criticisms which Weaver does not accept is aimed at the original musical comedy show. Spector feels a one-shot has little chance of success, for in contrast with a Broadway musical, there is no opportunity to build audience acquaintanceship with the score either through advance releases or performance buildup. Weaver rejects this view. He told SPONSOR that NBC intended to continue with originals, but would try to duplicate to some degree the Broadway buildup technique. Tunes might be released about eight weeks ahead of the show, and plugged, so that they could work for the program; this, however, is cumbersome to work out, he said, because of the nature of the music business. On the show itself fewer numbers will be used, and they will be reprised and staged more in accordance with Broadway experience. In this way, it is hoped, the musicals will not come into the living room completely cold, but will bring with them the warmth attendant upon recognition and familiarity.

The 7 November show appeared to follow some of Spector's prescriptions. It was a revue, rather than a book show, and the numbers were all tried and true. Frank Sinatra's musical album sequence from Hollywood had the elements of simplicity and directness, as well as the heart-appeal of the little girl bit. Yet the rating story of this swiftly moving show was no better than the others as far as Trendex was concerned.

Weaver appeared willing to accept at least some part of Spector's view that the time of the program could be limited to an hour. As Spector put it, the hour-and-a-half length is too long to fill with top-quality material consistently. Padding and dull stretches are almost inevitable. If the dead wood of the first two shows had been cut out, and the length limited to an hour, he told a press conference, the resulting shows would have been great. He definitely wants to limit the program to that length.

Weaver agreed that for Sunday night an hour length might have merit. There is a sharp rise in sets-in-use at 8:00 p.m., and the 7:30 p.m. opening, which becomes much earlier as the cable goes west, might not be working to the benefit of the spectaculars. But he feels each show should be considered individually.

As far as Saturday and Monday nights were concerned, Weaver argued strongly the necessity of the hour-and-a-half length. Reactions to these programs, as revealed at the agencies, do not indicate that clients disagree.

Among the points that Spector has raised publicly is that of color. He feels that too much attention has been paid to it, not enough to black-and-white. While clients do appreciate the excitement of color, they are not happy about the fact that there are so few color sets.

Some critics say that the shows have been geared to display color attractively, and that black-and-white showmanship has suffered as a result. SPONSOR found a number of contrary views, as well.

What it seems to boil down to is that NBC is still convinced of the merits of the spectaculars. It intends to put money and its best efforts into making them better and more popular. (Weaver stated NBC has gone over the budget on spectaculars and will continue to do so when necessary.) The clients are willing to go along even where unhappy about the ratings, largely because of confidence in Weaver and the natural desire to prove their judgment sound. As one summed it up for SPONSOR: "We are not thrilled by what has happened. But we are not ready to throw in the sponge yet."

Even the spectaculars' severest critics among the clients, Raymond Spector, has taken the long view. "I admire and like Pat Weaver," he told SPONSOR, "and have great confidence in his ability along with the creative people of NBC. I still believe that these shows can be made to pay off."

So far we have been reviewing the spectaculars only from the limited standpoint of ratings. But the ratings are only part of the story, even if they have received the most publicity. As any advertiser knows, you buy more than size of audience with a television show. You may, in fact, not be concerned by a low rating if your show produces other, and equally vital results.

What has been overlooked in much of the trade discussion are the plus values accruing to the super-show. The moment you look at the spectaculars from an over-all marketing standpoint, say admen, the picture changes and the ratings become not quite as significant as at first glance. This is true of all the clients concerned with one exception, Hazel Bishop. And when you examine the marketing problems of the various sponsors of the

What About YOUR PRODUCT in the

BILLION $ SAN DIEGO MARKET?

The Story of these products is being told on XETV Channel 6:

Ammident
Kelloggs Cereals
Nabisco Shredded Wheat
Carnation Corn Flakes
Dodge
Ford
Pan-American Airlines
Lucky Lager Beer
7-UP
Kool Cigarettes
Folgers Coffee
Listerine
Pontiac
Mobilgas
. . . and look who moved to XETV November 1—
My Favorite Story (Olympia Beer)
The Cisco Kid (Webers Bread)

XETV

San Diego, California

Represented by

WEED TELEVISION

spectaculars, it becomes apparent why the one most directly concerned with ratings should be Hazel Bishop: this company is more likely to be dissatisfied with less than top ratings than any of the others because of its marketing setup.

At a press conference, Raymond Spector stated that he didn't need ratings to tell when he had a good show on his hands. He has quite reliable indicators, particularly the effect on the market place. Elaborating these points in an interview with SPONSOR, Spector pointed to the absence of dealers and distributors as major factors in his marketing picture. As soon as the consumer buys as a result of a campaign, the effect is felt in re-orders within a very short time. Thus, Hazel Bishop can assess the effectiveness of a tv show within three days after it has been telecast, says Spector.

The spectaculars simply failed to make any dent in the market. This, to Hazel Bishop, is of more significance than ratings, particularly in the light of the proven ability of the company's *This is Your Life* show on NBC to move products almost immediately.

Clearly, what such an advertiser looks for basically is a maximum audience at a good price. Subsidiary values are not as important to a client who operates on the principle that advertising must pay its way immediately.

The case is quite different with Hazel Bishop's co-sponsor, Sunbeam. Advertising manager A. E. Widdifield described his company's distribution pattern as ultimately depending on some 200,000 dealers. "The spectaculars," he told SPONSOR, "represented something new, sensational, something that could be used to excite the trade and sales force, make a positive and unusual impact." This is important to Sunbeam because it takes dealer cooperation to make its big Christmas and seasonal "gift buying occasions" pay off.

It is, incidentally, because Sunbeam products are largely purchased on gift buying occasions, that the company will be unable to evaluate sales effectiveness of the spectaculars until after the Christmas buying spree has spent itself. And even then, according to Widdifield, it will be difficult to determine precisely the sales power of the big shows. In Sunbeam's case, the product is not usually bought quickly or on the spur of the moment.

How important the dealer aspect of the spectaculars is was evident from the heavy merchandising conducted by Sunbeam. The merchandising possibilities of the spectaculars, in fact, seem to be at least as important in the clients eyes as their immediate advertising impact.

Even an advertiser yet to appear on the air, Reynolds Metals, although not happy with the rating results obtained so far on Sunday night—Reynolds goes into the Sunday period for the 5 December show along with two later ones—is quite happy about the merchandising possibilities. Ad manager Jack Boyle told SPONSOR: "To us December 5 offers the biggest opportunity to merchandise." Boyle was happy about the merchandising opportunity afforded by color. He hopes to be able to bring the trade and salesmen into the studios to watch the show.

Boyle, incidentally, is not only disappointed in the ratings achieved so far, but differs with NBC on a number



. . . keeps viewers tuned to

KMJ·TV

FRESNO • CHANNEL 24

the FIRST TV station in
California's San Joaquin Valley

KMJ-TV pioneered television in this important *inland* California market. The strong pull of top local programming plus NBC and CBS network shows continue to make it this area's most-tuned-to TV station.* *KMJ-TV is your best buy in the Valley.*

Paul H. Raymer, National Representative

*KMJ-TV carries 24 out of the 25 top-rated nighttime programs, 6 out of the 10 top-rated daytime shows in the Fresno area. (March 1954 ARB report)

of points, among them the name "spectacular" itself. To him, Boyle stated, the Edison Light program was a true spectacular. On the whole he finds himself preferring something like Spector's "feature presentation". At the same time, Boyle points out, Reynolds fully appreciates how anxious NBC is to make these shows successful, and is therefore taking a cooperative, rather than a critical attitude. An open mind is being kept on format questions. Up to the moment of his conversation with SPONSOR, no word had arrived on detailed plans for the 5 December show. But he hoped, said Boyle, that the December show would do better than the previous programs.

Right down the line SPONSOR found the merchandising story to be the big one. The dealer interest in RCA and Westinghouse shows, for example, is obvious. RCA sponsors the Monday night spectacular on NBC along with Ford, both being represented by Kenyon and Eckhardt, while Westinghouse sponsors *Best of Broadway* on CBS. The interest of RCA in the color impact of the big shows is obvious: Westinghouse, too, has much to gain as a major color set producer. Both got dealer parties going in many cities to see their shows.

James Gillis, Westinghouse account executive at McCann-Erickson, reported that the first Westinghouse show had reached about 53 markets in color; dealer parties were held in about 35 markets. The dealers, Gillis told SPONSOR, were delighted by the color performances of *The Royal Family* and *The Man Who Came to Dinner*. Westinghouse was pleased, too, not only with the color impact but with actual sales results. They were comparable, he reported, with those obtained via the Westinghouse standby *Studio One*.

Ford, Chrysler and Oldsmobile were reported equally pleased with dealer impact of their shows. To check first hand, SPONSOR visited Oldsmobile dealers who had gathered for a trade show in New York's Mark Hellinger Theater. Random interviews turned up enthusiastic comments. Although some of the dealers had aesthetic criticisms to level at the first show in particular, *Lady in the Dark*, they were unanimous in praising the spectaculars as such. A number singled them out as Oldsmobile's outstanding promotion; all wanted more. Typical dealer comments: "I think they're wonderful." . . . "I can't see how they can miss." . . . "The best Oldsmobile promotional job I've seen." . . . "Terrific, I'd like to get more of them."

In this connection a research man reminded SPONSOR of the early days of tv when a big account splurged heavily for a show in the new medium. When criticized for spending so much money for coverage of so few tv sets, the client replied that about 60% of his sales were made by the dealer on the floor. As far as he was concerned, he didn't care if no consumer ever saw the show, just as long as he could carry the good word about the program to the dealers! The spectacular clients do, of course care about reaching the consumer directly, but to a very great extent the spectacular is a dealer show.

Enough has been said to show that ratings and cost-per-1,000 are in themselves insufficient to account for the hold of the spectaculars on the clients. The remaining reasons why there is more positive feeling about the shows than realized heretofore go to the heart of the question of the concept of the spectacular itself. Has the spectacular proved sound, or is it a failure? Will it remain as a permanent feature of the medium, or is it fated only to shine briefly and then disappear? Or will it be transformed into a paler image of itself and live on in some more modest form?

First, let us recall some part of the aim of this ambitious attempt; NBC sought with it "to return to television the excitement and thrills which are inherent in it." The client presentation predicted: ". . . they are destined to become national conversation pieces." If huge ratings have not been garnered, the intangible plus of engendered excitement has impressed many advertising men. Here are some ad agency comments:

Frank Eagen, manager of the New York office of D. P. Brother, which handles the Oldsmobile account: "We are tremendously pleased. The programs have reached out and created much publicity. They have proved very merchandisable."

A Kenyon and Eckhardt spokesman on the Ford, RCA Monday night program: "Despite a weak cost-per-1,000, the clients are enthusiastic. There is the excitement of being associated with a new venture, much public talk, many press reviews, all of which represent a big plus. Each show, remember, gets talked about separately. There is much more excitement than in past years."

Welles Spence, McCann-Erickson account man on Chrysler, which sponsors *Shower of Stars* on CBS: "Two shows are not enough to judge by in any final way. But they have proved exciting, interesting, new, and have been news. A generally favorable excitement has been aroused. And they are prestige builders."

Al Scalpone, V.P. in charge of tv at the same agency: "The spectaculars have extra values that cannot be measured, publicity and merchandise-wise. There was a tremendous press on both accounts, excitement and anticipation about the new cars, press articles, column mentions, and so forth. The commercial impact is much greater than usual. There is an aura for selling created which is absent from the ordinary show. There is a 'quality' feeling, a lustre to the show that rubs off on the product. And the dealer enthusiasm is great."

The second exciting feature, as far as clients and agencies are concerned, is color. Once they see their commercials in color, admen appear to be fascinated. All reports to SPONSOR on this subject were glowing. For example, Elliot Saunders, director of the New York office of Perrin-Paus, which handles Sunbeam, talked of the Sunbeam color commercials in the tones of an awe-struck discoverer of a new world.

There are, in short, a number of values inherent in the concept of the spectaculars, which, in the opinion of clients and agencies, must be taken into account in any evaluation. Yet are they enough to justify spectaculars if the ratings do not go up? Of course, no one knows now whether they will ever soar to the heights envisioned at the start. If they do, all this will become academic. But in the opinion of more than a few, not always disinterested observers, the spectaculars have a tough road to follow because of their very nature.

Listen to ABC's Robert Weitman, for example. "What is a spectacular anyway?" he asks. "Is it just a great many

YOU MUST USE
WSOK
TO SELL THE NASHVILLE
NEGRO MARKET

names put together for variety or a play? If so, how do you follow the top names? What do you do for an encore?" Weitman compared the medium to a movie theatre that runs the two greatest films of the year on a double bill and sends the customer home with a bag of food and two dollars. "You'd be crazy not to buy," Weitman told SPONSOR. "But how do we get you back into the theatre the rest of the week? How do you follow a Night of Stars with ordinary attractions?"

Others have made the same point. A number have wondered where the idea of the spectacular begins and ends. At least two clients, SPONSOR learned, are concerned lest there be so many extra-special shows that the audience takes them for granted, and more have told SPONSOR they are unhappy with the term "spectacular" itself. Raymond Spector has suggested the term "Feature Presentation" as more appropriate and more readily realizable in accomplishment. He has backing for this view among the others.

NBC's president, however, is convinced that the spectacular is here to stay. In the face of criticism, he stands firm in his conviction that, given sufficient backing and thought, the spectaculars will come through.

Weaver has enough faith in his brainchild to hope that individual programs may even turn into Broadway or filmland successes. He emphasized the individual character of the shows. Each one is handled as a unique project, with no relation to preceding or following shows; this is one of the great advantages of the spectacular, that each one becomes an opening night, and is publicized heavily as such.

Under such a concept, Weaver warns, it is folly to expect every show to be a hit. The hit is rare in any medium, and although NBC will continue to try to achieve hit status with each show, it makes no sense for advertisers to grow panicky if a given show does not break records.

To critics of the advertising values of the spectaculars Weaver made the following answer: True, the cost-per-program is a factor to be considered. But more important is how it fits into the total annual budget. Considered over a year's time, the approximately $1,500,000 it costs for "10 nation-wide impacts" via the spectaculars is not high: it is less, indeed, than many a regular series.

Furthermore, the time, as on Sunday night, for example, is "premium, blue-chip time" built by other advertisers over a period of years, which the new advertisers get without having had to make this past investment.

Among the advantages cited by Weaver is the marketing versatility of the medium under the spectacular concept. SPONSOR in its last issue had run an item stating that Hazel Bishop was not feeling any immediate appreciable sales impact from its spectaculars. Weaver mused that only time and experience would show whether the spectacular is or is not a suitable vehicle for the low cost mass purchase item. It certainly is suited, he maintained, to the product that benefits from prestige advertising.

Only the advertiser, he added, knows whether the single, time-separated great push in the continuity of regular advertising is better for him. "The job of the medium is to lay out a range of



"LET US GIVE THANKS"

Once again, the simple words, "Let us give thanks", are guided upward by pointing church spires. Once again the labor of Kansas farm families has been rewarded far beyond all expectations.

We at WIBW enjoy a double share of this Thanksgiving joy. First, as farmers ourselves; and second as a long-established friend and welcome daily visitor into the homes of these farm families.

We are human enough to derive our greatest pleasure from this enviable listener relationship and pledge ourselves to its continuance.

Ben Ludy

General Manager
WIBW and WIBW-TV, Topeka
KCKN, Kansas City

plans for national advertising; it is for the advertiser to make the selection of the plans best suited to his needs."

NBC will continue in its course, he told SPONSOR. It is "trying to keep the medium interesting to the *whole* public."

Though CBS, too, seeks the broadest audiences with its own big, once-a-month shows, it deemphasizes the one-shot approach. Said a CBS official:

"If 'spectacular' means a show which has tremendous audience appeal and impact, which is new and different and newsworthy, I think that CBS Television has been doing 'spectaculars' for years. With Ed Sullivan's *Toast of the Town* presentations of the Rodgers & Hammerstein Story, the Goldwyn Story, the Zanuck Story, etc., with *Studio One's* presentations of "1984," "Twelve Angry Men," and

★ ★ ★ ★ ★ ★ ★ ★

"Radio's far lower manufacturing costs and 99% coverage of the American market give it tremendous long-run advantages over all other media in serving advertisers of popularly-priced consumer goods. . . . Radio has clear-cut advantages in its coverage of all the people at about one-third the cost of its nearest competitor."

KEVIN SWEENEY
President
BAB, New York

★ ★ ★ ★ ★ ★ ★ ★

"Almanac of Liberty," we have provided shows that fit that definition.

"If, on the other hand, 'Spectacular' means those shows which disrupt existing schedules and disturb current advertisers to accommodate them, CBS Television is not doing 'spectaculars.' Our basic philosophy is a belief that the week-by-week appearance of personalities and continuing program structure is a foundation on which the greatest listener viewing habit can best be built.

"To be sure, our *Best of Broadway* appears every four weeks, sharing the audience with *Pabst Blue Ribbon Bouts*. This, however, was by mutual consent, in the belief that each program would help the other. Furthermore, *Best of Broadway* has a continuing theme. Each program is related to the other to the degree that each represents one of the outstanding plays or musical comedies to appear on Broadway in the past. Here the vehicle shares importance with the stars.

"In our *Climax* series we have basically a series of one-hour melodramas varied approximately every fourth week by a *Shower of Stars* musical to broaden the over-all appeal of the series and to attract new listeners to it.

"It is our conviction that it is our regular performers—our Godfreys, our Lucys and Desis, our Burns and Allens, our Sullivans, etc.—that give our network whatever strength and power it possesses." ★ ★ ★

RADIO & TV PERSONNEL
We screen New York's vast source of qualified personnel; take the guesswork out of hiring for stations anywhere. Tell us your needs, we do the rest!



right at our fingertips for you!

CAREER BUILDERS Agency
Marjorie Witty, Director, Radio-TV Div.
35 West 53rd St., New York 19 • PL 7-6385

WEAVER ON RATINGS

(Continued from page 31)

applicable to all media. It would at last give the broadcast media a fair opportunity to compete with the printed media under the same set of ground rules. This would be in distinct contrast to the present situation. Whereas there has been an over-emphasis of the importance of broadcast ratings to the advertisers (particularly those ratings which do not truly measure audience size), a completely different situation has existed with regard to printed media. I know from my personal experience that agencies and advertisers do not breathlessly await the release of a Starch report to get the rating of magazine ads. I doubt that the fate of any major print media campaign has ever hinged solely on the outcome of Dr. Starch's figures on noting and reading. Agencies avoided this pitfall because they know full well that such magazine ratings, even at their best, are a far cry from an evaluation of selling effectiveness.

"If we could only get agencies and advertisers to put broadcast ratings also in such perspective. I am sure that the desperate haste to size up a campaign's results on a quickie rating of a single program's performance would vanish. We might even reduce the ulcer quotient of this business.

"The standard broadcast rating services give us certain valuable information. For advertisers, Nielsen, the only service to show the total home audience reached, must be the basic yardstick. But there are a host of other things which neither Nielsen nor any other rating service measures and that should be fully understood. None of them measure advertising efficiency and that's the question the advertiser should have on his mind most of the time.

"Let's use the ratings for proper purposes and the more adventuresome among the Bevillites can ponder on AEI and how you get it."

RADIO SELLING

(Continued from page 37)

consumer to spend them:

2. The best *brains* as well as ample money are required to do business which makes bigness practically a necessity for survival:

3. Highly-progressed merchandising and marketing procedures contribute to keener, tougher and faster-paced selling tactics;

4. The stakes are the biggest they have ever been while many businesses are faced with comparatively small returns, even when the sales of products are high; and, finally;

5. There is greater adherence to modern research facts at consumer level, technologically, and in merchandising-selling, which makes management strategies less a matter of intuition and more a matter of fact.

Now, then, what does all this mean to a broadcaster?

Simply—can you as a broadcaster help sponsors sell their products in your marketing area more efficiently and economically?

This should not be construed to mean that by simply announcing to the ad manager's or sales manager's secretary that you represent X group of stations or Y network, he is going to see you and offer the greeting: "What can I buy today?"

But, it is intended to mean that you will get an interested hearing if you actually know something about his particular problems and have some ideas that will help him solve them—or even offer a possible solution to them.

For example, I came out of a meeting recently where the discussion air had been highly exercised about the various costs that must go into a competitively priced television receiver in addition to its material components: (1) freighting and drayage; (2) warehousing; (3) independent distributor operational costs and a fair profit; (4) dealer operational costs and a fair profit; (5) advertising—promotion—training—selling—and servicing costs at all levels; and (6) a small (not necessarily fair) profit for the man who put up the initial investment.

The discussion did not cover such things as maintenance of distributor organization, building and up-grading the dealer groups market-by-market

on a national basis and remedying periodic over-inventory in any area of the pipeline which requires "clearance" action that will not upset national selling patterns—but we knew these items must be considered.

This discussion was the mental backdrop in front of which I was standing when I saw on my desk a mailpiece from a radio station out West that contained a bottle of dirt—with a slogan imprinted on the bottle like "Some good earth from . . ., home of WXXX."

Now is the time for empathy.

Needless to say, this mailer did not accomplish anything worthwhile. It might have—if, later, a salesman had called upon me with an idea or a selling plan that afforded me some specific facts about his local markets and my dealer organization there.

A definite impression could be gained by the salesman showing me a plan wherein I could sell more merchandise, gain greater acceptability for my product—or even telling me something was wrong and how WXXX could help me to correct it.

In other words:

1. a positive selling plan

2. an exhibition of knowledge of my product (and/or my industry's problems) and

3. some *specific local business or advertising NEWS* that is relevant to me, the potential advertiser.

But caution: a client call without an appreciable purpose behind it is likewise valueless.

This is not meant to be a castigation of the men who labor in the vineyards, airline schedules clutched in calloused hands, and surviving on restaurant drink and food with nothing but a cold hotel room ahead of them each evening.

It goes much deeper than that. It involves directly, and the responsibility must rest solely, upon the leadership which they evidently do not receive.

This can be borne out from the way advertising men vote the selling efforts of salesmen from the various media.

In general this is a quick grading of media men:

BEST: Magazine space men

GET AROUND MOST: Newspaper reps

SCARCEST: Radio and television networks (at client level)

TENACIOUS: Supplement men

Magazine men in both popular and service fields are the best by all standards:

1. knowledge of their product

2. ability to tell their product stories most interestingly and effectively

3. explain how others of your competitors have used their medium most successfully.

4. indicate enough knowledge of your particular industry to lend validity to their suggestions on best usage.

The newspaper men are always calling on the client, on his dealers, on his agency, on his distributor, on his dealers' buyers, on any and everyone else who has anything to do with selling the product. They cover the field like a blanket.

Generally, it is "just calling" and without inspiration or particular purpose. But the newspaper man is always there.

The networks work Madison Avenue in task forces that must certainly have enough firepower to inundate the most polished time-buying corps ever installed in a bastion of cubicles. But, with rare exception, it ends there.

The supplement men have a sensible story they tell effectively and with dignity—and once they make the initial contact they never "deep-six" (nautical for abandoning).

The radio-television station reps probably follow the network line of attack, covering the agencies, assuming the law of averages will take care of them.

Thus, it is with considerable chagrin that I exhort my former colleagues to examine themselves, their industry and their day-to-day activities and to ARISE.

Now is the time for aggressive action. (See What Prospective Sponsor Wants to Know, page 37).

A big bill to fill, say you?

There is no question about the tremendous scope *and responsibility* placed upon a media salesman. It is a great one, just as great as the responsibility placed upon the client's advertising agency.

Yet, it was the willingness to accept this challenge, the aggressiveness and imagination—*and the stamina* of the broadcasters of 20-25 years ago that made radio the great medium it became.

Has much of the brains and inspirational leadership that made it so potent been drained off?

Radio as an advertising medium remains an exciting one if used properly. I speak from personal experience as an advertising man. But the men, who are engaged in it, must inject this excitement into the product as well as the selling of it.

Certainly Safety, as an example, is not glamorous by any stretch of the imagination—except the imaginations of the people of the Safety Council who have made it one of the most exciting projects ever attempted in the field of advertising and promotion.

After *Time* magazine introduced *Life*, they didn't sit back. Mr. Luce's forces went on to make them both great advertising forces.

The future is as great as radio men make it, as inspirational as radio men project.

Someone once said: "You establish leadership by setting trends, not following patterns." ★ ★ ★

MEMO TO MEDIA BUYERS:

WRBL Radio and WRBL-TV are the ONLY media in Columbus with "AREA IMPACT"!

The only means of delivering your clients' messages to 92% of ALL homes by radio and to 50% of ALL homes by television . . . and, at lowest cost-per-thousand.

WRBL AREA is IMPORTANT in the Southeast!

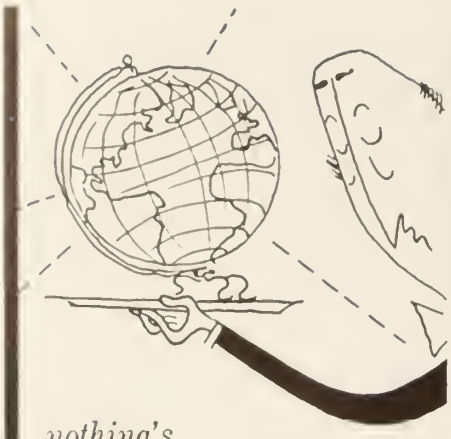
Population	636,000
Families	150,000
Radio Homes	138,000
Car Radios	82,000
TV Homes	85,940
Retail Sales (000)	$360,500
E.B. Income (000)	$670,000



WRBL RADIO AM·FM TV 4 Channel

COLUMBUS, GEORGIA

CALL HOLLINGBERY



nothing's too good for that wonderful, wonderful greater

WHEELING

audience!

Yes Sir, the best is none too good for the WTRF-TV audience. That's why 26 new programs made their PREMIERES and 40 old favorites have returned to WTRF-TV. Advertisers realize a whale of a selling job is being done on Wheeling's BIG station—backed up by hard hitting promotion and merchandising. Although we are practically SRO at night some choice day times are still available. Call Hollingbery or Wheeling 1177 for full details.



LATEST
WHEELING-STEUBENVILLE
PULSE RESULTS
NOW AVAILABLE

Call Hollingbery for details

WTRF-TV

WHEELING, W. VA.

Channel 7 • **316,000 Watts**

NBC Primary • ABC Supplementary

Represented by Hollingbery

Robt. Ferguson • VP & Gen. Mgr

Phone WHeeling 1177

Radio Affiliates WTRF & WTRF-FM

Now equipped for network color TV

Newsmakers in advertising



William (Bill) Bird, *general sales manager of the Plymouth Motor Corporation, is expectantly awaiting results from Plymouth's greatest radio-tv advertising splurge in company's history. Tomorrow (16 November) the 1955 Plymouths debut; to sell 762,000 of them (20% more than were sold in firm's best year), Plymouth will spend about $10 million in advertising, or about 16% more than last year. Company sponsors* That's My Boy *on CBS TV, occasional one-shots on tv. In spot, car will be in every radio market, most tv markets.*



Harry M. (Pete) Bitner Jr., *president of WFBM (radio and tv), Inc., has been elected president of the corporations which own WOOD-AM-TV, Grand Rapids, and WFDF, Flint, Mich. Succeeding Bitner as general manager of WFBM-AM-TV is William F. Kiley, commercial manager at WFBM since 1941. Bitner, who now heads all Bitner stations, succeeds his father as president of the WOOD and WFDF corporations. Pete Bitner is a former newspaperman and joined WFBM in 1939, being named general manager in 1942.*



David H. Halpern *is the newly elected vice president of the Biow Co. Since 1952 Halpern has been chief account supervisor for the Ruppert Brewing Co. and its Knickerbocker Beer—which spends about $2.5 million annually for advertising. About 55% of the Ruppert ad budget goes for radio and tv. Halpern is an old hand at tv, produced one of country's first commercial programs—*Uncle Jim's Question Bee—*in 1939. Before joining Biow he was v.p. in charge of radio-tv at Owen & Chappell agency. He's a founder and past president of RTES.*



Sterling B. Beeson, *formerly general manager of Headley-Reed Co., station representatives, last week was elected president of the firm. John H. Wrath was elected executive v.p., and Ivan L. Hardingham and Richard P. Hogue were elected v.p.'s in charge of radio and tv, respectively. "The networks have given the impression that radio is dead," Beeson told* SPONSOR. *"Actually, it's more alive than ever and still the best buy. Our spot radio business is actually on the increase in some markets."*



AN estimated 85.000 Midwest Farm people attended the second annual WLS-Prairie Farmer Farm Progress Show held October 7, on a Camden, Indiana, Farm. They came in 20,000 automobiles and in 225 privately farmer-owned airplanes.

They came to hear about and see the newest developments affecting their own business—farming. They came to see new farming practices; new machinery; new methods. They came to learn. And they came, just as crowds always come to WLS sponsored events, because they knew when WLS told them it would be worth their while—it would be.

These are WLS listeners. They are the people who repeatedly say that WLS is their favorite station for farm service; the station they listen to most; the station in which they have confidence.

These are the people who need—and who use your product. They are the people who buy your product. They are the people who will buy *more* of it if you tell them about it over WLS.

These are people—not figures. They are the Nielsens; the Hoopers; the Pulse—*brought to life.*

158

WLS — Prairie Farmer advertisers took advantage of the opportunity to meet these potential customers in person by having exhibits and demonstrations at the event.

WLS

The PRAIRIE FARMER STATION

CHICAGO 7

890 KILOCYCLES—CLEAR CHANNEL

50,000 WATTS • ABC NETWORK • REPRESENTED BY JOHN BLAIR & CO.



Adman's critique of radio

Fred Gregg is in a unique position to evaluate radio. He used to promote it. Now he buys it.

Fred is the former director of promotion at Crosley Broadca-ting Corporation who abont a year ago was brought over to head up radio-tv advertising and sales promotion for Crosley and Bendix home appliances.

In an article this issue (page 36) Fred Gregg tells what he thinks is wrong with the way radio is sold.

Undersold would be a better word. Fred says that in one year only five salesmen from the radio-tv media have come to call on him. In contrast other media deluge the advertising manager.

Who's to blame? Fred puts it this way: ". . . the guilty ones are those who still sit around network and radio station offices buffing their fingernails while trying to figure out how to pick up a certain bit of spot business they know is being scheduled for a competing radio staiion . . . or recollecting the old days when it came in over the transom. . ."

What Fred Gregg suggests is of interest to both the advertising executives and the radio broadcaster. He points out advertisers today have towering problems in selling: They face highly skilled competitors using precise marketing tools—and withal the profit margin is slim. Radio's opportunity. therefore. lies in going to each advertiser with some knowledge of his specific market problems and making suggestions tailored to his needs.

Radio does not do enough of this today. it's long been SPONSOR's belief. With articles like the one this issue by Fred Gregg, with our own staff-written surveys. we'll continue to fight for more creative selling by radio (and television as well). It's one of the best ways we know of to make sure advertising men get the kind of selling tools they need.

* * *

TvB gets rolling

The last major medium without a promotion-sales arm. television. now has a functioning Television Bureau of Advertising. The industry can expect a hard-hitting sales effort which is sure to increase billings for the broadcaster and benefit the buyer as well.

In a surprise appointment, Oliver Treyz, director of the ABC Radio network, has been named TvB president. He has the rare combination of administrative, research and sales talents. Advertisers can look forward to selling from him on a high. creative level. backed with the facts.

Tv's dynamic future

Admen are so busy putting television to use they don't often get a chance to commend tho e who are the most creative television men of all: the men who invented it. But at the 13th annual Pulse luncheon last month before advertising and broadcast executives Dr. Allen B. Du Mont was cited for his contributions to television technology an l gave his audience a look into the television future

Dr. Du Mont predicted television sets would be reduced in depth to several inches until the point where they can be hung on the walls of a home like picture-. He felt that uhf stations would have considerably improved signal output with new. higher power equipment: that color sets with-



Dr. Du Mont gets Syd Roslow's congratulations at the 13th annual Pulse luncheon

in a number of years will come down in price to a mass-marketable level.

Probably by the time admen have learned how to make the best use of color sets with multiple screens hung in various rooms of the home. Dr. Du Mont and his fellow television inven tors will have perfected low-cost three-dimensional color with stereophonic sound.

Applause

The Advertising Council

The first Advertising Council Day will be held at the Waldorf-Astoria in New York (17 November). After meetings to pick causes most meriting Council support. there'll be dinner for 700 business and advertising leaders with U. N. secretary general. Dag Hammarskjold. as principal speaker.

The Advertising Council Day will be one more symptom of achievement in 12 years of high output in good works. low output in fanfare. Few other industries produce so much good for the community so consistently. Conversely few industries have so telling a means of providing the community with a demonstration of the good purposes they can serve.

Advertising has had to live down charges it has no useful function. With its public service crusading the Advertising Council has shown skeptics for all time how worthwhile a force advertising can be. This means inevitably that believability of commercial advertising has been increased.

We'd like to see the Advertising Council take as one of its causes some day the subject of advertising itself. Particularly for tv and radio. whose few outspoken critics perennially grab attention in headlines. there's a job that needs to be done in showing the consumer: (1) what the commercial brings him in the way of free entertainment: (2) what the commercial does for the national economy and for the companies.



Colorful Florida

THE PERFECT SETTING FOR NATIONWIDE TELEVISION SHOWS

The ready made backgrounds of America's Riviera are yours.
Let them add zest to your show, just as they have already done for PABST FIGHTS, TOAST OF THE TOWN, ORANGE BOWL FESTIVITIES, WIDENER HANDICAP, FLORIDA DERBY, WALTER WINCHELL, ARTHUR GODFREY, DON McNEIL, BAYUK FIGHTS AND MEL ALLEN . . . and most of these were originated by WTVJ.
For further information write WTVJ today...The South's most fully equipped TV Station.

WTVJ

CHANNEL 4
MIAMI


WEED
and Company
RADIO STATION REPRESENTATIVES
NEW YORK • CHICAGO • DETROIT • BOSTON • SAN FRANCISCO • ATLANTA • HOLLYWOOD

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NOV 23 1954
NBC GENERAL LIBRARY

e magazine radio and tv advertisers use

SPONSOR

29 NOVEMBER 1954

50¢ per copy • $8 per year

ou've Got to Get Up
ighty Early...



Watch for
POWER-BOOST
NEWS...
OMING SOON!

NBC-BASIC
ABC-Dumont-CBS

To Beat This Bird in Southern New England TV!

This famous Rhode Island bird packs a powerhouse of live local showmanship day in and day out . . . a powerhouse that attracts accolades from *TV Guide*, *Variety*, *Boston Traveler*, *New York Times* and others.

And this showmanship is proven salesmanship . . . with Channel 10's live local shows averaging a big 87% share of homes using TV, in the latest Providence telepulse.

No wonder this early bird captures the market in Southern New England! The products that go to our rich market FIRST and leave shelves FASTEST are advertised on WJAR-TV.

National Representatives WEED Television

WJAR-TV CHANNEL 10 Providence, R. I.

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page 31

How Gimbels uses air media to move high-priced items
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A portrait of five timebuyers on the job
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Richfield Oil's co-op plan: 90% radio-tv budget
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Participation shows on the tv networks: a buyer's guide
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A STORYBOARD SUBSTITUTE?
page 42

S. S. Pierce reaches the culture market with radio news
page 44









KWTV MATCHES WORLD'S TALLEST TV TOWER WITH STUDIOS AMONG THE FINEST IN THE SOUTHWEST

OKLAHOMA'S NO. 1

Those thousands who come each week from "all over" to see the world's tallest man-made structure, are no less amazed at the magnitude of KWTV's new studios . . . the amazing completeness and complexities of its RCA equipment.

Along with KWTV's new studios and new power (316,000 watts), its programming and personalities combine to create a brand new TV picture in Oklahoma . . . a facility unmatched in sales-making ability by any other Oklahoma television station!



CBS **KWTV** CHANNEL 9 OKLAHOMA CITY

AFFILIATED MANAGEMENT KOMA-CBS-RADIO • REPRESENTED BY AVERY-KNODEL, INC.

EDGAR T. BELL, Executive Vice President

FRED L. VANCE, Sales Manager



REPORT TO SPONSORS
29 NOVEMBER 1954

Overlap study preceded P&G buy

Among factors P&G considered in buying into alternate-week sponsorship of 4 nighttime tv shows was degree to which audience overlapped. A. C. Nielsen ran special tabulations to calculate unduplicated viewing. All 4 shows are "family appeal," hence concern with excess duplication. Shows are "This Is Your Life," NBC TV and 3 CBS TV situation comedies: "I Love Lucy," "Topper," "My Favorite Husband." (See discussion of alternate-week sponsorship, Sponsor Asks, page 90, 1 November, 1954.)

-SR-

New form of I.D. saves money

New SRA standard for full-screen, 8-second I.D. was seen winning quick acceptance from stations. All 60 stations replying to SRA letter in first week agreed to full-screen I.D.'s in addition to previous three-quarter screen shared I.D.'s. Some holdouts expected, however. SRA will give list showing form of I.D. stations accept to film producers. Then when agency sends producer market list for I.D. campaign, producer will know automatically how many of each type I.D. to prepare. New I.D. saves money, since inserting call letters at $50 and up each is eliminated.

-SR-

Continental likes radio mail pull

"Make Up Your Mind," daily CBS Radio program at 11:30-11:45 a.m., pulls 9,000 letters weekly. That's close to half million yearly. Listeners are urged to write in with questions for discussion and flow of letters is steady. Client: Continental Baking Co. Agency: Ted Bates. Continental regards mail pull as good evidence of radio impact.

-SR-

Kobak not in on report, ARF says

Ed Kobak, president of ARF, is individual referred to this page last issue, as having figured in C. E. Hooper complaint that ARF officers had connection with both forthcoming report on audience measurement and a rating firm. Kobak is consultant to A. C. Nielsen. But ARF points out Ed Kobak specifically disassociated himself from audience measurement study to degree he won't see it till publication. ARF says Hooper knew this was case when he made charge.

Average weekly cost of quarter-hour five-a-week radio news shows is $3,694

The nine sponsored quarter-hour across-the-board news programs in nighttime network radio range in cost from $1,000 weekly (for John Vandercook on ABC Radio) to $7,250 a week (for Lowell Thomas on CBS). Six of the programs are priced at $3,000 or less (aside from Vandercook, two come in at $1,500, two at $3,000, one at $2,250). Gabriel Heatter sells at $1,500 per quarter hour segment. Average weekly cost on all the shows comes to $3,694.

Sample listing of a half-dozen news shows with program costs appears at right. A complete roster of all shows on the four radio networks along with costs, sponsor, agency, number of stations carrying each, appears in the Radio Comparagraph on page 79.

Lowell Thomas	$7,250
Edward R. Murrow	6,250
Morgan Beatty	3,000
Allan Jackson	2,250
Harry Flannery	1,500
John Vandercook	1,000

SPONSOR, Volume 8, No. 24, 29 November 1954. Published biweekly by SPONSOR Publications, Inc. Executive, Editorial, Advertising, Circulation Offices, 40 E. 49th St., New York 17. Printed at 3110 Elm Ave., Baltimore, Md. $8 a year in U.S. $9 elsewhere. Entered as second class matter 29 Jan. 1949 at Baltimore postoffice under Act of 3 Mar. 1879

REPORT TO SPONSORS for 29 November 1954

7 agencies on one program

Show which easily qualifies as involving most intricate agency teamwork is "Time for Betty Crocker," 5-minute ABC Radio program which runs 9 times weekly scattered over the board. Agencies now supplying commercial copy to show for multiple products are: D-F-S; BBDO; Knox-Reeves, Minneapolis; Esty; Tatham-Laird, Chicago. Soon 2 other agencies will join group, N. W. Ayer and Zimmer, Keller & Calvert, Detroit. D-S-F products show with client indicating when commercials from each agency are to be used.

–SR–

More animation if SAG fees jump

If Screen Actors Guild succeeds in negotiating big increases of minimums in forthcoming negotiations with tv producers, look for continuing trend toward use of more animation for film commercials. Animation, including less-expensive, semi-abstract forms, got impetus when producers signed initially with SAG to give talent re-run pay.

–SR–

Client's hands-off commercial policy

Knomark Manufacturing (Esquire boot polish) has unique point of view on commercials. It does not see commercials in advance as matter of policy. Company executives want to be free to try to see pitch as customers. Attitude is that sales are only measuring stick. Firm sponsors Masquerade Party, alternate weeks on ABC TV (via Emil Mogul). "It's an agencyman's dream," Charles "Chuck" Rothschild, a/e and executive v.p. at Mogul, told SPONSOR, "but it places a bigger responsibility on the agency."

–SR–

Television's national

Complaint filed with FCC by Wilmington Television Corp. (North Carolina) points up degree to which tv has developed as medium affected by national considerations. Wilmington company could not get CBS tv affiliation, problem other small markets face, as outgrowth of fact clients prefer coverage from major market centers. But Wilmington firm takes position that WBT Charlotte, N. C., had "secret understanding" with CBS. President and executive v.p. of Jefferson Standard Broadcasting Co. voiced strongly worded denial in sworn affidavits sent to FCC.

–SR–

Ryan tackles QRG problems

First job to be tackled by William Ryan, new executive vice president-managing director, Quality Radio Group: Should new stations be added to existing lineup? Problem is important as buyers of QRG shows must buy all QRG stations. Ryan also deep in discussions about new programs, budget and staff. Temporary offices will be set up shortly in New York; programing will start December. Ryan was chosen by six-man committee from among 20-odd names is former president of BAB (to be RAB 1 January).

New national spot radio and tv business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Chap Stick Co, Lynchburg, Va	Chap Stick, Chan-Ans	Lawrence C Gumbinner, NY	19 radio stns	Radio: 5 anncts a wk; mid-Nov; 13 wks
General Foods Corp, White Plains, NY	Instant Maxwell House	Benton & Bowles, NY	10 mkts	Tv: 50-100 stnbrks, 20-sec anncts a wk; early Dec; 2 wks
General Motors Corp, Detroit, Mich	"50 Millionth Car"	Kudner, NY	35 cities	Radio: 3 min anncts per stn; 21 Nov; 3 da
Roto Broil Corp of America, NY	Roto Broil 400	Product Services, NY	6 major mkts	Tv: stnbrks, 10-sec ID's for $90,000 budget; 18 Nov; 4-5 wks
Standard Brands, NY	Instant Chase and Sanborn Coffee	Compton, NY	100 cities	Radio-tv: min anncts on radio, ID's on tv; 1 Jan; 52 wks
Taylor-Reed Corp, Glenwood, Conn	E-Z Pop	Cunningham & Walsh, NY	15 mkts	Tv: min partic; Nov; 13 wks

Super-Powered for your profit

5 billion dollar market

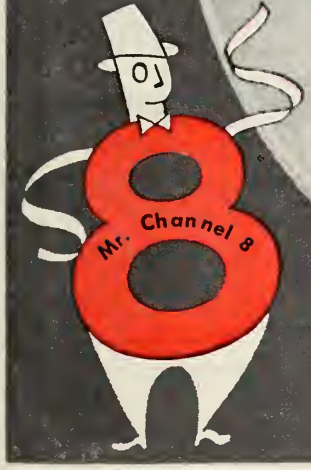
★

WGAL·TV

NBC CBS DuMont

LANCASTER, PA.

316,000 watts



a wonderful combination!

A *rich market* with 967,300 families who have an annual effective buying income of over five *billion* dollars. A *super-powered station*—the one station that reaches this vast territory, and exerts tremendous influence on the spending habits of this buying audience.

STEINMAN STATION
Clair McCollough, Pres.

CHANNEL 8-LAND

York	Harrisburg	Reading
Hanover	Lebanon	Carlisle
Gettysburg	Westminster	Martinsburg
Chambersburg	Hagerstown	Pottsville
Frederick	Sunbury	Lewisburg
Waynesboro	Lewistown	Shamokin
Hazleton	Lock Haven	Bloomsburg

Representatives:

MEEKER TV, INC. New York Los Angeles Chicago San Francisco

the magazine radio and tv advertisers use

SPONSOR

Volume 8 Number 24
29 November 1954

ARTICLES

What can be done about the ratings muddle?
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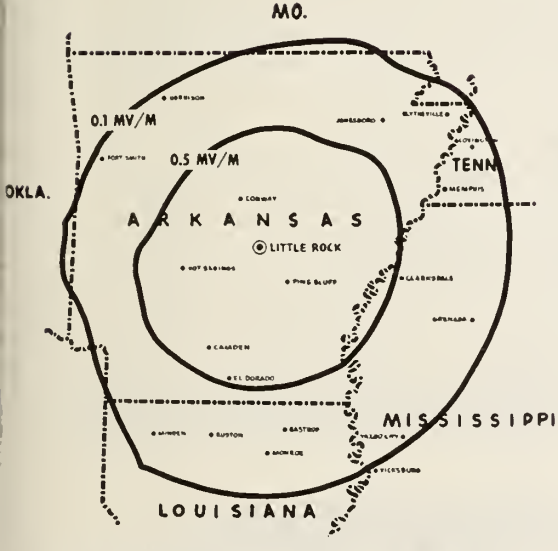
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DON'T USE KTHS *IF YOU SELL A "Limited Market"*

(Little Rock ONLY, for instance)



DO USE KTHS *IF YOU SELL most or all of Arkansas!*



Daytime, the Station KTHS primary (0.5MV/M) area has a population of 1,002,758. More than 18%, or over 100,000, do not receive primary daytime service from any other radio station.

KTHS interference-free daytime coverage extends to the 0.1MV/M contour, except in the southwest quadrant—has a population of 3,372,433.

IF you want the "white-tie-and-tails set" alone, in your National Spot Campaign,—*don't* use KTHS in Arkansas!

KTHS is 50,000 watts—CBS—broadcasts from Little Rock, the State Capital, in the *center* of Arkansas.

Automatically, KTHS could deliver a big and important audience throughout practically *all* the State. And KTHS *does* deliver because our News, Farm, Music and other departments supplement network fare with tremendously effective *Statewide* programming.

So we repeat. *Don't* use KTHS if you want to reach only a small market. *Do* use KTHS if you want a big Arkansas audience—big Arkansas results. Ask your Branham man for all the facts.

50,000 Watts . . . CBS Radio

Represented by The Branham Co.

Under Same Management as KWKH, Shreveport

Henry Clay, Executive Vice President

B. G. Robertson, General Manager

KTHS

BROADCASTING FROM

LITTLE ROCK, ARKANSAS



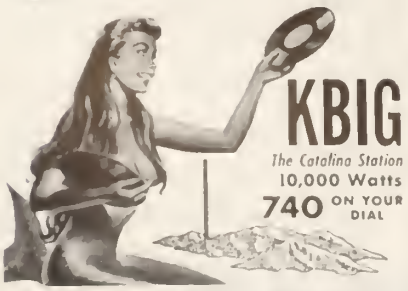
For Expert Opinion

ASK A NEIGHBOR

California offices of National Advertising Agencies know Western radio firsthand because they live it. They buy KBIG!

Here are some of the outstanding agencies who use "The Catalina Station" in 1954 to cover *All* Southern California.

Batten, Barton, Durstine & Osborne ★ Barnes Chase Co. ★ Blitz Advertising ★ Brisacher, Wheeler & Staff ★ Brooke, Smith, French & Dorrance ★ Buchanan & Co. ★ Leo Burnett Co. ★ Calkins & Holden Co. ★ Campbell-Ewald Co. ★ Caples Co. ★ Cole & Weber ★ D'Arcy Co. ★ Doyle Dane Bernbach ★ Roy S. Durstine Inc. ★ Erwin, Wasey & Co. ★ Foote, Cone & Belding ★ Glenn Advertising ★ Grant Advertising ★ Hicks & Greist ★ Harrington-Richards ★ Hixson & Jorgensen ★ Honig-Cooper ★ Long Advertising ★ David J. Mahoney Inc. ★ McCann Erickson Inc. ★ Walter McCreery Inc ★ Arthur Meyerhoff Co. ★ Raymond R. Morgan Co. ★ Pacific National ★ Emil Reinhardt Inc. ★ Rhoades & Davis ★ Ruthrauff & Ryan ★ J. Walter Thompson Co. ★ West-Marquis ★ Young & Rubicam



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOllywood 3-3205

Nat. Rep. Robert Meeker & Assoc. Inc.

Timebuyers at work



Jeremy D. Sprague, *Cunningham & Walsh, New York, feels that factors beyond rating alone must be considered in placing tv announcements. "We've begun to recognize various intangibles that enhance the value of a time slot," he told* SPONSOR. *"We consider factors like station merchandising, acceptance of the local programing adjacent to the time period and audience composition as well as its size and cost-per-1,000." As Jeremy puts it, Audience A may be twice the size of Audience B, but it may have only half the potential customers.*



Norman D. Tillman, *Goldman & Walter, Albany, feels that the demands of a small agency give a buyer more scope. "I'm an a e, and in line with this I also buy time and space," he told* SPONSOR. *"Although I'm also in charge of research, I don't buy time simply according to ratings. I analyze the market as well as the sponsor's products, then make my recommendation. Often I've suggested radio in so-called tv markets and often the client agrees after he hears the reasons. In many ways, it's an advantage to buy for a small agency, because you get to know product problems."*



Edwin Felder, *Roy Garn Co., New York, prefers placing film commercials to buying participations or time for live announcements. "It's far simpler and more flexible when you're working with film commercials," he told* SPONSOR. *"You can evaluate the time period you're buying strictly on basis of the audience it delivers and the contents of the adjacent programing. If you're buying live announcements, you become involved in evaluating the personality of local station talent as well; that's difficult to do from outside the market."*



Al Sessions, *Biow Co., New York, has been increasing the radio schedules in New England for Knickerbocker Beer. "Radio is the backbone of our advertising in the New England states," he told* SPONSOR. *"And it's been doing such a good job for us, that we've increased the schedule during the past two years. We're on the air morning, day and night, in radio-only as well as tv markets with regular announcement schedules. By spreading these announcements through the entire day, we reach every segment of the audience, in and out of the home."*



Shotgun Technique

produces fertile lawn food sales

People from near and far said, "I heard it on WHAM radio," as they bought carloads of lawn food from Gormel's Garden Store. Buyers came in response to a "trial" 4-week spot campaign on WHAM. Shotgun technique radio spot announcements cleared out a warehouse full of lawn food. In one month WHAM radio moved over 300 tons of lawn food—enough to feed 6,000,000 square feet.

Gormel's intimate message on WHAM radio impressed many new and young homeowners "that high quality need not be high priced." Mr. Gormel sensed a new feeling of confidence in contacts from old, as well as new customers. As he expressed it, "I can only account for this attitude change by citing WHAM's direct personal appeal."

So successful was this "trial campaign," the client maintained the announcements for several months, and since has purchased program time and additional spots.

Success like this is the rule rather than the exception for WHAM personalities. Why not put this sales push behind your product or service?

LET WHAM RADIO SELL FOR YOU



The STROMBERG-CARLSON Station, Rochester, N.Y. Basic NBC • 50,000 watts • clear channel • 1180 kc

GEORGE P. HOLLINGBERY COMPANY, *National Representative*

In more and more client-agency huddles, decision-makers are

SOLD ON

Super Anahist and its agency, Ted Bates & Company

are sold on Spot as a basic advertising medium!

If your product has peak selling periods, like Super Anahist, Spot broadcasting should be your medium, too. Super Anahist's entire advertising budget goes into Spot ... both radio and television ... and, after only two years on the market, it is now the nation's fastest growing cold remedy.

Your advertising agency can show you how Spot broadcasting, used as a major advertising medium seasonally or throughout the year, can fill *your* particular selling needs.

With Spot, you can support your salesmen sectionally as well as seasonally ... market by market, according to your estimates of sales potential. And only Spot broadcasting allows you to adjust your long-range promotion plans to last minute selling conditions, quickly and economically.

In 11 major markets ... rich markets that account for almost half the nation's retail sales ... NBC Spot Sales represents top radio and television stations. Why not find out how Spot in these markets can work for you as it does for Super Anahist and thousands of other successful advertisers.

More top-level executives are sold on Spot because more products are sold on Spot ...

... and some Spots are better than others

NBC SPOT SALES

30 Rockefeller Plaza, New York 20, N. Y.
Chicago Detroit Cleveland Washington San Francisco
Los Angeles Charlotte Atlanta* Dallas* *Burnet Lowrance Associates*

© 1954 BY NATIONAL BROADCASTING COMPANY, INC.

representing RADIO STATIONS:

WRCA	*New York*	WRC	*Washington, D. C.*
WMAQ	*Chicago*	WTAM	*Cleveland*
KNBC	*San Francisco*	WAVE	*Louisville*
KSD	*St. Louis*	KGU	*Honolulu, Hawaii*

representing TELEVISION STATIONS:

WRCA-TV	*New York*	WNBK	*Cleveland*
WNBQ	*Chicago*	KPTV	*Portland, Ore.*
KRCA	*Los Angeles*	WAVE-TV	*Louisville*
KSD-TV	*St. Louis*	WRGB	*Schenectady-Albany-Troy*
WRC-TV	*Washington, D. C.*	KONA-TV	*Honolulu, Hawaii*

SPOT



MAC DONALD DUNBAR,
Media Group Supervisor,
Ted Bates & Company, (left)

J. S. HEWITT,
Executive V. P.
Anahist Company, Inc.

C. L. MAC NELLY,
Account Executive,
Ted Bates & Company

PHOTO BY ROBERT FRANK

More reasons why WFBM-TV is "First in Indiana"



COVERAGE:

POPULATION, 1954.....2,226,700
FAMILIES, 1954.....695,840

Note: The population and number of families in WFBM-TV's 0.1 mv (figures listed above) are greater than the combined state totals in New Hampshire, Idaho, Vermont and South Dakota.

*Circles indicate contours as registered with the FCC.

WFBM-TV
INDIANAPOLIS

Represented Nationally by The Katz Agency
Affiliated with WEOA, Evansville; WFDF, Flint; WOOD AM & TV, Grand Rapids

AGENCY AD LIBS



by Bob Foreman

In glancing over my last few efforts on these pages, I notice that the point of view taken has been consistently jaundiced and the tenor of my remarks on the acrid side. Therefore, it is only good programing that a wisp of sweetness appear about now, especially since my ill humor has been directed, these past few issues, against television as an advertising medium, a purveyor of information and an art form. This is an impression I don't wish to create, since I actually believe tv to be our most vital and important means of communication. Therefore, a few sentences here and now on Television . . . the *color* version.

It is my pleasure to sit ofttimes in meetings where the discussion deals with the apportioning of advertising budgets. The decisions made therein determine how many of the advertiser's dollars each medium gets. It is far from a rare occurrence in these sessions to see money diverted from television solely on the basis that the product to be advertised needs color in its portrayal—which usually means that its dollars are directed into magazines. In a few instances, color may mean newspapers—however, seldom are more than a few words of praise said for either the beauty or believability of the four-color work done on news stock. So, in general, color does mean the magazine or newspaper supplement—monthly or bi-weekly or weekly—in letter press or roto.

It always strikes me that this is highly dangerous ground upon which to tilt with television since so many striking sales results have been achieved in black and white tv for products such as lipstick and food and jewelry, to name a few of the long list of products which certainly make use of color importantly in their sales appeals. Often (not always I'll admit) the individuals doing the Big Switch are among the most timorous—that is, the farthest along the road to buying that shack-and-bass-lake in Florida. Which is another reason for looking for flaws in the reasoning.

Personally, I'd hate to stake my belief-in-print on its ability to provide an advertiser with the four-color-process of reproduction. I say this having the distinct advantage of course of owning a color tv receiver in my home plus having spent considerable time working in color on television copy and programing, both live and on film.

The effect of color on tv selling is nothing short of elec-

(*Please turn to page* 52)

No Trick When You Know How



It's no trick capturing the *largest* share of audience when you're selling an KSDO . . . San Diego's music and sports station.

According to HOOPER, KSDO is *first* in listeners in this rich, *billion* dollar market.

May we show you how to turn the trick for your clients on KSDO?



WKNB-TV DOMINATES the HARTFORD Market

Hartford-New Britain Market 3rd richest in U.S.

You cannot dominate this big Hartford-New Britain Market unless you use WKNB-TV. Scores of proven success FACTS.

FIRST Television station in Hartford County.
FIRST in national and local program popularity.
FIRST in acceptance by local advertisers.



The New WKNB Television-Radio Center
1422 New Britain Ave (Corner Ridgewood Road)
WEST HARTFORD 10, CONNECTICUT
Represented Nationally by The Bolling Company

Over 202,000 HOMES delivered
CBS
Certified Sept. 1, 1954 figures

49th and MADISON

SPONSOR *invites letters to the editor. Address 40 E. 49 St., New York 17.*

ALL-MEDIA BOOK

Your All-Media Evaluation Study book just hit my desk and I'm having a hard time concentrating on anything else. I'd like to say that I'm greatly impressed by the comprehensive attack you have made on this problem and on the forthrightness of your presentation. Rarely have I seen anything which pulls its punches less—and that's very much to your credit.

Before I had time to get very far into the book one of the research men from Gallup & Robinson forcibly borrowed my copy. He has since ordered two copies and says it answers a lot of questions he's been asking for a long time.

BENJAMIN SHIMBERG
Asst. to the President for Evaluation & Research in Educational Tv
Educational Testing Service
Princeton

● **SPONSOR's All-Media Evaluation Study book, just off the press, is available at $1 a copy. You may order by writing to 40 East 49 St., New York 17.**

SALES RECORDS

You'll be interested in knowing that two Westinghouse Broadcasting Co. sales managers were in Bermuda sunning themselves in late November as the result of outstanding sales records during June, July and August.

Robert H. Teter, of KYW, Philadelphia, and C. Herbert Masse, of WBZ-TV, Boston, won two-week vacations



Campbell (r.) gives trophy to Masse, Swartley

at the Elbow Beach Surf Club in WBC's summer sales contest, Operation 9-0.

KYW sales for the three-month period were up 79% over the previous year. WBZ-TV showed a 25% increase. Although Teter and KYW station manager Franklin A. Tooke received their "Top Dog" trophy for radio sales more than a month ago, Masse and WBZ-TV station manager William C. Swartley didn't formally get their television sales award until last week.

Eldon Campbell, national sales manager for Westinghouse Broadcasting, presented the trophy to Swartley and Masse in a ceremony at the station. Ralph Harmon, WBC vice president for engineering, and David Partridge, national advertising and sales promotion manager for WBC, also were present.

Both Masse and Teter were well equipped for the trip. Masse accepted his award wearing Bermuda shorts and a pith helmet, and the KYW staff presented Teter with a pair of black velvet Bermuda shorts made by Ellen Johansen, promotion department secretary.

WILLIAM E. MCELWAIN
Account Executive
Ketchum, MacLeod & Grove
Pittsburgh

MOOD MAY LOWER AD VALUE

May I add a few comments to your recent forum feature about how a program mood can affect the audience's receptivity to selling (15 November, page 64).



Would you try to sell cigarettes via a show which tried to prove that lung cancer was due to smoking? Or automobiles on a show featuring a highway accident?

These illustrations, I hope, will help get across my answer.

There is always the danger that a neutral or negative mood may be developed by a program which might lower the plus-value of an advertiser's message. Moods such as despair, hopelessness, frustration, fear and anxiety predispose a person to withdraw inside himself and lead to little positive action.

Probably very few current tv shows are seriously at fault in this respect.



SURE* SHOT

The Houston story you know by now: how it doubles every 10 years, how it's got a million people, how it's far and away the biggest city in the booming South.

What maybe you don't know is this:

That million has money . . . business is fine . . . the town's still reaching and stretching and sprawling out onto the prairies, buying, buying, buying.

The picture's plain; the facts are famous.

And full in the foreground of the picture is a rootin', tootin', shootin' cat, the mascot of Channel 13, KTRK-TV. He's a sure shot.

Why so sure?—obvious:

The ONLY prime time in Houston's on ABC's newest outlet, KTRK-TV, Channel 13, The Chronicle station. Availabilities are yours fast from BLAIR-TV or KTRK-TV.

KTRK-TV

* The one thing we're not sure of is how long the availabilities will last. Seems every time a KTRK-TV salesman makes a call, the prospect turns into an advertiser with the word "SURE!" We love the word, but we thought you ought to know.

THE CHRONICLE STATION, P. O. BOX 12, HOUSTON 1, TEXAS
HOUSTON CONSOLIDATED TELEVISION CO. General Mgr., Willard E. Walbridge
Commercial Mgr., Bill Bennett



CHANNEL 13, BASIC ABC
NATIONAL REPRESENTATIVES:
BLAIR—TV, 150 E. 43rd St., New York 17, N. Y.

ON THE AIR FROM 7A.M. TO 1A.M.

basic CBS shows + top ABC shows
+ ST. LOUIS' FAVORITE PERSONALITIES



ED WILSON
4:15 — 5:00 P. M.



TOM DAILEY
12:30 — 1:00 P. M.



GIL NEWSOME
5:00 — 5:30 P. M.

= =

UNBEATABLE ENTERTAINMENT
AND

ZOOMING SALES

FOR YOU

you'll sell more...

in St. Louis on channel **4**

1,560,000 POPULATION
100,000 WATTS — OVER 650,000 RECEIVERS
Represented Nationally by THE KATZ AGENCY, INC.

KWK-TV

CBS TELEVISION NETWORK

However, this is not enough. The advertiser must create a positive or favorable attitude or mood—either conscious or subconscious.

Moods or attitudes provide the "climate" of behavior. They predispose people to act positively and favorably, or negatively and unfavorably. They are among the most important determiners in the complex motivation of man.

The advertiser is, of course, interested in this theoretical discussion only insofar as it points out to him the potential dangers. He is interested in the particular mood created by his tv show. Is it negative, positive, or neutral in relation to the objectives of his show? How does it "reward" its viewers?

Motivation research has recently been widely and vigorously publicized, advertised and merchandised by many researchers, some legitimate, some marginal and some eager to make a fast dollar.

Fortunately, there are many competent and legitimate social scientists who are working in this field, who are producing interesting and useful but *preliminary* results. They are adapting existing and developing new clinical techniques specially suited to these problems. One of the most promising is Dollard's "Reward Scale," which has been used successfully for 10 years on printed materials.

The "Reward Scale" is a means of measuring the "rewards" or satisfactions that a person gets out of a given activity or entertainment. If a person gets no reward or a negative reward, his tendency is to stay away from the object or entertainment that gave rise to such a reaction.

During the past two years, Dollard has been adapting the "Reward Scale" for use in connection with tv shows to reveal whether the mood created by a show is negative or positive. It is now being tested for use in this field commercially. Only by means of some sound measuring device such as this can we be sure whether the mood of a program is favorable or unfavorable to the selling of a product or idea.

ALBERT D. FREIBERG
V.P. Charge Market Research
Psychological Corp.
New York

NEGRO RADIO

I would like to commend you on your fine efforts in this year's Negro Radio issue [20 September 1954, page 47].

Those of us in the Negro Radio industry owe a great deal to SPONSOR for the part it has played in making our story better known among national and regional advertisers. As you know, it has taken quite a long time to get our story across. It appears now that we are approaching the time when we can say we have "arrived."

We would like to use some excerpts from the 1954 Negro Radio section in a direct mail promotion. What we have in mind is to use four or five of the success stories that were used in this year's issue. We are currently in the process of constructing an all-Negro programed station in Tampa, Fla., and the idea in using the success stories is to say: "If it can be done in Nashville, Birmingham, Atlanta, Mobile, etc., why not in Tampa too?" Of course, if you give us permission to use these excerpts, we will give you proper credit on the mailing.

Please place an order for 50 reprints of the Negro section for us. We have found they are excellent sales aids.

NORMAN STEWART
Commercial Manager
WSOK, Nashville

● Reprints of the 1954 Negro Radio section are available at 40c each; 10 or more copies, 35c each; 50 or more, 30c; 100 or more, 25c; 300 or more, 20c. Permission to reprint material from SPONSOR is granted provided a request is made in writing and credit is given.

TV DICTIONARY/HANDBOOK

Please send me the book form of SPONSOR's Tv Dictionary/Handbook as soon as published and bill me.

Enjoy reading SPONSOR and deem it an invaluable part of my work each day.

PAUL E. PERRY
Director of Radio and Tv
American Stores Co.
Philadelphia

● SPONSOR's 1954-'55 Tv Dictionary/Handbook will be available early in 1955. Single copies are $2; quantity prices on request.

SPOT RADIO

This pertains to "Spot radio's time of decision" in your November 1 issue [page 29].

The article is generally well written.

(*Please turn to page* 116)





THE HON. HERMAN E. TALMADGE
Governor of the State of Georgia



THE HON. WILLIAM B. HARTSFIELD
Mayor of the City of Atlanta

GEORGIANS GET FIRST-HAND FACTS ON CITY AND STATE VIA WAGA-TV

Governor Talmadge and Mayor Hartsfield are both regular guests on WAGA-TV programs, "Capitol Report" and "This is Your Town."

These are more than public service programs—they are *public information* programs which give first-hand facts on issues concerning the state and city. The response is so great, no Pulse or Hooper or ARB is needed to convince either of these public officials of the vast audiences they reach.

And none will be needed to convince you that WAGA-TV blankets the area. The steady climb of your sales curve will tell the story emphatically.

Let our reps give you the facts on WAGA-TV—the station Georgians look to for facts about city and state.

Represented Nationally by
the KATZ AGENCY, Inc.
Tom Harker, Vice President
and National Sales Director,
118 E. 57th Street, New York 22
Bob Wood, Midwest National Sales Manager,
230 N. Michigan Avenue, Chicago



100,000 WATTS

A STORER STATION

waga-tv

CHANNEL 5 CBS-TV, ATLANTA, GA.

New and renew

1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Allis-Chalmers Mfg, Milw	Bert Gittins, Milw	NBC TV	Livestock Exposition; T 3-4 pm; 30 Nov only
Chrysler Corp, Detr	McCann-Erickson, Detr	ABC TV 50	Thanksgiving Day Parade; Th 10:15-11 am; 25 Nov only
Eastman Kodak Co, Rochester, NY	JWT, NY	NBC TV	Norby; W 7-7:30 pm; 5 Jan; 52 wks
Gillette Safety Razor, Boston	Maxon, Detr	CBS TV 111	Orange Bowl Game; Sat 1:45 pm to concl; 1 Jan only
Johns-Mansville Corp, NY	JWT, NY	NBC TV 22	Meet the Press; alt Sun 6-6:30 pm; 9 Jan; 52 wks
Longines-Wittnauer Watch Co, NY	Victor A. Bennett, NY	CBS TV 146	Thanksgiving Day Festival of Music, Song & Dance; Th 5-6 pm; 25 Nov only
Pharmaceuticals, Inc (Geritol, RDX), NY	Harry B. Cohen, NY	CBS TV 111	Meet Millie; alt T 9-9:30 pm; 7 Dec; 7 alt wks
Simoniz Co, Chi	SSCB, NY	CBS TV 77	Bob Crosby Show; W 3:30-45 pm; 1 Dec; 52 wks
Swift & Co, Chi	JWT, Chi	NBC TV	Horace Heidt Show; Sat 7:30-9 pm; 8 Jan; 52 wks
Telechron Dept, Gen Elec, Ashland, Mass	N. W. Ayer, NY	NBC TV	Times Square Celebration; F 11:55-12:10 am; 31 Dec only
Tootsie Rolls, Hoboken, NJ	Moselle & Eisen, NY	NBC TV 60	Paul Winchell-Jerry Mahoney Show; Sat 10:30-11 am; 20 Nov; 52 wks
Zenith Radio Corp, Chi	Y&R, Chi	CBS TV 71	Omnibus; Sun 5-6:30 pm; 24 Oct; 52 wks

2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Aluminum Co of Amer, Pitt	F&S&R, Cleve	CBS TV 65	See It Now; T 10:30-11 pm; 30 Nov; 52 wks
Amer Oil Co, Balt	Joseph Katz, NY	CBS TV 54	Person to Person; alt F 10:30-11 pm; eastern stns; 3 Dec; 52 wks
Amer Safety Razor, NY	D-F-S, NY	ABC TV 36	Walter Winchell; Sun 9-9:15 pm; 2 Jan; 52 wks
Borden Co, NY	Y&R, NY	NBC TV 59	Justice; Th 8:30-9 pm; 6 Jan; 52 wks
Hamm Brewing Co, St Paul	Campbell-Mithun, Mpls	CBS TV 38	Person to Person; alt F 10:30-11 pm; midwest stns; 3 Dec; 52 wks
R. J. Reynolds (Camels), Winston-Salem, NC	W. Esty, NY	NBC TV 81	Camel News Caravan; M-F 7:45-8 pm; 3 Jan; 52 wks
Pan Amer World Airways, NY	JWT, NY	NBC TV 22	Meet the Press; alt Sun 6-6:30 pm; 2 Jan; 52 wks

3. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Ruth L. Ackerman	Eleanor Lambert, NY, fash bur stf	R. S. Taplinger & Assoc, NY, exec
Robert E. Allen	F&S&R, NY, office mgr	Same, Cleve, pres
Sam Ballard	Geyer Adv, NY, vp & chmn of acct policy comm	Same, exec vp & gen mgr
John P. Beresford	C&P, NY, vp	McCann-Erickson, NY, acct exec
Charles Bigelow	Facts Consolidated, LA, res assoc	McCann-Erickson, LA, dir of res
Stephen Birmingham	Gimbel Bros, NY, adv mgr	DCSS, NY, copy dept
Allen Brinker	Nathan Fein Adv, NY	Wexton Co, NY, acct exec & asst mdsg dir
Everett Castle, Jr	BBDO, Cleve, creat dept	McCann-Erickson, Cleve, creat dept
Roxane Cotsakis	Compton Adv, NY	DCSS, NY, copy dept
Vic Decker	Decker Adv, Canton, Ohio, o & dir	Norman Malone Assoc, Akron, Ohio, acct exec & r-tv dir
Maizie V. Elenz	Benton & Bowles, NY	Erwin, Wasey, NY, sen copywriter
Robert Elliot	CBS TV, NY, prom copy chf	R&R, NY, creat stf
James L. Flood	C&P, NY vp & dir of mdsg	Grant Adv, NY, vp & dir of mdsg
H. Jeff Forbes	Free lance tv & movie prodr, Cleve	Cabell Eanes, Richmond, exec dir of tv & movie
J. Frank Gilday	C&P, NY, vp & dir of r-tv	McCann-Erickson, NY, bus mgr of r-tv dept
Herbert Gruber	C&P, NY, chf timebuyer	E. Kletter, NY, bus mgr of r-tv dept
C. Robert Gruver	Adam Scheidt Brewing Co, Norristown, Pa, chg of mdsg, sls prom	Gray & Rogers, Phila, pub rel stf
John David Held	Ketchem, MacLeod & Grove, NY, r-tv prodr	Calkins & Holden, NY, r-tv prodr dir
Irving Hill	Foster & Kleiser, Seattle	Miller, Mackay, Hoeck & Hartung, Seattle, asst media dir
Jane Hite	Calkins & Holden, LA	C. Wade, LA, copywriter
Elmer Jaspan	Al Paul Lefton, Phila	Adrian Bauer Adv, Phila, r-tv dir
Terence Kennedy	ECOS de Nueva York, NY, adv dir	Allan Assoc, NY, acct exec
William Knudsen	Smith, Hagel & Snyder, NY, vp	Same, exec vp


Alfred Seaman (3)


Frank Orth (3)


H. Jeff Forbes (3)


Keith Mathers (3)


Russ Raycroft (3)


Harlow Harris (4)

In next issue: New and Renewed on Radio Networks, National Broadcast Sales Executives, New Agency Appointments, New Firms, New Offices, Changes of Address



George Simons (4)



William Jordan (4)



Fred Okon (4)



Herbert Gruber (3)



Irving Hill (3)



Robert Kessler (4)

3. Advertising Agency Personnel Changes (cont'd)

NAME	FORMER AFFILIATION	NEW AFFILIATION
James M. Loughran	Tasti-Dict Fds, Stockton, Cal, nat'l adv & mdsg dir	Erwin, Wasey, LA, sls prom stf
Frank McCord	C&P, NY, vp & dir of res	Grant Adv, NY, vp & dir of res
Thomas Maloney	C&P, NY, p	Grant Adv, NY, exec vp
William Mann	BBDO, NY	Doremus & Co, NY, r-tv dir
Keith Mathers	WKY-TV, Oklahoma City, asst prog mgr	Lowe Runkle Co, Oklahoma City, r-tv dir
Theodore Morris	Meldrum & Fewsmith, Cleve, exec vp	Same, p
Edward B. Noakes	C&P, NY, sen vp & chm of exec comm	McCann-Erickson, NY, vp & group hd
Robert W. O'Brian	United Artists Tv, Chi, midwest sls mgr	Harrington, Righter & Parsons, Chi, acct exec
Frank Orth	CBS Radio Spot Sales, NY	Campbell-Ewald, Detr, asst dir of r-tv dept
Addie Petrovich	Family Life, NY, prom dir	Calkins & Holden, LA, copy dept
Charles Powers	D-F-S, NY, exec prodr	McCann-Erickson, NY, r-tv dept
Russ Raycroft	D-F-S, NY, r-tv supvr of Falstaff Brewing acct	Robert W. Orr, NY, vp in chg of r-tv
Alfred Seaman	Compton Adv, NY, vp & creative dir	Same, bd of dir
Laurie Schutt	KTHI, Houston, prom & copy dir	Lauri of Houston, owner, adv & prom dir
Tom Scott	Grant Adv, Chi	H. W. Kastor, Chi, dir of media
Susan A. Simone	Caloric Stove Corp, Phila, adv mgr	Lee Ramsdell & Co, Phila, exec asst to pres
Donald Tomkins	Grant Adv, Chi, r-tv dir	Same, NY, dir of r-tv
Robert Wechsler	Nat'l Assoc for Mental Health, NY, pub info dir	Benton & Bowles, NY, publicity prom stf
R. S. Williamson	B. C. Moore, N & S C, dir of adv & pub rel	Cabell Eanes, Richmond, asst to pres
Frank Yahner	Y&R, NY, sen acct exec	N L & B, NY, vp & acct supvr

4. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Victor Alin	Philco, Phila, sls prom mgr of Internat'l Corp	Same, chg spec sls of Internat'l Corp
Harold Anderson	Pabst Brewing Co, Chi, asst sls mgr of north central	Same, north central div sls mgr
Martin Bennett	RCA, LA, mgr of western reg	Same, NY, dir of regl opers
George Caddoo	Philco, Phila, appliance sls dept	Same, sls prom mgr of Internat'l Corp
John W. Craig	Aluminum Ind, Cinci, pres, chf exec officer, dir	RCA Victor Home Appl div, NY vp & gen mgr
Dr. Elmer Engstrom	RCA, NY, exec vp in res & eng	Same, mem bd dir
Ralph Gaylord	General Mills, Mpls, dir of prod control	Same, gen mgr of instit prod div
George Hakim	DuMont TV, Clifton, NJ, adv mgr	Hoffman Radio Corp, LA, dir of adv
Alex Harris	Schick Inc, LA, dist serv mgr	Same, Stamford, Conn, gen mgr of serv div
Harlow Harris	Pabst Brewing Co, Chi, north central div sls mgr	Same, western gen sls mgr
Will James	CBS-Columbia, NY, dir of plant opers	Same, dir of opers
William Jordan	Univis Lens Co, Dayton, sls prom & adv dir	Amer Safety Razor Corp, NY, sls prom mgr
James Kerr	Former U S Air Force colonel	Avco Mfg, LA, dir of west coast div
Robert Kessler	Allen B. DuMont Labs, Clifton, NJ, asst mgr of communication prod div	Same, mgr of communications prod div
Irving Lane	Legum Dist Co (Crosley-Bendix distrib), Balt, gen sls mgr	Crosley R-Tv, Fla, Ga, Ala, zone sls mgr
David Monoson	Monoson Electronics, New Orleans, owner	CBS-Columbia, NY, regl sls mgr of southeast
Conrad Odden	RCA Service Co, Camden, NJ, NY dist mgr	Same, mgr of comml serv
Fred Okon	CBS-Columbia Distributors, Inc, NY, adv & sls prom mgr	CBS-Columbia, NY, adv mgr
O. O. Schreiber	Philco Corp, Phila, asst to pres	Same, vp
William Rambo	Ward Wheelock Adv, Phila, copy supvr & sls prom	Proctor Electric Co, Phila, sls prom mgr
Clifford Rigsbee	RCA Service Co, Camden, NJ, mgr of comml serv	Same, admin, consumer prod analysis
George Simons	Crosley & Bendix Home Appl, Cinci, adv mgr	Same, dir of appliance adv & sls prom
William Skinner	Zenith, NY, spec co survey dept	Same, Newark, NJ, mgr
John D. Small	Quiet Heet Mfg, Corp, Newark, NJ, exec vp & dir	Same, pres
Sam Zaiss	Rexall Drug Co, LA, mgr of pub rel dept & mag edit	Tidy House Prod, Shenandoah, Iowa, asst adv mgr

5. Station Changes (reps, network affiliation, power increases)

KCKT-TV, Great Bend, Kan, becomes NBC affil

KCMO, Kansas City, goes on 24 hr oper eff 8 Nov

KELO-TV, Sioux Falls, S. D., incr power from S7,S00 watts to 200,000 watts

KHQ & KHQ-TV, Portland, Ore, new regional rep H. Quenton Cox & Assoc, 423-425 Terminal Sales Bldg

KPTV, Portland, Ore, purch by Storer Bdcst Co

KQV, Pitt, purch by Tele Trip Policy Co, NY

KTVA, Anchorage, Alaska, regl reps Alaska Radio Sales

KXYZ, Houston, new nat'l rep Avery-Knodel

WAIR, Winston-Salem, N. C., new nat'l rep Robert Meeker Assoc

WCCO, WCCO-TV, Mpls, CBS owned share purch by Mpls Star & Tribune Co

WDRC, WDRC-FM, Hartford, Conn, consolidate bdcst operations, new address 869 Blue Hills Ave

WRFD, Worthington, Columbus, Ohio, new nat'l rep Robert Meeker Assoc

WVEC, WVEC-TV, Norfolk-Hamoton, VA, new nat'l rep Avery-Knodel

You just want the FACTS!

In case you think of Iowa as a farm state exclusively, and that Iowans are less interested in TV than big-city folks, study these figures from 1954 Iowa Radio and Television Audience Survey! (And remember that as of March, 1954, 59.6% of all homes in Iowa *had* television sets — one-fourth of which had been purchased less than six months previously!)

NUMBER OF HOURS AVERAGE TV SET OWNER SPENDS USING TV, WEEK DAYS

Weekdays, Averages:	TOTAL (Average Home)	AVERAGE Woman Over 18	AVERAGE Man Over 18
Urban	11.25 hrs.	4.41 hrs.	2.96 hrs.
Village	11.70 hrs.	5.03 hrs.	3.00 hrs.
Farm	13.20 hrs.	5.13 hrs.	3.64 hrs.

WHO-TV reaches 280,250 television sets in Central Iowa — owned by 566,300 city people, 545,100 rural people. Get all the facts from Free & Peters!



WHO-TV

Channel 13 • Des Moines • NBC

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Free & Peters, Inc.
National Representatives


Beef
Beef
WCB







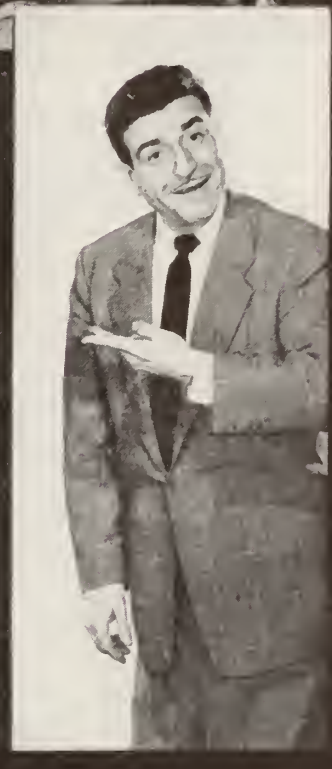
This Sterling Character...

Up and down the avenue, he's known as one of the most accomplished storytellers in the trade. Same way on almost any street across the vast WCBS Radio listening area. People take his talk to work with them, out to the back fence, even to school. On Madison or Main, "Did you hear Jack Sterling's story about..." is as nice a way to start the day as any.*

But that's only one facet of the Sterling character. His *success stories* are even better. Like the one from an agency's Executive Director, with the punch line, "Your commercial at *5:45 a.m.* has delivered prospects at the *lowest cost per inquiry we have ever been able to accomplish!*" And another which goes, "Not only are we happy with the mail counts which have brought our costs down to the *lowest in the country,* but also we are pleased with the *loyalty and quality of your listenership.*" And maybe you've heard the topper to his recent WHY I LIKE RADIO contest. The entries totaled 44,901, with all but five *states* heard from!

How has he managed to accumulate such a record of successes? Mostly hard work. Eighteen years in broadcasting, in his seventh with WCBS Radio. Experience as a salesman, raconteur, reporter and ringmaster...all the qualifications that mean showmanship. And, like all of our WCBS Radio personalities, his program consistently ranks among the top locally-produced participating programs on New York's network stations! In the market for your own Sterling success story? Call CBS Radio Spot Sales or...

WCBS RADIO
New York



terling is heard on WCBS Radio
y through Saturday from 5:30 a.m. to 7:45 a.m.
n the CBS Radio Network Monday
h Friday from 11:30 a.m. to 11:45 a.m.)



If you have something to sell in Montreal
Remember this:

This year more advertisers are using Canada's First Station.

CFCF
MONTREAL
IN U.S.—WEED
IN CANADA—ALL CANADA



Mr. Sponsor

Donald Cady

V.p. in charge of advertising and merchandising
The Nestlé Co., White Plains, New York

"Nestlé Co. uses product not company identification advertising," Don Cady, Nestlé's v.p. in charge of advertising and merchandising, told SPONSOR.

He referred to the fact that Nestlé products are advertised individually, often through different agencies, and sometimes in competition with each other. No advertising money is put into promotion of the company name. Cady uses its entire SPONSOR-estimated $10 million budget to sell three instant coffees, its instant tea, chocolate bars, package gravies and sauces, chocolate drinks and other package products making up the Nestlé line.

Coordinating Nestlé strategy with six a e's at four Nestlé agencies is only part of Cady's job. A big, burly man, he also travels around the country, explaining advertising strategy to Nestlé's sales force, integrating his advertising selling effort with their sales approach.

"After all, the 'family's' got to be informed about the things we're doing for it," he explained. "It's all too easy to lose touch with your sales force. It's part of the ad manager's job to explain the purpose of the advertising to the salesmen. Advertising loses some of its value unless they know how to use it."

This job, however, is complicated by the fact that various Nestlé products compete with the lines of different package food manufacturers: e.g. Nescafe fights with General Foods' Maxwell House Instant Coffee. Nestlé's chocolate bars rank second behind Hershey's.

"We advertise each product individually, just like parents educate kids individually. Each has his own problem. The only overall philosophy we have is hard product-selling, and on tv, that means a merchandisable personality to us."

In line with this reasoning, Nestlé provides point-of-sale cut-outs of Gleason to tie in with Nescafe's co-sponsorship of *The Jackie Gleason Show*, CBS TV, Saturdays 8:00-9:00 p.m. (through Bryan Houston). Bnzz Cory, star of *Space Patrol*, ABC TV, alternate Saturdays 11:00-11:30 a.m. (through McCann-Erickson), delivers the commercials for Nestlé's chocolate drinks and bars himself.

An amateur photographer, Cady takes his camera along on most business trips. In his Westchester home, he has albums full of pictures of his wife and his boy and girl. ★ ★ ★

big switch!

WHB switches to independent operation and Kansas City listeners are switching to WHB

Unburdened by a lot of programs only *some* people want to hear, WHB now fills 24 hours a day, 7 days a week with what *most* people want to hear. The result: A steady switching of Kansas City dials to 710 kcs., where new studios, programming, personalities and ideas are making K.C.'s oldest (1922) call letters—K.C.'s most talked about call letters.

In audience and in rates, WHB under new management* is an extraordinary buy—right now. Talk to John Blair, or WHB General Manager George W. Armstrong.

** Operating two other famous, much-listened-to independents: KOWH, Omaha; WTIX, New Orleans.*

10,000 watts on 710 kc.

Kansas City, Missouri

WHB



MID-CONTINENT BROADCASTING COMPANY

President: Todd Storz

KOWH, *Omaha* Represented by H-R, Reps, Inc.

WHB, *Kansas City* Represented by John Blair & Co.

WTIX, *New Orleans* Represented by Adam J. Young, Jr.

NOW...all the loose ends tied-up in a singl

TIME AND PROGRAM PACKAGE

NATIONAL SPOT TV COVERAGE..

TOP PROGRAMS

TEN HOURS PER WEEK OF FILM PROGRAMMING PRODUCED EXPRESSLY FOR NATIONAL SPOT SPONSORSHIP:


Liberace

GUILD's 1955 schedule provides five hours of prime night-time programming, made up of ten all-star half hour shows... and five hours of lively day-time programming, made up of twenty quarter-hour segments, designed for across-the-board showing. Here are some of the program titles... *Many available immediately*... and others to be announced soon.

- Paul Coates' CONFIDENTIAL FILE
- THE GOLDBERGS, starring Gertrude Berg
- THE NEW LIBERACE SHOW
- THE FRANKIE LAINE REVUE
- A DATE WITH FLORIAN ZABACH
- LIFE WITH ELIZABETH, starring Betty White
- BRIDE AND GROOM
- IT'S FUN TO REDUCE
- DR. NORMAN VINCENT PEALE
- CONNIE HAINES SINGS


Gertrude Berg


Betty White


Frankie Laine


Florian ZaBach


Connie Haines


Dr. Peale


Margaret Firth


Paul Coates

To see how this combination of VITAPIX and GUILD coordinated services can serve you... contact GUILD FILMS today.

GUILD FILMS

NEW YORK • CHICAGO • CLEVELAND • DETROIT • KANSAS CI



OP STATIONS

what you get:

1. Desirable time periods in all markets selected.
2. Programs of proved viewer impact.
3. Stations with proved audience leadership.
4. Single billing... single proof of performance.
5. Complete program and time research facilities.
6. Program promotion and publicity services on both national and local level.
7. Integrated commercials by Guild stars, specially keyed to best suit the advertiser's needs.

what it means:

This new coordinated plan saves you time, saves your client money... and provides greater flexibility than ever before offered. You save time because GUILD and VITAPIX handle station clearance for you, providing single billing and single liaison. Your client saves money because there are no hidden "extras"... you select only the markets you require.

America's leading stations are **VITAPIX** stations

KGNC	Amarillo
WSB	Atlanta
WMAR	Baltimore
WABT	Birmingham
WBZ	Boston
WGR	Buffalo
WBTV	Charlotte
WBNS	Columbus
WHIO	Dayton
KLZ	Denver
WWJ	Detroit
WFBC	Greenville
KPRC	Houston
WKZO	Kalamazoo
KCMO	Kansas City
KTLA	Los Angeles
KSTP	Minneapolis
WDSU	New Orleans
WKY	Oklahoma City
WOW	Omaha
KPHO	Phoenix
WPTZ	Philadelphia
WGAN	Portland, Me.
KOIN	Portland, Ore.
WJAR	Providence
WHAM	Rochester
WHBF	Rock Island
KSL	Salt Lake City
WOAI	San Antonio
KRON	San Francisco
KING	Seattle
WHEN	Syracuse
KWFT	Wichita Falls

. . . plus other coverage throughout the country

the VITAPIX stations

ED MADISON AVENUE
EW YORK 19, N. Y.
LRRAY HILL 8-5365

ALLAS • HOLLYWOOD • PORTLAND, ORE.

IN HOUSTON . . .
K-NUZ
LEADS IN COST PER 1000*
SETS EVERY MINUTE IN EVERY DAY!

Here's the
COMPANY
You'll Keep

DRANO
DOLCIN
CARDUI
EX LAX
WINDEX
SOFSKIN
GULF OIL
BIONETIC
SKINTONE
STANBACK
SSS TONIC
CANADA DRY
TURTLE WAX
SINCLAIR OIL
DIP 'N RINSE
SCHLITZ BEER
GEORGE'S OIL
HOLSUM BREAD
HALO SHAMPOO
LIFE MAGAZINE
BAYER ASPIRIN
APEX PRODUCTS
M-G-M PICTURES
CIRCUS PEANUTS
IDEAL DOG FOOD
TENDERLEAF TEA
LINCOLN-MERCURY
FAIR MAID BREAD
BRANIFF AIRWAYS
UNITED GAS CORP.
BLACKBURN SYRUP
BULL-OF-THE-WOODS
VIVIANO SPAGHETTI
PARSON'S AMMONIA
POWERHOUSE CANDY
RAYCO SEAT COVERS
SHULTON 'OLE SPICE
MANISCHEWITZ WINE
VIRGINIA DARE WINE
WILDROOT CREAM OIL
ROBERT HALL CLOTHES
CRUSTENE SHORTENING
LADIES' HOME JOURNAL
B.C. HEADACHE POWDER
GREEN SPOT ORANGEADE
BONNIE BELL COSMETICS
ROYAL CROWN PRODUCTS
SATURDAY EVENING POST
WAGNER'S ORANGE JULIP
RADIO TELEVISION SCHOOL
WISHBONE SALAD DRESSING
RESERVE LIFE INSURANCE
ITALIAN SWISS COLONY WINE
UNCLE BEN'S CONVERTED RICE
HERBERT TAREYTON CIGARETTES

Write - Phone - or Wire
Forjoe & Co. - Nat'l Rep.
or
DAVE MORRIS at KE-2581
K-NUZ Radio Ranch

SPONSOR BACKSTAGE



By Joe Csida

By the time the coffee was served that noontime at the M & M Club in Chicago's Merchandise Mart, the producer, the distributor and I had gotten ourselves rather worked up over the importance of merchandising and promotion in connection with tv programs, and specifically tv film programs. None of us were disputing the simple, basic fact that merchandising and promotion were important. The big difference was in the question of whether or not it was possible to promote a poor or a medioere show to the point where it would not only get but hold audiences.

"Sure it can be done," said the distributor. "It's being done all the time. Look at the movies. They take a real dog and exploit it right into the top ten grossers, time and time again."

"Maybe so," said the producer, "but there's one big difference between theatrical films and television. Eaeh film released is a brand new one, and the eustomer forgets how bad the last one was, and is always hoping the next one will be better. With tv, in any series, there's a production standard that's reached. If a viewer tunes in Studio One, week after week, he knows just about how good a dramatie show he'll see. If he tunes in Berle, or Benny or Lucy he knows by and large what tó expect. If he tunes in a new series two or three times beeause he was promoted into it, and he doesn't like it, no eeonomically feasible promotion can bring him baek consistently."

I stroked my figurative long, white beard and reminded the boys of the days of the depression, when the movies, for example, were running bingo games and giving away sets of dishes. The prodneers, in those days, eame about as close as they've ever eome to losing sight of one of the few great truisms about showbusiness: The play's the thing. Make a "Rear Window" and you'll paek the theaters, without bingo or dishes, in spite of tv competition or recession.

Station managers, advertisers and agencies, we all agreed finally, might ponder that Bingo Night, Free Dishes era of our times. There seems a strong tendency in some quarters these days to perpetrate the tv equivalent of that "schlag" period. A fellow has a product line-up which cannot compete entertainment-wise with those programs around, so he decides to give away dishes. It matters little, of course, what he calls his dish device. In the final analysis it amounts to the same thing: Maybe you'll lure 'em to your channel, once

(*Please turn to page* 113)



Is This "COVERAGE"?

YOU'RE HALF NAKED IN NEBRASKA COVERAGE IF YOU DON'T REACH LINCOLN-LAND—42 counties with 202,200 families—*100,000 unduplicated by any other station!* Lincoln's population is 110,000—in the same bracket with Lancaster, Pa., Schenectady or South Bend, Ind.

The KOLN-TV tower is 75 miles from Omaha! This LINCOLN-LAND location is farther removed from the Omaha market than is Cincinnati from Dayton, Buffalo from Rochester or Toledo from Detroit.

AM - TV - FM

The Felzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

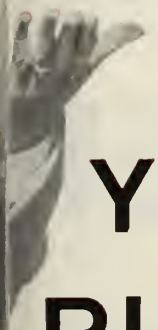
KOLN-TV COVERS **LINCOLN-LAND**—NEBRASKA'S **OTHER** BIG MARKET

CHANNEL 10 • 316,000 WATTS • LINCOLN, NEBRASKA

ABC CBS DUMONT

Avery-Knodel, Inc., Exclusive National Representatives





YOU PUT THEM TOGETHER

...*T-H-T makes the sales!*

DAY, HOME and TONIGHT have long since made their — each is a great NBC-TV network program in its ight. Now they have been combined into T-H-T, the flexible participation plan in network television, offer- ree star salesmen and reaching three separate markets.

ether you figure it by electronic calculator or on the of an envelope, T-H-T offers an enormous number of nations weekly. (The calculator said 32,767, but who es calculators any more?) And *you* select the right nation for *your* product . . . *your* customers . . . *your* titive picture . . . *your* seasonal promotions.

th T-H-T you can buy as many participations as you distributed as you choose among these three programs:

DAY The selling techniques of DAVE GARROWAY have this pioneer early-morning news and special features an outstanding success. Reaches the whole family — wives, children, working men and women.

ME Charming ARLENE FRANCIS in less than a year has HOME TV's major source of homemaking advice and nation. HOME is watched by a predominantly feminine nce — women who take time out of their busy days se they are vitally interested in improving their own s.

NIGHT Easy, breezy STEVE ALLEN and his guests bring ly, music and surprises to a new live, lively late-evening show. On TONIGHT you reach the biggest adult male audience available at Class "C" rates . . . and you make the last impression that *lasts*.

TV competition is tough. The big rewards go to the advertisers who buy television that most closely fits their advertising needs. T-H-T is designed to do exactly that with Dave Garroway, Arlene Francis and Steve Allen working for you on the air and at point-of-sale. And dealer acceptance is amazing!

Holiday note. T-H-T *can put your products on display for the gift season with as little as 72 hours notice!*

You will be glad to learn that combination buys of TODAY, HOME and TONIGHT entitle you to discounts up to 20%. Smart sponsors such as Dow Chemical, Northam Warren, Bissell Carpet Sweeper Co., United States Tobacco Co., and Broil-Quik, Inc. are already taking advantage of T-H-T's flexibility. Ask your NBC-TV representative about the profitable arrangements *you* can make.

NBC TELEVISION

a service of RCA



SALES Get FATTER by the PLATTER

WHEN YOU'RE BOBBIN' *with* ROBIN

America's No. 3 Disc Jock Show!

You don't have to tell the Detroit-Wayne County billion dollar market who is America's No. 3 disc jockey and who rates No. 1 in this area. They know it's Bobbin' with Robin! They give him the biggest tune-in! And, the more platters he plays the more the advertising pays! The man sells like mad!

WKMH gives this market the best *and the* most . . . *in* News, Music *and* Sports. *That policy is paying-off for WKMH Advertisers!*

WKMH, Dearborn-Detroit ... WKMF, Flint ... WKHM, Jackson is the package buy that covers 77% of Michigan's entire buying power. Yet you save 10% when you buy all 3. Highest ratings ... because *everybody* likes News, Music and Sports!



WKMH

Frederick A. Knorr, *Pres.*
George Millar, *Mg. Director*

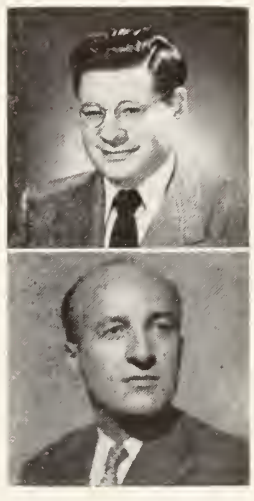
●

Represented by
HEADLEY - REED

THE RATINGS MUDDLE: what it is and what to do about it

On eve of ARF ratings report industry interest is focussed on solving problem, with rise in research sophistication considered crucial

In the over five years since SPONSOR began calling attention to shortcomings of the rating services—improper ways in which they are used—there has never been a better opportunity than exists now to do something about the problem. The Advertising Research Foundation is about to issue its report on audience research measurement standards—a report which was two years in the making. While by no means a panacea, the ARF's detailed study may be a starting point toward correction of the "rating muddle." And throughout the industry there are signs determination is growing to stop talking about the muddle and produce constructive improvements. To help put the problem in perspective, SPONSOR went to dozens of research specialists and other advertising executives. The resulting article starting below sums up what the research muddle is—in itself not an easy situation to understand, since it has so many facets. Further, it points out that many believe the real key to solution of the problem lies in aggressive programs of education within the industry. Education can end many misuses of ratings. And with sharper knowledge of ratings the pressure will be on for each rating service to improve.



E. L. Deckinger (top) of Biow is chairman of ARF radio-tv ratings review committee which is about to issue report. G. Maxwell Ule of K&E chaired working committee on report.

by Charles Sinclair

Within a few weeks the Advertising Research Foundation's radio-tv ratings review committee will present an 88-page report which has been two years in the making. Will this mean the end of the radio-tv "ratings muddle"?

After conversations with research firms who have seen the report in draft form; with some of the people responsible for the report; with other top-ranking research specialists and users of research the indications are the ARF report will only be a jumping-off point.

The report suggests standards, as agreed to by the committee, for audience measurement methods. It covers these methods in general terms without a description of the way each service puts the method it uses into operation. At this time it's left up to those who read the report to conclude how nearly each research firm fulfills the standards as postulated by the ARF committee. (There are plans on the docket, however, to review research practices of individual firms in future ARF reports.)

On the eve of the industry's consideration of the report, here summed up is the status of the "research muddle." To help keep the often complex picture in focus, this report is divided into separate questions and answers.

research

Q. What do the research specialists say will solve the "research muddle"?

A. They hope the ARF report will start the industry demanding higher research standards. Yet standards alone are not the end of the troubles. There's need for further experimental research to answer the question of how well each research method does its measurement job. And no matter how fully standards are set forth (even as-

summing 100% agreement by researchers on validity of the standards) your problem doesn't stop there. What about those who don't understand the standards?

Opinion seems to sum up to the conclusion that the big need is a higher level of industry knowledge. Said one agency research head: "In no other business, unless it's the stock market, are there so many non-technicians using technical terms and information they do not understand."

Said a veteran who has been through the mill in many industry research projects: "If the level of sophistication about ratings is raised, almost inevitably the problem of low-standard ratings will take care of itself. The buyer of audience research will demand higher quality."

THIS WE FIGHT FOR

SPONSOR *has always believed strongly in the importance of fighting hard for a full and accurate count of the radio and television audience. The first two points set forth in* SPONSOR's *editorial platforms, as published 9 February 1953, deal with audience research:*

1. We fight for a full and accurate caunt af radia listening. Every medium is entitled ta fair measurement, but radia's persanal set listening and out-of-hame listening have nat been praperly gauged.

2. We fight for better radio and tv ratings and a mare realistic view af them. We are canvinced that radio and tv ratings are *not* the ultimate in deciding whether a sponsar's interests are being effectively served by his present purchase, nar the ultimate in deciding what to buy. We wark ta thraw light on the weaknesses and strengths of ratings, educate advertisers ta their limitatians as well as values.

Q. Who's going to do the educating?

A. Already there have been movements to start the process. Last week, for example, NBC's Hugh M. Beville Jr., director of research and planning, gave a "chalk talk" on the subject of ratings to the radio-tv press. This followed a memo to radio-tv editors from Sydney Eiges, NBC v.p. in charge of press and publicity, in which a simple explanation was given of the difference between some of the rating services. (NBC has been particularly concerned over misunderstanding of what each rating service represents in part because of the wide differences in ratings of its spectaculars as shown by Trendex and the national Nielsen. The differences, researchers agree, arise because the two services measure different things, not because one is right and the other wrong.)



Fact that different rating services measure same show with different yardsticks is pointed up in 1951 gag shot at Washington ad club. Variety of rating figures is key to much confusion. L. to r.: Ward Dorrell, then with Hooper, now Blair research chief; Syd Roslow, head of Pulse; Ken Baker, then with NAB, now head of SAMS; Jim Seiler, head of American Research Bureau; Joe Ward, head of ARBI. Not there: A. C. Nielsen.

The Radio and Television Executives Society in New York has been holding a series of luncheon seminars on buying and selling time, including the fundamentals of ratings. Said station representative Lloyd G. Venard, in the effort to encourage further study by the group: "Timebuyers will be doing themselves, their agencies and the broadcast media a service if they get all the facts about each rating service and familiarize themselves with all the different rating services."

Many of the researchers interviewed by SPONSOR urged that within agencies, within advertising departments and within broadcast entities clinics should be organized to make it easier for non-researchers to learn more about audience research.

Said a widely known research head at a Madison Avenue agency: "Maybe we ought to set up a system where anybody caught talking about ratings without attending the clinic has to pay a fine to some charity."

The opinion was several times expressed that if the ARF report did nothing more than touch off intense interest in "adult education" programs

it will have served a constructive purpose. It was felt the report could be used, as well, as an educational tool.

Q. In light of all the criticism of ratings should advertisers conclude audience research is completely unreliable and even worthless?

A. Some broadcasters have taken this position, particularly in radio at the local level. And some advertisers in effect come to somewhat the same conclusion by buying radio especially with heavy weight on judgment as opposed to use of inflexible rating minimums.

But in national level program planning there are few admen, researchers or network executives who do not agree that audience research can play a constructive role.

A few weeks ago, for example, P&G —broadcasting's biggest advertiser— sent its program buying machinery into smooth action. Result: the trade soon learned that P&G had bought into four major tv network shows— *I Love Lucy, Favorite Husband, Topper* and *This Is Your Life*—on an alternate-week basis, with the whole deal costing the soap firm an estimated $8 million annually. Among the reasons: Exhaustive analysis of A. C. Nielsen data showed that audience duplication between the four shows was at a minimum, tuning was at a high level and the shows held up well against rivals.

Q. What keeps the rating muddle going?

A. There is tremendous overlap (and it's growing quickly as rating firms expand their services) between the various outfits that measure radio-tv audiences. They measure the same programs. But they measure them on different yardsticks, and with different methods. Even if each rating service was 100% accurate (and none is), the figures would still be different; they have to be.

Q. How does the continuing ratings muddle affect different levels of the radio-tv industry?

A. *Clients*: A top-ranking v.p. and plans board member of one of the 10 biggest U.S. agencies said recently: "I've never been so worried about the ratings problem as I am right now. Clients worth millions in billings have told me that they are 'suspicious' about ratings, and that executives of their firms are demanding explanations because of the differences between ratings. Some ad managers are almost afraid to use ratings in executive meetings where non-advertising brass is present."

Agencies: Local-level radio-tv has its own brand of rating confusion. A timebuyer, who handles one of the most active accounts in all spot radio-tv, told SPONSOR: "I'll tell you why there's a real ratings muddle. It's because buyers and sellers often use two different sets of ratings figures in the spot field. An out-of-town station manager recently made a trip to New York just to wave a set of ratings figures in my face. He said I was crazy not to buy time on his station. But our agency doesn't use the same rating service — we think it's inflationary. His station rated low in the service we use. What could I tell him that would make him understand why he was passed over?"

Broadcasters: There's another side to this coin. As a veteran station rep told SPONSOR: "We feel that rating services miss plenty of audience, particularly in radio. Therefore, for self-

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DONT'S IN USING RATINGS

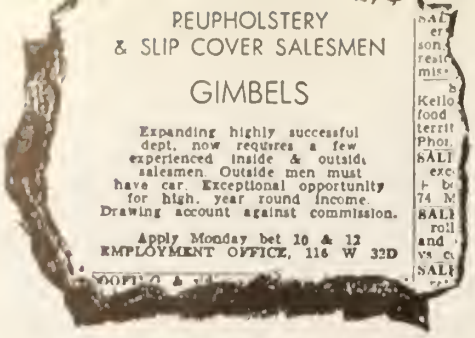
Based on a cross-section of thinking from research specialists, here are some of the things you can do now to avoid pitfalls in use of radio and television ratings

Don't *use ratings alone in making buying decisions. This is the most fundamental error and will remain the wrong thing to do even if ratings are improved far beyond their present level of accuracy. Just sheer audience size does not tell you if it's the right audience for you.*

Don't *regard ratings as absolute figures. If your show is number nine in national ratings to someone else's eight, it's possible there's no actual difference in the audience each has. When you get down to small variations between ratings, the statistical error of the rating may be larger than the difference.*

Don't *be concerned with small fluctuations in ratings for the same reason as cited above. It all boils down to the fact that a rating should be regarded as a general indicator, not a ball game score.*

Don't *play the different rating services off against one another. Conversely don't let anyone pull the same game on you. If your show rates higher in one service than in another's ratings, don't accept the premise that the higher rating is "more accurate." Maybe it's a matter of what the higher rating represents. And what it represents may, or may not, suit what it is you should be measuring.*



One tv participation drew so many orders Gimbels ran "want ad" for more salesmen

How Gimbels uses a

Reupholstery department used as guinea pig fo

Here's how Jesse Moore, who has charge of Gimbels reupholstery departments in New York and Philadelphia, describes what happened after the store started using tv and radio:

"Two years ago, before air advertising, we had one factory and about eight outside salesmen.

"Today, we have four factories in the New York area alone and 28 outside salesmen. Our business volume is over $2 million. We no longer have a seasonal slump. In addition to these tangible results, many new Gimbels charge accounts have been opened by customers have been drawn to the store through reupholstery advertising. Naturally this benefits the entire store, not just our department."

Gimbels air advertising represents an outstanding use of radio and tv by a department store. The store restricts the use of radio and tv to promoting the higher-priced, non-impulse products and services which people must be persuaded to buy.

Because Gimbels reupholstery department was the guinea pig for its air experimentation this article will deal primarily with the store's experiences, techniques and results in air-selling reupholstery. However, other long-term air campaigns—for the Food Plan and slipcover departments—and special test promotions on novelty items will also be described.

Gimbels launched its New York tv drive for the reupholstery department in March 1953, through the Telesales Co. In November of that same year, its began tv advertising for its Philadelphia store. Radio was added in New York last December, in Philadelphia shortly thereafter.

The reupholstery ad budget today is broken down this way: television, 65%; radio, 15%; newspaper, 20%. They're spending over $100,000 in tv.

Moore gives the air media almost complete credit for his sales rise.

"Radio and tv sell our reupholstery service like no newspaper advertising can," he says. "Our tv film commercials show fine craftsmen actually tailoring fabrics, recovering frames, sewing materials. No machines, just men. That gets across the point of quality craftsmanship better than words.

"We show the same piece of furniture before and after it's been given the 'treatment.' On tv, the contrast is much more dramatic than on the printed page. And the radio commercials have a kind of persuasiveness and directness that's remarkably effective."

Drawing a customer into the reupholstery department is a much more challenging proposition than getting one to visit the hosiery counter. Reupholstery work is fairly expensive. Much thought and deliberation generally precedes a decision to recover the sofa and chairs. These are the problems Bob Zimler, Telesales president, faced in planning Gimbels air drive:

1. Reupholstery work is hardly ever an immediate necessity. Most of the time a housewife can make do with her present fabrics for an indefinite period. Therefore, a considerable span of time elapses between the day when she decides her furniture's getting shabby and the day she takes definite action. Gimbels wanted to shorten that time span.

2. An unwritten law had guided the fabric world's reupholstery promotion for years. The law: Women won't consider signing reupholstery contracts any time but in the fall. Stores usually confined advertising to three months of the year, did very little business outside these three months. Gimbels wanted to make reupholstery a year-'round business.

3. There are some 7,000 fabric and reupholstery shops scattered throughout New York. Most of them cater to a neighborhood trade, have limited operations. Many women who want quality craftsmanship associate small stores with custom work, large department stores with mass production. Gimbels wanted to attract the quality-conscious.

Zimler had to face more immediate worries than reupholstery industry problems, however, before the first tv commercial saw light. He first had to conquer the store's skepticism about the air media. He had to convince them a local advertiser could use tv effectively without demolishing the budget.

Store gives phone number to call in each commercial, gets exact record of its pulling power from telephone answering service (see below). Telesales Co., Gimbels agency, feels commercials must "give people something to do" to capitalize on fleeting impulse to buy

FORM 11-2-52 BL. CO.

Date November 19

Time Taken ____ A.M. 3 P.M.

Product Gimbels Reupholstery Station 9011

Customer's Name Mrs. Jean Patrick

Address 152 - 50 85th Road Apt. # or Room # 3A

City Jamaica Zone L.I. State N.Y.

Quantity 1 sofa 1 chair Size ____ Color 1st ____ Color 2nd ____

Remarks: Call A.M. OL - 7 - 6086

Order Clerk DRW

edia for high-priced items

riment, doubled business and opened three new factories in 21 months

Gimbel officials felt Zimler's plan was worth a carefully limited test. But one of the conditions was that the air drive show immediate results at the cash register or it would be dropped completely.

As it happened, this kind of ultimatum fitted in neatly with Zimler's private theories on the use of radio and tv by retail stores.

Here's how he explained it to SPONSOR: "A radio or tv commercial leaves nothing more tangible than a fleeting *impression* with the consumer. There's nothing concrete to look at for a length of time, like in a newspaper ad. After someone hears a commercial, he may be left with a buying impulse. But you can't let that impulse sit around until it disappears. You've got to capitalize on it right away.

"We decided to capitalize on our commercials by giving people something to do right there and then. We asked them to phone a special number, or to write the store immediately. And we made it easy to buy. We said a store representative would bring a complete sample case to their homes if they called the store. This kind of instruction turns thinking into action. And it gives the store proof positive of a commercial's success or failure."

It didn't take Gimbels long to reach a verdict. One of the very first commercials was a participation on the Richard Willis daytimer, *Here's Looking at You* (WRCA-TV). The reupholstery department was so swamped with orders after the show that it immediately ran a "Help Wanted" ad for more salesmen, cancelled all further participations until it could catch up with the fast-growing backlog.

Gimbels current New York tv schedule for reupholstery consists of about 15 participations a week in a variety of WRCA-TV adult-appeal shows: *The Herb Sheldon Show, The Josephine McCarthy Show, Here's Looking at You, The Big Matinee, Eleventh Hour Theatre* and *Hopalong Cassidy*.

On radio, reupholstery is advertised via 64 20-second announcements a week over WQXR. The Philadelphia

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Gimbels cuts costs of reupholstery television film commercials by using real salesmen and customers in store's seven model living rooms. Only professional actor is Vic Roby, who is narrator





Air media are more persuasive than print for reupholstery, have more drama, says Jesse Moore (r), department supervisor. Herb Sheldon stars in one of the shows store uses

case history



1 Dick Bunbury, veteran timebuyer for N. W. Ayer, buys for Hills Bros. Coffee, United Air Lines, Plymouth autos, Carrier Corp.

2 Bill Hinman of Lambert & Feasley handles buying for Lambert drug products, Phillips Petroleum rides herd on network shows.

3 Evelyn Lee Jones, chief timebuyer of Donahue & Coe, likes fast pace of buying spot radio-tv for big move accounts like M-G-M.

4 Helen Wilbur chief timebuyer at Grey agency supervises buying for long list of accounts, many recent arrivals in spot ranks.

5 John McCorkle an SSC&B timebuyer has been buying chiefly for Pall Mall. He will soon join the staff of CBS Radio Spot Sales.

DON DUFFY

A portrait

Profiled herein is a gro

What is a typical timebuyer? What is his or her typical work?

There is no more a simple answer to this question than there is to the same question applied to any trade or profession. Yet it's of considerable importance for the non-buyer to understand what it is that goes into time buying.

It's been said many times by SPONSOR that unless top agency executives understand what the buyer does—or can do when allowed to—they may fail to fully use his special abilities. Accordingly SPONSOR has tried to contribute continuously to understanding of the timebuyer's role.

The latest effort is based on the premise that a better picture of the buying profession comes across in personal terms rather than generalities. To get that picture of the timebuyer as an individual, SPONSOR centered on five buyers who handle varied accounts at different agencies. Buyers of considerable years in the business were chosen and the problems they face in buying for their clients cover a wide gamut.

Yet it would be naive to sum up SPONSOR's five buyers and say here is a cross-section of their profession. The final cross-section could not be written unless the work of many dozens of buyers was profiled. The field is that varied. But it's hoped that in the five profiles of timebuyers at work below you'll find some of the "feel" of the field.

The buyers profiled here are (alphabetically): Dick Bunbury, N. W. Ayer; Bill Hinman, Lambert & Feasley; Evelyn Lee Jones, Donahue & Coe; John McCorkle, SSCB; Helen Wilbur, Grey. (At presstime, incidentally, McCorkle reported to SPONSOR he was leaving SSCB to join the sales staff of CBS Radio Spot Sales. This points up a characteristic of the buying field—the buyer sometimes moves over to the selling side. One reason: Some of the knowledge the buyer needs is interchangeable with what the

ve timebuyers on the job

spot buyers whose combined experience adds to more than 50 years

time salesman should know to sell.)

* * *

Dick Bunbury is a 19-year veteran with N. W. Ayer. He is a timebuyer for accounts which include Hills Bros. Coffee, United Air Lines, Plymouth Division of Chrysler Corp., Carrier Corp., Blue Bell work clothes. He occasionally buys for other accounts, supervises other buyers, rides herd on network shows and sits in on both spot and network plans sessions.

"Buying is a relatively minor part of the total job," he says, adding, "except at times when we are launching a new schedule, or increasing or decreasing an old one. Most of what I do is evaluating in advance, or re-evaluating afterwards. We have to find out all we can about local radio-tv conditions—and then stay on top of them.

"I'm therefore in close contact with station reps. During the course of a 13-week cycle, I may talk to 30 or more different rep firms at the rate of two or three contacts a day."

Dick feels that rep selling has come a long way from the days when reps just dumped a list of availabilities and said "See anything you like?" Today, he feels, the rep is geared much more closely to the needs of specific clients.

"However," he says, "the initiative is still largely with the agencies. That's why we keep in touch at all times with reps. We have to tell them, up to a point, what our advance plans are to get them started. Then we won't have to rush at the last minute."

Dick handles the current Hills Bros. air campaign. As it now stands the coffee firm has an across-the-board five-minute news series slanted at housewives on a 45-station regional hookup in the Pacific and Rockies area. In about 60 more markets, there are morning and daytime radio newscasts and announcements. Hills Bros. is active in spot tv in eight markets. The campaign has been on a 52-week basis since 1950.

The Hills operation is a good illustration of the kind of reasoning based on knowledge of regional circumstances which goes into buying time.

"On the West Coast," Dick told SPONSOR, "you have an odd pattern of delayed broadcasts in network radio and tv. To quite an extent, it changes the values of radio since it creates a high listening level in the afternoons. Easterners usually think in terms of morning radio news and overlook the afternoons on the Coast. We don't.

"Again, in the Midwest, we've found by studying audience composition figures that noontime radio often has an audience similar to morning radio—simply because Midwesterners are more prone to go home for lunch rather than eat downtown in a restaurant. So we often hunt for noon-hour availabilities too. In some of the industrial cities, like Detroit and Milwaukee, we've learned to gear some of our schedules to the factory shifts."

Actual buying is just one of timebuyer's many duties

Agency timebuyers are the contact point between agency operations and huge field of spot radio-tv broadcasting. But actual buying, timebuyers say, occupies as little at 10% and seldom more than 30% of working day. Rest of time is spent in planning, evaluating. Many handle network lineup details.

Although it doesn't happen often, Dick feels that one of the toughest things he has to do as a timebuyer is to start decreasing a campaign because of a budget re-alignment or a shift in strategy.

"It's a matter of 'buying in reverse,'" he explained. "You have to do a complete evaluation job and decide just what are the best schedules or slot to keep and which can be dropped. This is particularly tough if you know there's a good chance the client may at some time want to reinstate the air efforts being cut."

(This problem, incidentally, is common to most timebuyers. As another buyer told SPONSOR: "Spot broadcasting is certainly the most flexible form of air advertising. You can expand in it faster than any other medium. But it's also subject to fast trimming." Sometimes, buyers pointed out, a schedule will go through several waves of expansion and contractions as thinking fluctuates. It's one of the frustrations of a buyer's work that he or she may have to give up good availabilities only to be asked to get them back later often after it's too late.)

Personal: Dick Bunbury is a bachelor, lives in Manhattan, but likes to get away to the country on weekends. He is fond of sports, either as a spectator in the Polo Grounds, Yankee Stadium or Baker Field (he is a Columbia alumnus) or as a golfer out of town. But he has been, as he puts it, "too busy this fall to enjoy much more in the way of sports than sprinting for taxis."

Bill Hinman, a quiet, soft-spoken New Jerseyite with a memory like an adding machine, is the radio-tv buyer at Lambert & Feasley. He is getting used to a new office at 430 Park Avenue, the agency having moved there a couple of months ago from East 42nd Street.

Bill feels that it's very important for timebuyers to do some moving of their own—away from the Madison-Park-Lexington Avenue circuit. He likes to get a first-hand look at the nation's radio-tv markets.

"I travel around whenever circumstances permit and I learn something new about markets, stations and local

(*Please turn to page 72*)

Richfield co-op plan: 90% goes t

Distributors choose own media, programing, use standardized commercials.

The Richfield Oil Corp. of New York spends over 90% of its co-op advertising budget on radio and tv.

Co-op advertising setups tend to be as varied as the types of companies which have them. But it's safe to say Richfield places unusually heavy emphasis on the air media in its co-op advertising.

Under terms of the co-op plan, the regional gas and oil company splits costs 50-50 with distributors for radio in 50 markets, tv in eight markets. SPONSOR estimates Richfield's share of the co-op tab will cost it about $100,000 this year. That's approximately 25% of its total advertising budget.

Here's how Richfield's co-op plan works:

1. *Distributors choose media.* Company does not try to influence media selection.

2. *Distributors choose programing.* Richfield, unlike some other companies, doesn't restrict co-op funds to specific types of buys, like announcements.

3. *Commercials are standardized.* All co-op air efforts must use commercials prepared by Richfield's agency, Morey, Humm & Johnstone. Commercials don't cost distributors a penny; the company foots the expense.

"The heavy reliance on air media in co-op represents more than just distributors' whim," says Ben Pollak, Richfield advertising manager. "Newspapers are used for the bulk of company-sponsored advertising. We run regular schedules in about 200 papers.

"Distributors consciously try to achieve a well-rounded ad schedule in their own markets by using media different from the company's choice. We don't try to influence distributors' media choice. But we do want our messages in many different media to get the maximum possible audience. So we make it as easy as possible for distributors to use radio and tv."

Richfield launched its co-op advertising plan in 1945. At that time, company-sponsored advertising consisted largely of news shows over selected radio networks. Newspapers, therefore, came in for the biggest share of distributor-financed advertising.

About two years ago, Richfield switched from radio to newspaper schedules and its distributors turned to radio and tv.

Some measure of the effectiveness of radio and tv can be judged from these facts:

1. More and more distributors are taking advantage of the co-op pool.

2. Special football and baseball giveaway booklets are advertised only on radio and tv each season. Richfield has offered these booklets for the past few years, estimates it gives away close to 300,000 a season through its dealers at point-of-sale only. "We think that's pretty indicative of success," says Pollak.

How does Richfield sell its distributors on the idea of co-op advertising, in the first place?

The company allocates a certain amount each year to its co-op fund, based on total annual sales. It then breaks down the budget by regions, according to each distributor's gallonage sales.
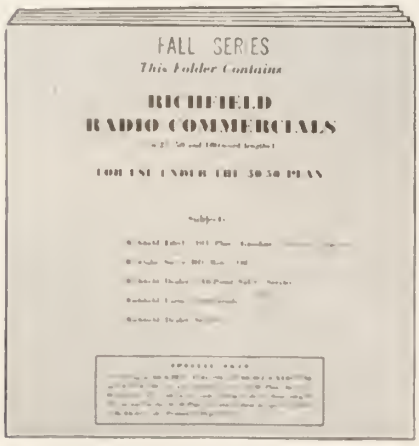
After the breakdown is completed, Richfield lets its distributors know approximately how much money is in the pool for their respective areas. Then it's up to the distributor to make the next move.

When a Richfield wholesaler notifies the company that he wants to sponsor a certain show, or announcement schedule, the firm generally approves the choice, provided the distributor stays within his budget. It then sends the distributor a specially-prepared kit of radio commercials or tv slides, plus instructions.

As far as the distributor's concerned, arranging for sponsorship is a relatively simple proposition. Here's why:

News and sports shows have a proven popularity with the market Richfield wants to reach, male listeners. With few exceptions, therefore, distributors choose these types of shows for sponsorship in their own areas.

Richfield encourages distributors to ask local station personnel for advice on best time slots to use and for help in solving other problems. There are few questions that can't be answered through consultation with station man-



Live commercials permit great variety at low cost

All distributors who sponsor radio shows get kits of minute, 30- and 15-second commercials prepared by Morey, Humm & Johnstone. Richfield believes it's important to use same commercials everywhere to maintain high copy standards. Favorite radio shows: quickie news, sports. Firm encourages sponsorship of local sports events to gain status of "friend" to community, get prestige.

dio-tv

s costs 50-50





Service stations, distributors get information on ad plans, new products from merchandising booklet, Richfield field reps (one of whom is shown visiting station above). Company officials also make frequent trips to meet new distributors (right). From left, H. G. Meyers, v.p.; B. N. Pollak, ad mgr.; F. H. Meeder, pres.; R. B. Machon. R. rear, J. R. Livingston, C., W. C. Thebaut; r. front, R. F. Glock, v.p.

agement in the distributor's own city, says the company.

After the distributor contracts and pays for an air schedule—generally, the show runs for 26 weeks—he sends Richfield a receipted bill with affidavit of performance and the company refunds 50%. Where a tv show is concerned, more than one distributor may be involved. To spread the cost, two or more often team up to underwrite a single program series. In such cases, the company reimburses each man in relation to his share of the total.

Richfield has found that local air sponsorship on a co-op basis gives it several important "pluses":

• *Distributor, company get prestige.* There's great local interest in community sports events, such as Little League championships. Distributors usually grab the chance to sponsor such events, and community residents come to associate distributors—and the company—with such programing. In addition, the distributor gains a certain amount of prestige in his home town just because he sponsors *any* programing on a regular basis, says the company.

• *Community regards big company as "friend."* After a while, Richfield becomes a familiar name in the community, gains status as a "friend" rather than an impersonal, multi-state operation.

• *Air media give co-op plan flexibility.* When special local events come up at the last minute, distributors can contact the company, get approval and arrange all details for sponsorship within a day or two.

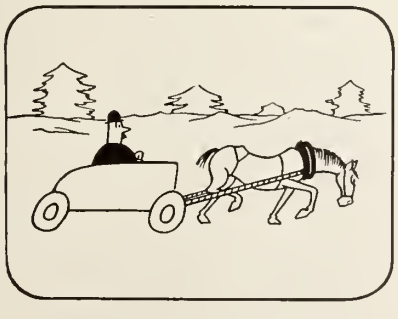
• *Radio can deliver message while driver's using product.* Many radio news- and sportscasts are timed to hit the driver while he's going to and from work and listening to his car radio. This increases commercial impact.

Speed, flexibility: Morey, Humm & Johnstone never loses sight of the need for speed and simplicity in preparing

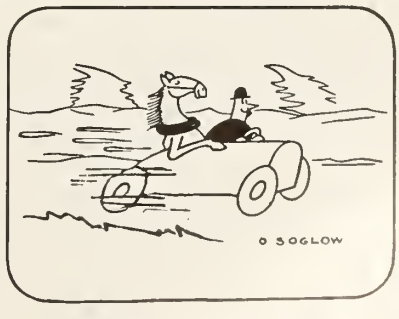
(*Please turn to page* 90)

FIRM CUTS COST BY USING NEWSPAPER CARTOON ARTWORK FOR TV SLIDES

Announcer reads four-line poem while three cartoon slides are shown on screen, then goes into hard-sell message. Cartoons are good attention-catchers, make viewers more receptive to straight pitch. All cartoons stress extra power of new gasoline. Other slides, simple props are used in rest of commercial to sell Richfield gas, oil and dealer checkup service









The Morning Show, launched on CBS TV last March, was revamped in August. Jack Paar, others, are available to give commercials



Paul Dixon holds forth for an hour each weekday afternoon on Du Mont. Record-pantomime show sells in 10-minute segments



Tonight is relaxed, late-night variety starring Steve Allen. Show made debut on NBC TV in September, offers advertisers adult audience

Network tv participation shows: a buyer's guide

If you want to know more about these shows, here are facts galore

by Lila Lee Seaton

You're an advertiser interested in network tv. But you haven't got a lot of money for a fancy nighttime show and network tv is so tight you can't find the kind of slot you want, anyway.

Moreover, you're not really interested in steady week-in and week-out exposure. You want more flexibility, for occasional or last-minute use.

Then you remember: What was it that fellow from a tv network was saying about a morning wake-up program the other day? Wasn't he talking about flexibility and moderate cost? Didn't he say the show could be bought in a hurry and that even part of a network could be bought?

You set about rounding up the facts and here's what you find:

There are about half a dozen participation shows on the tv networks to fit your need. They are not only wake-up programs—like NBC TV's *Today* and CBS TV's *Morning Show*—but are slotted in the afternoon and evening as well. They offer advertisers the opportunity to reach a national audience, or selected segments of such an audience, along with the freedom to buy one or as many participations as desired, when desired, and with no minimum contractual obligation—in other words, flexibility. They enable an advertiser to engage the selling and endorsement services of a well-known star at a modest cost.

programing

Right now, NBC TV offers four of the shows falling into this category: *Today*, *Home*, *Tonight* and *Pinky Lee*. CBS TV has the *Morning Show*, and Du Mont, *Paul Dixon*.

The show-types run a gamut from comedy-variety and news to homemaking and children's appeal, plus an offbeat disk jockey show which features record pantomimes (Paul Dixon).

Since the show-types vary so widely, so do the audiences, and whether a sponsor wants to reach working men or housewives, children or a sophisticated adult audience, he can find a participating vehicle that will do the particular job. *Today* and *The Morning Show* reach an all-family audience. *Home* is aimed straight at the housewife who is interested in improving her home, *Tonight* is meant to tickle stay-up-late adults, *Pinky Lee* is designed to attract pre-teenagers.

The stars available to deliver a spon-

sor's commercials on these shows are Dave Garroway on *Today*, Jack Paar and others in the variety cast of *The Morning Show*, Arlene Francis on *Home*, Steve Allen on *Tonight*, Pinky Lee and Paul Dixon.

How much does it cost an advertiser to get on these programs? If he wants national coverage and has something over $4,000 in his pocket, he can buy a participating segment on *The Morning Show* or *Tonight;* $5,500 will get him on *Today;* $6,400 will open *Home* to him; $7,400 puts his message on Pinky Lee's stanza. These costs include both gross time and program.

On what basis does an advertiser buy these shows? If he invests in *The Morning Show*, he buys a five-minute segment with one-minute commercial time in each. There are five such segments available each half-hour, 10 an hour. If a sponsor buys a schedule of segments, he generally does so on a fluctuating basis to take advantage of audience turnover: that is, his message may appear one morning at 7:15 a.m., the next at 8:00 a.m., and again at still another time. (CBS estimates that the average viewing time of this show is 13 minutes.)

On *Today*, *Home* and *Tonight*, NBC TV sells one-minute participations, four per half-hour. These participations are sold within designated half hours rather than at specific times, depending partly on what coverage a sponsor desires. (For instance, an advertiser who cares to reach only Eastern U.S. can schedule his message in the 11:30 to 12 midnight portion of *Tonight*—which is telecast only in the East—and have no waste coverage.)

(*Please turn to page* 100)

Last-minute Christmas selling?

You can order into any or all of the network participation shows practically up to the day before Christmas. If you notify CBS TV by 4:00 p.m. of any weekday afternoon, you can have your commercial on "The Morning Show" the next morning. To get your holiday message on "Today," "Home" or "Tonight," you need give NBC TV only 72 hours notice (sometimes even less in an emergency). Flexibility is the keynote of these programs.

ERE ARE AVAILABLE NETWORK TV PARTICIPATION SHOWS

ME OF SHOW, NET, DAY & TIME	COST	RATING & COST-PER-1,000*	CLIENTS AND AGENCIES
RNING SHOW *CBS-TV* *M-F 7-9 am*	5-min. segment, with 1-min. comm'l time: $1,800 to $4,140 for time & program (gross program cost per participation: $550)	Nat'l Nielsen Tv Index, Average Rating (2 weeks ending 9 Oct. '54): 4.5. Cost-per-1,000 homes: $3.72	PARTIAL LISTING: **Lady Esther,** *Biow;* **Crane Co.,** *Burnett;* **Monsanto Chemical,** *Gardner;* **Polaroid Corp.,** *Doyle, Dane, Bernbach;* **R. J. Reynolds, (Winston)** *Esty;* **Swift & Co.,** *McCann-Erickson;* **Carter Prods.,** *Bates;* **Florists' Telegraph Delivery,** *Grant Adv.;* **Int'l Harvester,** *Burnett*
AUL DIXON *DU MONT* *M-F 3-4 pm*	10-min. segment: $400 (program only)	(No figures available. Show now being re-vamped)	FORMER ADVERTISERS: **Vitamin Corp.,** *KFCC;* **River Brand Rice,** *Donahue & Coe;* **Scholl Mfg. Co.,** *Donahue & Coe;* **M-G-M,** *Donahue & Coe*
TODAY *NBC-TV* *M-F 7-9 am*	1-min. partic.: $2,200 to $5,500 for time & program (program cost per partic.: $425 net. To go up to $525 on 1 Jan. '55)	Nat'l Nielsen Tv Index, Average Rating (2 weeks ending 9 Oct. '54): 5.2. Cost-per-1,000 homes, same period: $3.35	PARTIAL LISTING: **Amer. Home Fds.,** *Charles W. Hoyt;* **Armour & Co.,** *John Shaw;* **Chevrolet,** *Campbell-Ewald;* **Dow Chemical,** *MacManus, John & Adams;* **Grove Labs,** *Gardner, Harry B. Cohen;* **Mennen Co.,** *K&E;* **Musterole Co.,** *Erwin, Wasey;* **Polaroid,** *BBDO;* **Roto Broil,** *Product Services;* **Royal Typewriter,** *Y&R;* **U. S. Tobacco,** *Kudner*
HOME *NBC-TV* *-F 11 am-12 noon*	1-min. partic.: $6,400 for time & program (program cost per partic.: $2,082.50 net)	Nat'l Nielsen Tv Index, Average Rating (2 weeks ending 9 Oct. '54): 5.7. Cost-per-1,000 homes, same period: $4.75	PARTIAL LISTING: **Cameo Curtains,** *Friend, Reiss:* **Cudahy Packing,** *Y&R;* **Curtis Publ.,** *BBDO:* **H. J. Heinz,** *Maxon:* **James Lees,** *D'Arcy;* **Necchi Sewing,** *Cecil & Presbrey;* **Peerless Electric,** *Hicks & Griest;* **Speidel,** *SSCB;* **Sunbeam Corp.,** *Perrin-Paus:* **Dow Chemical,** *MacManus, John & Adams*
TONIGHT *NBC-TV* *-F 11:30 pm-1 am*	1-min. partic.: $4,400 for time & program (net program cost per participation: $1,240)	Nat'l Nielsen Tv Index, Average Rating (2 weeks ending 9 Oct. '54: 5.9. (No cost-per-1,000 available due to incomplete lineup during the above period)	PARTIAL LISTING: **Helene Curtis,** *Earle Ludgin:* **Peerless Electric,** *Hicks & Griest:* **Gen. Time Corp.,** *BBDO;* **Polaroid Corp.,** *Doyle, Dane, Bernbach:* **Dow Chemical,** *MacManus, John & Adams;* **Chevrolet,** *Campbell-Ewald:* **Cadillac,** *Campbell-Ewald;* **Curtis Publ.,** *BBDO;* **Northam-Warren,** *J. M. Mathes*
NKY LEE SHOW *NBC-TV* *M-F 5-5:30 pm*	7½-min. partic. with 1-min. comm'l: $7,400 for time & program (78 stations)	Nat'l Nielsen Tv Index, Average Rating (2 weeks ending 9 Oct. '54): 12.0 Cost-per-1,000 homes, same period: $3.25	PAST AND CURRENT: **Gen. Foods, Jell-O,** *Y&R;* **Int'l Shoe,** *D'Arcy:* **Whitehall, Kolynos,** *J. F. Murray:* **Gen. Mills, Sugar Jets,** *Esty*

figures are based on Nielsen's first October report. The networks point out that these ratings do not reflect the regular season, which starts swinging [illegible] in November expect the ratings to almost double by January.

Should film 'roughs' replace storyboards?

DCSS says, "Yes, if commercial depends upon demonstration or acting"

One of the most important pre-production steps in making a film commercial is the storyboard. Most agencies today use artist's storyboards with as many as 30 drawn frames for a minute commercial. Yet agencymen find these detailed blue prints inadequate as a basis of communications with clients and producers.

The reasons:

1. Clients often have difficulty visualizing the finished commercial from the flat drawings. The agency may have to do a lot of selling and explaining to help ad managers interpret the storyboard. Even then, the finished film often turns out differently from the way the client envisioned it.

2. Independent film producers' bids may fall into a rather wide price range because of differences of interpretation here too. You may not know whether the producer is high priced or is assuming you've called for elaborate production.

From time to time agencies have devised various techniques for improving storyboards. Some admen, for example, project slides of the drawn frames on a screen or wall, to give more of a film feeling to the storyboard.

Now DCSS has come up with yet another solution to the storyboard problem: the "living" storyboard. In other words. the agency shoots a rough, low-cost film version of the commercial directly from the script, completely bypassing the drawn storyboard stage.

Other agencies have used systems like this in the past, although generally as an intermediary step between the artists storyboard and the finished commercial. That is, they've used the technique to get test footage rather than to serve as a blueprint for a finished commercial. For example, if a commercial required a tricky effect (e.g. use of a new distribution lens) the agency would shoot test footage

Film "rough" cost $207, roughly the amount DCSS expected to spend for artist's storyboard. Cost was kept down because Albright (below l.) shot film himself, Dennis, tv copy v.p., wrote same script for film as drawn storyboard, Actress Fesette's fee was not subject to SAG, Ayers' services (r.) as soundman were included in camera rental, Pfeiffer (far r.) kept film editing and processing to minimum



$110
CAMERA & STUDIO

$35
ACTRESS

$62
FILM & LAB



Script conference: Writers Supple, Loveaire (l. to r.) discuss "living" storyboard with V.P. Dennis and Production Head Albright



Filming: Albright filmed Actress Fesette against plain backdrop, improved girl's handling of the product for filming of commercial



Processing: Sound technician Ayres (l.), Albright edited film to include inserts, such as product closeups to fill frame for continuity



Screening: Dennis, Albright (standing), test storyboard on DCSS's Ireland, Loveaire, Glenn (l. to r.) before going into production

before going into actual production.

The DCSS tv and radio department has taken the "living" storyboard one step further, using it as a substitute for the artist's storyboard. One advantage of the technique according to Rod Albright, DCSS supervisor of tv-radio production, is reduction of differences in interpretation.

"The best way to get a client to visualize his finished commercial," says Albright, "is to show him the action on film. We've found a way of producing such film storyboards for roughly the same price as an artist's storyboard."

The first commercial for which DCSS produced a "living" storyboard was a film demonstration of International Laytex Corp.'s Playtex Haircutter. This minute film storyboard cost some $200—or, about the same amount DCSS expected to spend on a storyboard that was drawn.

Here's how DCSS made the film rough of the Playtex Haircutter commercial:

1. Frank Dennis, v.p. in charge of tv and radio copy, gave Albright the commercial script. This script was no more nor less detailed than the usual script, which is given to storyboard artists.

commercials

2. Albright then went to Kin-O-Lux Film Co., photographic laboratories, and rented a 16 mm. sound camera at $20 an hour. This camera rental fee included the services of a soundman. Albright shot the film himself, since he was most familiar with the copy ideas and the story.

3. DCSS also rented a studio at $50 for one afternoon. (However, since film storyboards don't require settings or fancy props, some agencies have done the shooting right in their own offices.)

The talent fee for actors depends, of course, upon the arrangement between the agency and the individual actors involved. Since the film storyboard is not to be used on the air, these payments fall outside SAG regulations. In the case of the Playtex Haircutter film, DCSS paid the actress, Doris Fesette, $35 because Albright took up her entire afternoon to shoot two one-minute films.

The entire cost of the film stock was $25. There are 36 feet of film to 60 seconds of 16 mm. film. Albright shot about 500 feet at a cost of 5c

(*Please turn to page 88*)

S.S. Pierce reaches the epicure market with radio news

Boston show builds traffic for company stores, tests items for national sale



Firm tests pull of radio with special weekly price offers. Newscaster Charles Ashley inspects in-store merchandising display which ties in with show

The S. S. Pierce Co. is well known throughout the United States as an importer and wholesaler of foods for the epicure trade. Its 6,000 grocery and delicacy products range from Embassy Marrons Glace to Green Turtle Consomme.

S. S. Pierce radio advertising isn't built on the usual women's-programming participations favored by grocery firms. To sell its food products S. S. Pierce buys 15-minute news three days a week over WEEI, Boston.

The Boston company wants to reach a broad, though quality-conscious audience. Here are some of the results it's gotten with the *Charles Ashley News* at 7:30 a.m.:

- An offer for an 80-page booklet plus a mysterious "surprise" (free) drew over 3,000 requests.
- A special price deal on a four-pound tin of chicken brought 1,250 sales—or $2,025.
- When strawberry jam was promoted on three shows, sales for the week went up 1,000 jars over the same period the previous year.

Although Pierce has nationwide distribution through specialty food stores and department stores as well as super markets and "associated" stores, it spends 25% of its total budget for a Boston-area radio show. It goes heavily into just one market rather than treading softly in many because:

1. Boston is the Pierce firm's "county seat," the place where it made its reputation. The city accounts for a higher proportion of sales than any other single area in the country.

2. In Boston and West Hartford Pierce products are sold directly through Pierce-owned retail stores. Often the firm wants to test a specific product before launching it nationally. When it promotes the product on radio, it can check sales response immediately in its own stores.

The S. S. Pierce Co. actually represents four different operations rolled up into one. It's an importer and wholesale grocer carrying: (1) a complete line of standard pantry items; (2) gourmet products; (3) male-appeal items like tobacco, wine, liquor; (4) miscellaneous consumer goods—cosmetics, candy.

Over two years ago, Pierce executives met with their agency, Harold Cabot & Co., Boston, to reevaluate their ad program. Pierce knew it wanted to buy into radio. But it wasn't sure exactly what kind of show would be most effective.

Out of this meeting came the decision to sponsor a news program. Here's the reasoning behind the choice of this show over more typically woman-appeal vehicles, such as a cooking program:

Even in Pierce's line of basic foodstuffs, the emphasis is on quality. Naturally, prices tend to be slightly higher

(*Please turn to page* 118)

Pierce, national firm, spends 25% budget for WEEI, Boston show. Below, Sydney Zanditon, Pierce sls. mgr.; Eugene MacArthur, Cabot a e; Wallace Pierce, Pierce v.p. (l. to r.)



TV DICTIONARY/HANDBOOK FOR SPONSORS

PART 9
S THROUGH T

© Sponsor Services Inc. 1954

Rapid scanning of Tv Dictionary/Handbook affords working knowledge of tv's many facets

SPONSOR's *Tv Dictionary/Handbook is more than just a place to look up unfamiliar industry terms. Scanning of this reference work affords a working knowledge of the many facets of tv today. Compiler: Herb True, advertising asst. professor, Notre Dame.*

S *(continued)*

STEP IT UP Increase the volume of the mikes or pace or tempo of a show, its action or its music. Note the difference from pick it up or increase in tempo.

STET A term borrowed from the printing trade which means "let it stand." Used in tv to describe standard opening and closing of a program which is the same each time the show is aired, such as "stet pattern."

STICK A PIN IN IT Instruction for "The final camera rehearsal was perfect; there will be no changes before the air show."

STICK WAVER The musical director or orchestra leader.

STILL (1) Photograph of a scene from a show or of the show's leading personality or of some aspect of production. (2) Any still photograph or other illustrative material that may be used in a telecast.

STING or STINGER A sharp and emphatic music accent or cue to emphasize the visual action.

STOCK Unexposed negative or positive film.

STOCK SHOT A film clip, usually a standard sequence "out of stock" as contrasted with a film made expressly for the use at hand. Ordinary subjects from film libraries, such as "tropical seashore" or "busy street intersection."

STOP Size of the iris in tv camera lens, which is adjustable to admit more or less light.

STOP MOTION Film taken by exposing one frame instead of a number of frames at a time. Object or objects are usually moved by hand a fraction of an inch for each exposure according to a predetermined pattern.

STOP THE SHOW Applause or laughter from a live or studio audience that's so prolonged that the planned tv events are obliged to halt momentarily.

STORY, SCRIPT or SCENARIO EDITOR Manager of tv department responsible for finding, selecting and adapting stories suitable for use by the individual sponsor, station, network.

STORY BOARD A set of drawings used to show sequence of a tv idea, show, spot, film. Idea being to have one drawing for every change of action or scene, usually including both pictures and script.



STRAIGHT READING Delivering or reading material or lines naturally, without undue emphasis or characterization.

STRAIGHT UP Tv show is on the nose —timing.

STRETCH Instruction given to cast or crew to slow down pace of show to consume time.

STRIKE or STRIKE IT To dismantle or take down set, props, etc. and to remove them from the area.

STRIPS Vertical light strips.

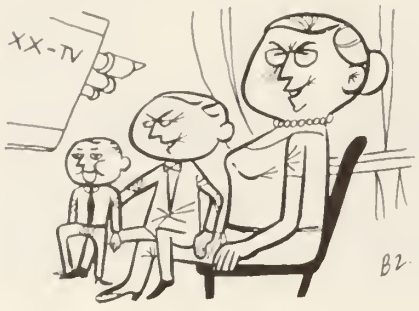
STUDIO A room for the production of tv or radio shows, which in its construction embodies electrical accommodations, acoustical elements, and is suitably equipped with lights, cameras,

microphones, grid and one or more control rooms.

STUDIO or STAGE DIRECTIONS Always given in terms of the talent's right and left as he is standing or seated or as he faces the tv camera.

STUDIO COORDINATOR Station individual who combines and directs all non-engineering efforts and work.

STUDIO MOTHERS Mothers of juvenile tv talent. Like stage mothers, only sometimes perhaps more so!



STYLE To invite applause from live or studio audience with hand gesture, or holding up cards not seen on camera.

SUB-TITLE Title inserted in a tv show or film to elucidate or advance the action or argument.

SUPER-IMP, SUPER-IMPOSE or SUPER-IMPOSITION The overlapping of an image produced by one camera with the image from another camera.

SUPER-SYNC A signal transmitted at the end of each scanning line of the tv picture which synchronizes the operation of the television receiver with that of the television transmitter.

SUPPLEMENTARY STATION One not included in the network's basic group.

SURFACE NOISE (1) Caused on a tv set by dirt on floor, props and furniture not being secure. (2) Noise caused by the needle passing in the groove of a transcription.

SUSTAIN To keep it going, generally a musical term

SUSTAINING PROGRAM Unsponsored show.

SWEEP (1) Curved pieces of tv scenery. (2) Method by which one Balop card replaces another by gradually covering top to bottom, bottom to top, or from side to side.

SWELL Direction to sound or music to momentarily increase volume.

SWITCH or CUT A change from one camera, lens or camera angle to another.

SWITCHER A control room engineer whose job it is to switch from one picture to another on orders from the director or technical director, or in other instances, the technical director does the switching himself. The switcher also on occasion sets the brightness and contrast of the picture.

SWIVEL THE BOOM To move boom off its axis to one side or another. Used when it is not practical to dolly or truck. Term usually applied to Fearless or Sanner Dolly.

SYNC (1) Slang for synchronization of two or more stations to one wave length. (2) The simultaneous ending of several shows so that all elements of a station or network are ready to go with the next forthcoming show. (3) When both the horizontal and vertical scanning at the receiver are in step with the scanning at the pickup camera. (4) To adjust the sound track of a film to the picture in editing so that whenever the source of a reproduced sound is shown visually on the screen, the time relationship between sound and picture appears natural. (5) To secure in projection the relationship between the sound and picture of a film or kine intended by its makers. (6) To maintain synchronic perfection between the scanning motions of the electron beams and the camera tube and in the cathode ray tube in the receiver or monitor.

SYNCHRONOUS MOTOR A type of alternating current electric motor in which the rotation of the armature is automatically locked to the frequency of the power supply, which in central generating stations is in turn determined by a clock motion of a very high order of accuracy. For most practical purposes, including film drive, a synchronous motor insures constant speed.

SYNC ROLL Vertical rolling of a picture on transmitted signal usually on switch-over to remote pickup when circuits at studio and remote are not synchronized.

SYNCHRONOUS SPEED The rate of film travel of synchronized sound and picture cameras, which must be identical with the standard rate of projection in order that recorded sounds should be reproduced at the right pitch and recorded actions at the right tempo. Synchronous speed for 35 mm film is 90 feet per minute, and for 16 mm film 36 feet per minute, the picture repetition rate being 24 frames per second in both gauges.

SYNDICATOR Seller, and in most cases, distributor, of a film program series to a group of markets.

SYNOPSIS (1) First stage of tv commercial, program or story written in action sequences, but without full technical data, directions for continuity or script. (2) A summary of a completed tv show prepared for publicity purposes.

SYNTHETIC DISTORTION To impart by various techniques a seeming irregularity to lines and surfaces that are actually smooth and rectangular.

T

T An abbreviation for time when used in connection with the number of times, i.e., 1-T.

TACHOMETER A speed-measuring device. Tachometers are often fitted to cameras equipped with "wild" motors, so that the operator can assure himself that the camera is running at the desired speed or take steps to correct it.

TAG LINE The final speech of a tv scene or play exploding the joke, or

(*Please turn to page 96*)



TV DICTIONARY SOON TO BE OUT IN BOOK FORM

After the final installment of SPONSOR's Tv Dictionary/Handbook appears in the 13 December issue, the thousands of key industry terms it contains will be reprinted in book form. This book will represent the most complete record of television terminology today. It is designed for your convenience as a handy reference work. Cost will be $2 a copy. You may reserve your copy now by writing to Sponsor Services Inc., 40 East 49 St., New York 17.

TV DICTIONARY'S COLOR LANGUAGE

Special section of SPONSOR's dictionary/handbook gives basic knowledge of color terms, production terminology

COLOR It is in everything we see; it identifies form; it is everything from white to black inclusive—every hue, tone and value. It is a conscious sensation in terms of three major attributes:

Brightness or Luminance A measure of the light intensity radiated or reflected from objects.
Hue Indicates the fullness of a color family—its most intense value. It is the most characteristic attribute of color and determines whether the color is green or red or yellow.
Saturation Is freedom from dilution with white or that element which distinguishes strong colors from pale colors of the same hue; as red from pink.

* * *

ACHROMATIC Colorless, lacking in hue and saturation. A group of colors which vary only in lightness or brightness.

ACUITY Ability to distinguish sensory impressions clearly, especially when stimulation is low.

AFTERIMAGE Prolongation or renewal of a sensory experience after the external stimulus has ceased to operate.

ANALOGOUS COLORS Colors closely related to each other, next to each other on the color circle, such as blue, blue green, green.

ATMOSPHERIC COLOR Effect produced by color which gives a feeling of airiness and space. A color such as sky blue is said to be atmospheric.

BRIGHT A term applied to vivid, intense colors, such as orange or sunflower yellow; opposed to dull or dark.

BRIGHTNESS (1) The attribute of a film color or an illuminant color ranging from very dim to very bright. (2) Brightness or luminance: A measure of the light intensity radiated or reflected from objects.

CAST A perceptible tinge or inclination of one color towards another, as in the color of sulphur, which is a pale yellow with a greenish "cast."

CENTER OF INTEREST Some feature of particular interest in a painting or a display on which attention is focused, with all other details made subservient to it. Color values diminish in intensity away from the dominant center of attention.

CHROMA, INTENSITY or PURITY These three terms are used to differentiate pure, intense colors from those that are grayed or neutralized. For instance, the color poppy red is of strong chroma, being a vivid or pure orange-red, whereas brick red is of weak chroma, as it is a neutral or grayish-red, lacking in intensity or purity of color.

COLORIMETRY (1) Science which deals with the specification and measurement of color. It is based on Young's three-color theory that the sensation produced by any one color can be matched by a proper mixture of three fundamental colors called primaries. Colors are also distinguished in colorimetry by hue, brightness and saturation, the last quality referring to vividness of hue. Colorimetry, making use of tristimulus values, gives quantitive meaning to these three variables, which can be represented by chromaticity diagrams. (2) A method of determining quantitatively the extent of chemical reactions by means of corresponding color changes in indicator dyes. Using a controlled light source and photocell unit, the changes in over-all transmission of solutions may be studied. Changes in specific wave lengths may also be ascertained by using selective filters.

COLOR CIRCLE The closed finite system of hues including red, orange, yellow, green, cyan, blue, purple and magenta which is characteristic of trichromatic vision.

COLOR RESPONSE In photography, the relative magnitude of the photo-chemical reaction of an emulsion or system of emulsions to light of different wave lengths falling within the visible color spectrum.

COLOR TRANSMISSION To produce electronically color images or signals which can be received on a color television set.

COMPATIBLE The satisfactory reception of black-and-white pictures from signals broadcast in color on monochrome receivers without alteration. Also aspect of compatibility relates to the satisfactory reception of regular black-and-white monochrome signals on color receivers without alteration.

COMPLEMENTARY COLORS (1) The colors which result from subtracting in turn the three primary colors from the visible spectrum. Technically the three complementary colors are therefore red or minus-green (magenta), blue or minus-red (blue-green or cyan) and minus-blue (yellow). (2) A pair of chromatic color stimuli which, when mixed additively, give rise to an achromatic color. Psychologically speaking there are four primary colors: red, yellow, green and blue. For the artist working with pigments there are three primary colors: red, yellow and blue. For the color photographer there are three also, but remember the artist gets his colors through mixing pigments and the photographer through mixing light.

COOL COLORS Any hues in which blue predominates. The term "cool" is applied because of the association with water, ice, sky.

DARK Low in value; opposed to light colors. Usually refers to shades toward black.

DEEP A term applied to intense or strong colors with no apparent presence of black, such as ultramarine blue.

DIFFUSED LIGHT Scattered or dispersed light of a somewhat even degree, such as that seen through a ground glass.

DOMINANT COLOR An outstanding color: one that predominates; sometimes called a key color.

DOUBLE SPLIT-COMPLEMENTARY This harmony embraces four points of the color circle. The two neighboring colors to yellow (orange and yellow-green) may be combined with the two neighboring colors to violet (purple and blue-violet).

DULL A term applied to colors that have a grayed or neutral quality, or to neutralized tints, such as dusty pink, dusty blue.

ELEMENTARY COLORS Hues that seem to stand out as distinctive from other hues—red, yellow, blue and green.

FIELD SEQUENTIAL SYSTEM The incompatible color tv system originally approved in 1950 by the FCC and now replaced by the present compatible system.

FILM COLOR Color seen as a soft, non-substantial, indefinitely localized and texture-free film. For example, the clear sky.

FIXATIVE A thinned or diluted varnish, which is usually applied to renderings in charcoal, crayons or pastels and sprayed on by means of an atomizer. The purpose is to prevent colors from rubbing off too easily.

FOCAL POINT (See Center of Interest.)

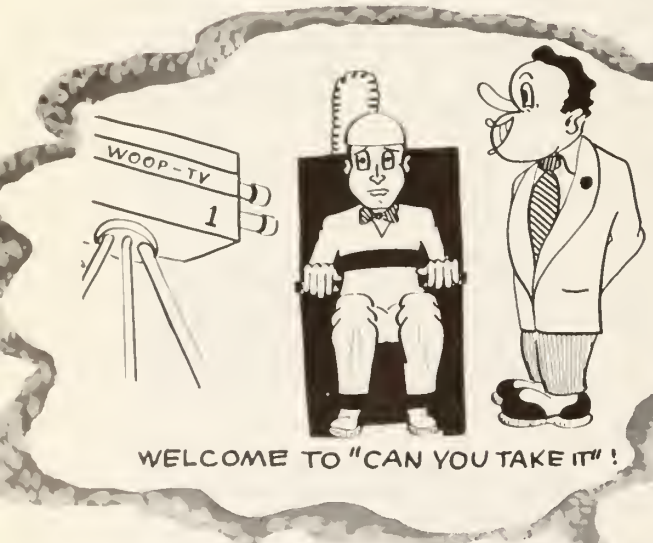
(*Please turn to page* 103)

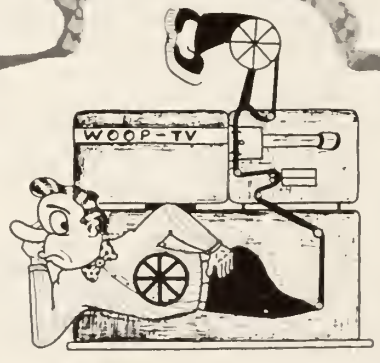


Tv dictionary inspires cartoons

Cameraman's imagination adds levity to SPONSOR's technical tv terminology

SPONSOR's tv dictionary shows the serious side of the television business. But recently tv cameraman Buddy Orrell at WFMY-TV, Greensboro, began thinking that the funny side of life at a tv station deserved some attention, too. He and Gomer R. Lesch, program director, got to talking one day and the result was the cartoons on this page. Many station people will recognize situations like the one depicted at the bottom of the page as having true-to-life parallels. ★ ★ ★











A pair of aces back to back...



and they

Monday through

on the CBS

Two of the biggest drawing cards in show business are now back to back on CBS Radio five nights a week:

THE BING CROSBY SHOW at 9:15 pm EST—fifteen minutes of songs and talk by a man with apparently no limitations whatever. Even with his feet on the desk, he can sing rings around just about everybody, and his interests (and guests) have the same wide range as his voice. Followed by:

THE AMOS 'N' ANDY MUSIC HALL at 9:30 pm EST—practically a full half-hour (there's the news at 9:55) with America's classic comedy team, now holding a musical court with their guests, in the Mystic Knights of the Sea Lodge—George "Kingfish" Stevens, proprietor.

Together, these shows are exactly what people want from radio this time of the evening . . . something relaxed and informal, to keep them company whatever they're doing, wherever they happen to be. Out in the kitchen. Upstairs. In the living room, workshop, car.

Scheduled back to back, Bing and Amos 'n' Andy build audiences for each other. And scheduled five nights a week, they *accumulate* audiences quickly. So these shows also fit in perfectly with what more and more advertisers want from radio: vast numbers of different people to talk to, at costs that make good sense.

urn up every

Friday night

Radio Network

BATON ROUGE:
WATCH YOUR SALES
SOAR
in the
SOUTH'S
fastest growing
market!

POPULATION
1940 88,415
1953 197,000

RETAIL SALES
1940 .. $ 20,251,000
1953 ... $184,356,000*

the FIGURES

RANKS 92nd IN EFFECTIVE BUYING INCOME
HIGHEST PER CAPITA INCOME IN LOUISIANA
WORLD'S MOST COMPLETE OIL CENTER
CHEMICAL CENTER OF THE SOUTH
DEEP WATER PORT

and FACTS

To see your sales reach their greatest heights in this rich petro-chemical market, select WAFB-TV, the *only* TV station in Baton Rouge, with programs from all 4 networks, and our own highly-rated local shows.

Tom E. Gibbens
Vice Pres. & Gen. Mgr.

Adam J. Young, Jr., Inc.
National Representative

*East Baton Rouge Parish, Survey of Buying Power, 1954

WAFB·TV
Channel 28
BATON ROUGE, LA.

AGENCY AD LIBS



(*Continued from page* 11)

trifying, no pun intended. I believe that I mentioned last April when I got my color set the wonderment expressed by all members of the family the first time they saw a familiar food package in color. Recently, I had the opportunity of seeing a Sunbeam appliance frying a couple of eggs *in color*. Add the audio description plus the sizzle to the golden centers of those commonplace objects and you have the very meaning of the much used advertising phrase—taste appeal. I defy anyone regardless of how recently he has gorged, not to lick his lips when looking at food copy well done on color tv.

Shortly, thereafter I saw the very same commercial in black-and-white on tv. What a difference! That's what's so very very smart about NBC's trick of demonstrating color television adjacent to black-and-white reception. Insidious but effective and factual!

Imagine if all the spot tv you saw today were in color—I.D.'s, chainbreaks as well as minutes. What added impact and sales appeal we'd have at our disposal for a thousand products. Those who saw the Oldsmobile commercials in color recently could only have marveled at the beauty of the car—a red convertible done live was far more stunning than anything I've ever seen in magazines—more depth, realism and, of course, the camera *moved*, inside and around the car as did the people. Then came as dramatic a piece of commercial film as I've seen. Not too brilliant a concept perhaps—but what color did for the idea! A series of Olds' in two tones of blue peeled off one at a time from a line standing on the proving grounds. Maybe there were 30 of 'em, all identical. What an effect!

And here's something as exciting as Space Funnies: almost as unbelievable, too. On October 22, Crosby Enterprises took an off-the-air color tape of the Bob Crosby show colorcast. The cost came to the ridiculous figure of $28 and the whole job was done from a home color receiver. As I understand it, the quality of the footage is superb reproducing perfectly the film as well as live portions of the show-and-commercials. Color prints are expected to cost in the neighborhood of $8 per half hour show.

So, you see, it's rather comforting to attend meetings like those mentioned above and hear the subject veer toward tv's lack of color. Tends to make one feel smug. A bit itchy, too. ★ ★ ★

T. V. story board

A column sponsored by one of the leading film producers in television

SARRA

NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET



The dramatic contrast of black and white is employed with striking effect in this 20-second commercial by Sarra for Pond's new hand cream, "Angel Skin." The visualization is simple and powerful, as a woman's graceful hands come in on a black background and display, then apply the product. Accompanying narration tells how "Angel Skin" is medically suited to women's hands and actually *heals* chapped skin. Produced by Sarra for Pond's Extract Co. through J. Walter Thompson Company.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Sarra uses imaginative, eye-catching animation throughout this lively series of 20-second commercials for Musselman's "Pennsylvania Dutch" Apple Sauce and Fruit Pie Fillings. A Pennsylvania Dutch family adds the homemade touch as it appetizingly illustrates the delicious use for the products. The narration tells that Musselman products are "wonderful good and your best buy." A delightful series by Sarra for C. H. Musselman Co. through The Clements Company, Inc.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



A new product gets a rousing sendoff in this new series by Sarra for Jane Wilson Pan Pac meat pies and meat products. Strong Package Identification and "How-to-Use" are the points stressed through the use of animation and live photographic techniques. Highlights are mouth watering shots of the product being served. The viewer is told that, "the new Pan Pac method keeps food fresher than frozen, eliminates the need for refrigeration. Just pop in a pre-heated oven and serve." Produced by Sarra for Wilson and Co., Inc. through Needham, Louis & Brorby, Inc.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Sarra went to the Rocky Mountains to film the magnificent backgrounds for this unusual and effective series for Coors Beer. As the product is popped in over shots of clear mountain springs, the narration tells that Coors Beer is more refreshing and better because it's brewed with pure Rocky Mountain Spring water. Strong bottle and cap identification is emphasized throughout. An inspiring musical theme accompanies the visualization in this highly creative series. Produced by Sarra for Adolph Coors Company through Rippey, Henderson, Kostka & Co.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

NEW AND UPCOMING TV STATIONS

I. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	REP
ATLANTA, Ga.	WQXI-TV	36	21 Nov.	1	440		WAGA-TV WLWA WSB-TV	475 vhf	Robert W. Rounsaville Robert W. Rounsaville, pres. & gen. mgr. Paul B. Cram, chief eng	—
SPOKANE, Wash.	KREM-TV	2	4 Nov.	100	781		KHQ-TV KXLY-TV	83 vhf	Louis Wasmer Louis Wasmer, pres. Robert Temple, gen. mgr. Ralph Meador, chief eng.	Petry

II. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO	DATE OF GRANT	ON-AIR TARGET	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	RADIO REP
BLUEFIELD, W. Va.	WHIS-TV	6	29 Oct.		50	1,225	None	NFA	Daily Telegraph Printing Co. Jim H. Shott, v.p. P. T. Flanagan, gen. mgr.	Katz
LITTLE ROCK, Ark.		11	3 Nov.		316	1,736	KARK-TV KATV[5]	77 vhf	Arkansas Television Co. August Engel, pres. Henry B. Clay, exec. v.p. B. G. Robertson, sec. W. H. Bronson, chmn. bd. (KTHS, Hot Springs, Ark., owns 42%; Arkansas "Democrat" owns 32%; Nat'l Equity Life Ins. owns 16%)	
PASCO, Wash.	KPKR-TV[6]	19	3 Nov.		10	910	None	NFA	Cascade Bestg. Co. A. W. Talbot, pres. Thomas C. Bostic, v.p. Frank E. Mitchell, v.p.	
TOLEDO, Ohio	WTOH-TV	79	20 Oct.		166	420	WSPD-TV	297 vhf	Woodward Bestg. Co. Max Dsnos, pres. & treas. Jacob Kellman, v.p. & sec.	—
WASHINGTON, D. C.	WGMS-TV	20	21 Oct.		188	520	WMAL-TV WRC-TV WTOP-TV WTTG	636 vhf	Washington Metropolitan Television Corp. Morris Rodman, pres. M. Robert Rogers, v.p.-gen. mgr. Irwin Gieger, v.p.	Good Music
WASHINGTON, N. C.	WRRF-TV	7	27 Oct.		251	480	None	NFA	North Carolina Tv Inc. W. R. Roberson, pres. H. W. Anderson, v.p. William S. Page, sec.	Walker

III. New applications

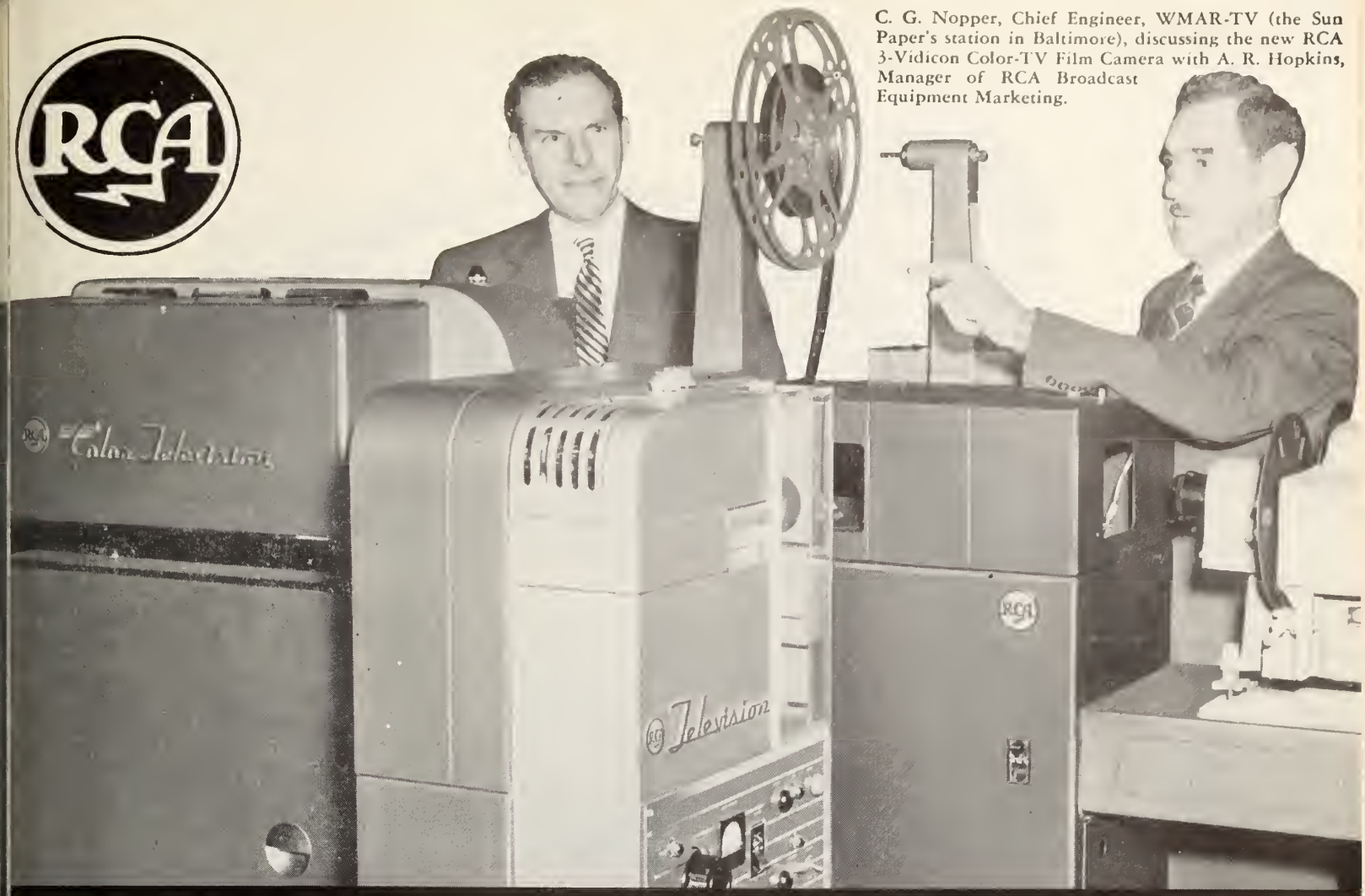
CITY & STATE	CHANNEL NO.	DATE FILED	ERP (kw)** Visual	Antenna (ft)***	ESTIMATED COST	ESTIMATED 1ST YEAR OP. EXPENSE	TV STATIONS IN MARKET	APPLICANT	AM AFFILIATE
FAIRBANKS, Alaska	11	22 Oct.	3 kw.	—51[2]	$133,824	$135,000	KFIF[3]	Northern Tv Inc. A. G. Hlebert, pres. J. M. Walden, v.p. B. J. Gottstein, treas.	—
MAYAGUEZ, P. R.	3	21 Oct.	15 kw.	505 ft.	$20,000[4]	$120,000	None	Supreme Bestg. Co. Chester Owens, pres. George Mayoral, v.p. Robert Joffers, sec.	—
NEW BERN, N. C.	13	22 Oct.	101 kw.	466 ft.	$248,496	$105,000	None	Nathan Frank (Frank owns WHNC, Henderson, N. C.)	—
RAPID CITY, S. D.	3	20 Oct.	1½ kw.	230 ft.	$74,816	$150,000	None	Black Hills Best. Co. Holen Ouhamel, pres. Peter Duhamel, v.p.	KOTA
TUPELO, Miss.	9	27 Oct.	27 kw.	372 ft.	$143,753	$91,992	None	Tupelo Citizens Tv Co. treas. Frank Spain, mgr. Joseph Petit, chief eng.	

BOX SCORE

U. S. stations on air, incl Honolulu and Alaska (28 Nov. '54)	**112**	*Post-freeze c.p.'s granted (excluding 34 educational grants; 20 Nov. '54)*	**577**[1]	*Tv homes in U. S. (1 Sept. '54)*	**31,274,000**§
Markets covered	**219**	*Grantees on air*	**301**	*U.S. homes with tv sets (1 Sept. '54)*	**66%**§

*Both new c.p.'s and stations going on the air listed here are those which occurred between 23 Oct. and 29 Nov. or on which information could be obtained in that period. §Stations are considered to be on the air when commercial operation starts. **Effective radiated power. Aural power usually is one-half the visual power. ***Antenna height above average terrain (not above ground). †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. §Data from NBC Research and Planning. Percentages based on homes with sets and homes in tv coverage areas are considered approximately. ‡In most cases, the representative of a radio station which is granted a c.p. also represents the new tv operation. Since at present it is generally too early to confirm tv representatives of most grantees, SPONSOR lists the reps of the radio stations in this column (when a radio station has been given the tv grant). NFA: No figures available at presstime on sets in market. [1]This number includes grants to permitees who have since surrendered their c.p.'s or who have had them voided by FCC. [2]165 ft. above ground. [3]Not yet on air. [4]Most of the necessary equipment already on hand. [5]Pine Bluff, Ark. [6]Will operate as satellites of KIMA-TV, Yakima, Wash.

C. G. Nopper, Chief Engineer, WMAR-TV (the Sun Paper's station in Baltimore), discussing the new RCA 3-Vidicon Color-TV Film Camera with A. R. Hopkins, Manager of RCA Broadcast Equipment Marketing.



Now Delivering

RCA 3-V COLOR FILM AND SLIDE CAMERAS

A. R. Hopkins, RCA, and C. G. Nopper, WMAR-TV, inspecting control panel of the new "3-V" Color Film Camera—first one delivered from units now in production.



This 3-Vidicon Color-TV Film Camera handles 16mm, 35mm color film and slides.

- Multiplexing is automatic—interlocked with projector controls
- High Signal-to-Noise Ratio on color and monochrome—even with unusually dense film
- Excellent resolution and gamma
- Adequate reserve of light for dense film
- Color Fidelity as good as Image Orthicon
- Uses conventional TV projector, the RCA TP-6BC

40 TV stations scheduled to receive "3-V" Color Film and Slide Camera equipments within 90 days

Within a few weeks 40 TV stations will be able to meet the demand for color film and slide programs. RCA is now producing and shipping in quantity the finest color TV film-and-slide camera ever designed — the "3-V." Now stations can supplement their color network shows with color motion picture film and slides. And they can do it the easy way—and at relatively low cost! For information on the RCA 3-V—the Color-TV Film and Slide Camera that excels all other approaches to color film reproduction — see your RCA Broadcast Sales Representative. In Canada, write RCA Victor, Ltd., Montreal.

RCA Pioneered and Developed Compatible Color Television

RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DIVISION CAMDEN, N.J.



A gra

Homer Bell widower, lawyer, judge, and hea rollicking household. Gene Lockhart makes Homer Bell real, believable, lovable!

SOON



Maude, Homer's housekeeper. Knows all the local gossip. She's quick with a wisecrack and argues with Homer like an opposing attorney.

This is Homer's niece **Casey** (Cassandra, for long). She's 15, quite a tomboy . . . but in the process of discovering she's very much a woman.

w human interest comedy for syndicated TV!

His Honor, Homer Bell"

starring **Gene Lockhart**

A happy, heart-warming show with the broadest audience appeal ever offered for local sponsorship. Each of the 39 filmed episodes is a light-hearted portrayal of goings-on in a typical American household. It's refreshing entertainment the whole family will enjoy!

NBC FILM DIVISION

SERVING ALL SPONSORS...SERVING ALL STATIONS

NBC FILM DIVISION—30 Rockefeller Plaza, New York 20, N. Y. • Merchandise Mart, Chicago, Illinois
Sunset & Vine Sts., Hollywood, Calif. • In Canada: RCA Victor, 225 Mutual St., Toronto; 1551 Bishop St., Montreal

SPONSOR-TELEPULSE ratings of top sp

Chart covers half-hour syndicated film progra

Top 10 shows in 10 or more markets
Period 8-14 October 1954

Rank now	Past* rank	TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average rating	7-STATION MARKETS N.Y.	7-STATION MARKETS L.A.	5-STATION MARKETS S. Fran.	4-STATION MARKETS Boston	4-STATION MARKETS Chi.	4-STATION MARKETS Detroit	4-STATION MARKETS Mpls.	4-STATION MARKETS Seattle	4-STATION MARKETS Wash.	3-STATION MARKETS Atlanta	3-STATION MARKETS Balt.	3-STATION MARKETS Buffalo
1	2	***I Led Three Lives.*** Ziv (D)	**21.0**	6.6 wabc-tv 10:00pm	14.6 kttv 8:30pm	19.3 kron-tv 10:30pm	17.8 wnac-tv 7:00pm				11.8 ktnt-tv 10:00pm	12.7 wrc-tv 10:30pm	8.8 wjtv-a 10:30pm	14.3 whal-tv 10:30pm	29.5 wben-t 9:30pm
2	3	***Badge 714.*** NBC Film (D)	**20.5**	8.8 wor-tv 9:00pm	19.8 kttv 7:30pm	30.5 kpix 9:00pm	13.3 wnac-tv 6:30pm	18.7 wgn-tv 8:00pm	16.5 wwj-tv 7:00pm	24.3 kstp-tv 9:30pm	22.5 king-tv 9:30pm	17.4 wrc-tv 7:00pm	17.5 wjtv-a 9:30pm	19.3 whal-tv 10:30pm	22.8 wgr-t 10:00p
3	4	***Mr. District Attorney.*** Ziv (A)	**19.9**	5.7 wabc-tv 10:30pm	9.7 knxt 10:00pm	16.3 kron-tv 10:30pm	21.3 wnac-tv 8:00pm	17.4 wbkb 9:30pm	13.5 wwj-tv 10:30pm	24.0 kstp-tv 7:30pm	22.3 king-tv 9:00pm	10.4 wmal-tv 10:00pm	21.8 wsb-tv 7:00pm	9.8 whal-tv 10:30pm	22.3 wgr-t 7:00p
4	1	***City Detective.*** MCA, Revue Prod. (D)	**19.2**	4.3 wpix 9:30pm	7.4 knxt 10:30pm	16.3 kron-tv 10:00pm	16.0 wbz-tv 8:00pm			20.5 wcco-tv 10:15pm	19.8 king-tv 8:00pm			12.3 wmar-tv 11:00pm	
5	7	***Liberace,*** Guild Films (Mu.)	**17.8**	5.2 wpix 6:30pm	7.7 kcop 7:30pm	23.5 kpix 9:30pm	11.5 wbz-tv 3:00pm	14.5 wgn-tv 9:30pm	7.8 wwj-tv 6:30pm	13.5 wcco-tv 7:00pm	18.5 king-tv 8:30pm	4.9 wttg 10:30pm	10.0 wjtv-a 8:00pm	9.5 whal-tv 7:00pm	19.8 wgr-t 6:30p
6		***Superman.*** Flamingo, R. Maxwell (K)	**16.6**	11.2 wrca-tv 6:00pm	11.4 kttv 7:00pm	15.3 kgo-tv 6:30pm	14.8 wnac-tv 6:30pm	3.9 wbkb 6:30pm	12.3 wxyz-tv 6:30pm	12.5 wmin-tv 7:30pm	21.0 king-tv 6:00pm	13.0 wrc-tv 7:00pm	22.8 wsb-tv 7:00pm	20.0 whal-tv 7:00pm	25.5 wben-t 7:00p
7		***Ellery Queen.*** TPA (M)	**16.1**		3.9 kcop 9:00pm	5.8 kovr-tv 8:30pm	15.0 wnac-tv 11:30pm		13.0 wjbk-tv 10:30pm	18.5 wcco-tv 9:30pm	19.3 king-tv 8:30pm	8.2 wttg 10:00pm			15.3 wben 10:30p
7	9	***Favorite Story.*** Ziv (D)	**16.1**	5.3 wor-tv 9:30pm	7.9 kttv 8:00pm	13.3 kron-tv 7:00pm	0.8 wjar-tv 7:30pm	13.7 wnbq 9:30pm	10.3 wjbk-tv 7:00pm		17.3 king-tv 8:00pm	9.5 wtop-tv 10:30pm	18.3 waga-tv 7:00pm		12.0 wben 11:30p
9	10	***Kit Carson.*** MCA, Revue Prod. (W)	**15.9**	10.1 wrca-tv 6:00pm	7.8 kabc-tv 7:30pm	18.8 kron-tv 1:00pm	22.8 wnac-tv 8:00pm		8.8 wjbk-tv 6:00pm		21.3 king-tv 6:00pm		13.3 wjw-a 6:00pm	13.8 wmar-tv 6:00pm	
10		***Waterfront.*** UTP, Roland Reed (A)	**15.7**	3.7 wabd 7:30pm	17.6 kttv 7:30pm	12.5 kgo-tv 9:30pm	12.0 wbz-tv 7:30pm		5.8 wxyz-tv 7:00pm	14.8 ksto-tv 10:15pm	20.5 komo-tv 8:30pm				14.8 wgr-t 7:00p

Top 10 shows in 4 to 9 markets

Rank now	Past* rank		Average rating	7-STATION MARKETS N.Y.	7-STATION MARKETS L.A.	5-STATION MARKETS S. Fran.	4-STATION MARKETS Boston	4-STATION MARKETS Chi.	4-STATION MARKETS Detroit	4-STATION MARKETS Mpls.	4-STATION MARKETS Seattle	4-STATION MARKETS Wash.	3-STATION MARKETS Atlanta	3-STATION MARKETS Balt.	3-STATION MARKETS Buffalo
1		***Stories of the Century.*** Hollywood Tv (W)	**15.7**		13.1 kttv 9:00pm	2.5 kovr-tv 7:00pm			16.8 wxyz-tv 6:00pm	4.8 wtcn-tv 7:00pm	19.3 king-tv 8:00pm		10.3 wsb-tv 11:00pm		
2		***The Falcon.*** NBC Film, Federal Telefilms (M)	**15.4**		7.9 knxt 10:30pm	10.5 kron-tv 11:00pm					20.5 king-tv 9:00pm				
3	2	***Inner Sanctum.*** NBC Film (D)	**14.0**	4.8 wor-tv 9:00pm	8.2 kttv 9:00pm	16.8 kron-tv 10:30pm			5.8 rklw-tv 10:30pm	11.5 wtcn-tv 10:00pm	15.5 komo-tv 10:30pm				
1	7	***Gene Autry.*** CBS Film (W)	**13.3**		8.8 knxt 7:00pm		15.8 wnac-tv 6:30pm	13.7 wbbm 5:30pm	11.3 wjbk-tv 6:00pm		16.8 king-tv 6:00pm				
5		***Doug. Fairbanks Presents.*** Intrst, Fairbks(D)	**12.0**	13.6 wnbt 10:30pm	9.7 krca 10:30pm					15.8 kstn-tv 10:15pm	9.0 ktnt-tv 10:00pm				
6	9	***Duffy's Tavern.*** MPTv (C)	**11.4**		5.9 ktla 8:00pm			7.9 wgn-tv 8:30pm			14.5 komo-tv 7:00pm	9.9 wtop-tv 8:30pm			
7	6	***I'm the Law.*** MCA (D)	**10.8**	2.9 wrca-tv 8:30pm	6.2 ktla 8:30pm	4.3 kovr-tv 8:30pm				11.0 wtcn-tv 10:00pm					
8		***Story Theatre.*** Ziv, Grant-Realm (D)	**10.5**		3.4 kcop 7:00pm		22.8 wnac-tv 8:00pm			8.8 wmin-tv 9:00pm					
9	1	***Counterpoint.*** UTP, Bing Crosby (D)	**10.1**	2.0 wabd 7:00pm	3.8 kttv 10:00pm							4.2 wttg 9:30pm			4. wbuf 10:30p
10		***King's Crossroads.*** Sterling (D)	**10.1**		2.4 khj-tv 8:00pm	9.8 kron-tv 8:00pm	4.3 wbz-tv 3:30pm				9.0 king-tv 7:00pm				

Show type symbols: (A) adventure; (C) comedy, (D) drama; (Mu) musical; (W) Western. Films listed are syndicated, half hour length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this market 8-14 October. While network shows are fairly stable from one month to another in the markets in which they are shown, this is true to much lesser extent with syndicated shows. This should be borne in mind when analyzing trends from one month to another in this chart. *Refers to last month's chart. If blank, was not rated at all in last chart or was in other than top 10. Classification as to

m shows

ally made for tv

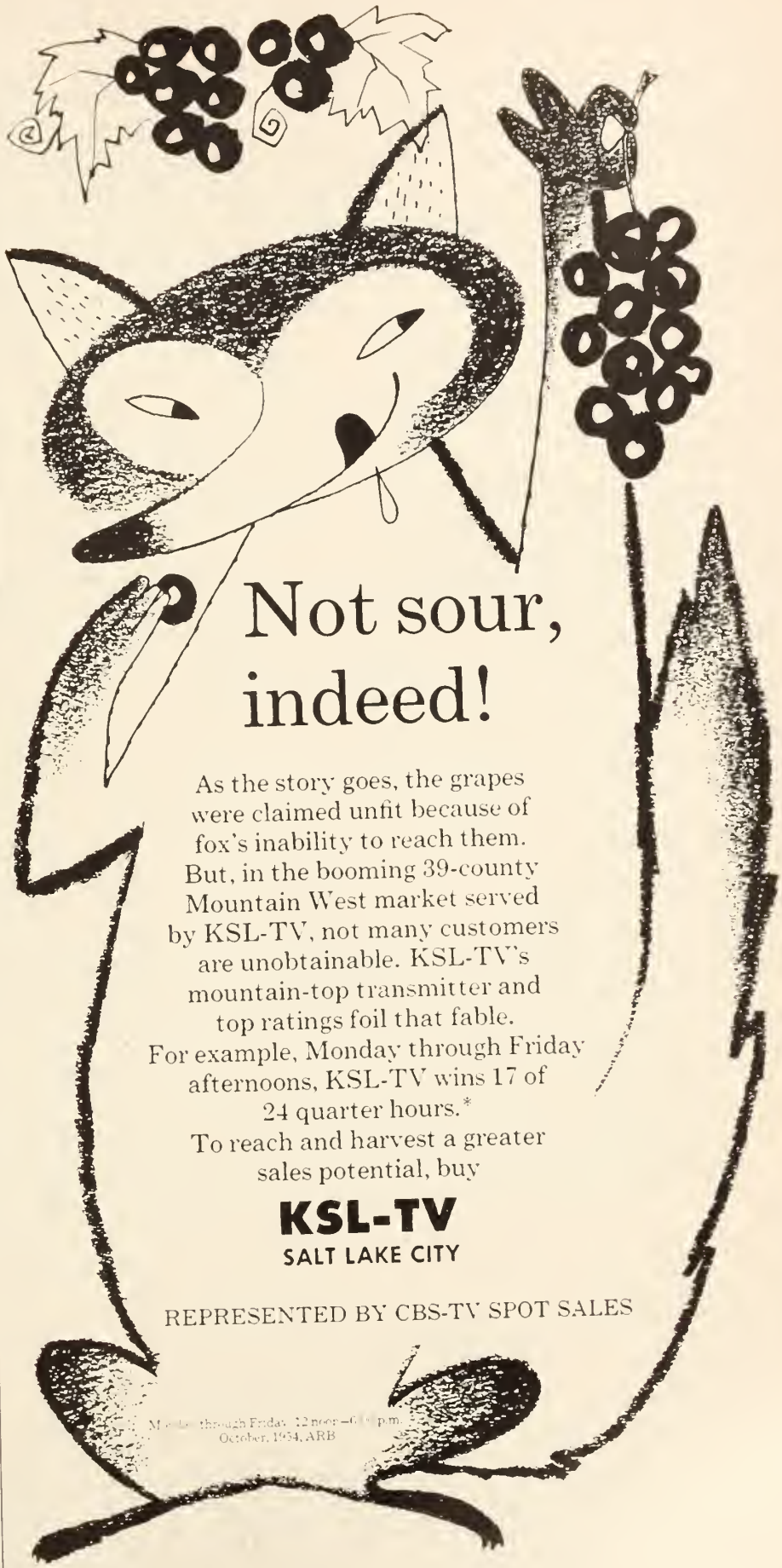
STATION MARKETS			
nbus	Mlwkee.	Phila.	St. L.
1.8		*13.2*	
is-tv 0pm		weau-tv 7:00pm	
1.8	*10.3*	*14.3*	*29.3*
w-e 0pm	wcan-tv 7:00pm	weau-tv 7:00pm	ksd-tv 9:30pm
4.5	*22.3*	*10.0*	*23.8*
w-e :30pm	wtmj-tv 10:30pm	wptz 10:30pm	ksd-tv 10:00pm
		5.0	*25.0*
		wfil-tv 7:00pm	ksd-tv 9:45pm
8.3	*37.8*	*9.5*	*21.8*
s-tv 0pm	wtmj-tv 8:00pm	wptz 11:00pm	ksd-tv 10:00pm
0.0	*18.5*	*7.2*	*19.3*
is-tv 0pm	wtmj-tv 4:00pm	weau-tv 7:00pm	ksd-tv 6:00pm
	18.3		*16.3*
	wtmj-tv 10:30pm		kwk-tv 9:00pm
			25.0
			ksd-tv 9:30pm
3.5	*26.5*	*9.2*	*21.8*
ns-tv 0pm	wtmj-tv 5:00pm	wptz 6:00pm	ksd-tv 5:00pm
1.8	*10.8*	*12.0*	
s-tv 0pm	wcan-tv 7:00pm	weau-tv 6:30pm	

2-STATION MARKETS			
Birm.	Charlotte	Dayton	New. Or.
19.8	*48.0*	*23.5*	*37.8*
wabt 9:30pm	wbtv 9:30pm	whio-tv 9:00pm	wdsu-tv 9:30pm
26.8	*45.5*	*16.5*	
whre-tv 9:30pm	wbtv 10:00pm	wlw-d 7:00pm	
29.0	*48.3*	*19.5*	*27.8*
wbre-tv 9:30pm	wbtv 8:00pm	wlw-d 10:30pm	wdsu-tv 10:30pm
14.8	*50.5*	*17.3*	*40.3*
wabt 9:30pm	wbtv 8:00pm	wlw-d 8:00pm	wdsu-tv 10:00pm
31.3		*20.5*	*46.5*
wabt 9:00pm		whio-tv 7:30pm	wdsu-tv 9:30pm
18.0	*34.5*	*10.5*	*24.3*
wbre-tv 6:00pm	wbtv 5:30pm	wlw-d 6:00pm	wdsu-tv 5:00pm
			44.0
			wdsu-tv 9:30pm
	46.5	*12.3*	*45.5*
	wbtv 9:30pm	wlw-d 7:00pm	wdsu-tv 9:30pm
14.8		*15.8*	
wabt 6:00pm		wlw-d 6:00pm	
14.8		*25.3*	*33.5*
wbre-tv 10:00pm		whio-tv 7:00pm	wdsu-tv 10:30pm

		25.3	*33.3*
		ksd-tv 9:30pm	wdsu-tv 5:30pm
		22.8	
		kwk-tv 10:00pm	
1.0			*38.5*
tvn 30pm			wdsu-tv 10:00pm
2.0		*18.0*	
ns-tv :15pm		ksd-tv 5:30pm	
	10.3	*12.8*	*21.0*
	wcan-tv 10:15pm	kwk-tv 3:30pm	wbre-tv 10:00pm
		6.9	
		wptz 7:00pm	
			37.5
			wdsu-tv 10:00pm
			25.0
			wdsu-tv 4:30pm

	18.0	
	whio-tv 10:30pm	

in market is Pulse's own. Pulse determines number by measur- stations are actually received by homes in the metropolitan given market even though station itself may be outside metro- a of the market.



Not sour, indeed!

As the story goes, the grapes were claimed unfit because of fox's inability to reach them. But, in the booming 39-county Mountain West market served by KSL-TV, not many customers are unobtainable. KSL-TV's mountain-top transmitter and top ratings foil that fable. For example, Monday through Friday afternoons, KSL-TV wins 17 of 24 quarter hours.* To reach and harvest a greater sales potential, buy

KSL-TV
SALT LAKE CITY

REPRESENTED BY CBS-TV SPOT SALES

*Monday through Friday, 12 noon–6:00 p.m. October, 1954, ARB

ZIV's GLORIOUS NEW TV

TV's new FUN SHOW

"The EDDIE CANTOR Comedy Theatre"



★ SOMETHING NEW AND EXCITING EVERY WEEK!

The Biggest and Most Elaborate TV Series Ever Produced for Local Sponsorship!




XTRAVAGANZA!
STARS!
LAUGHS!
SONGS!
BRILLIANT
MUSICAL
REVUES
GREAT
COMEDY
STORIES!
so BIG! so LAVISH!
so ELABORATE!
With guest stars including Brian Aherne, Don DeFore, Pat Crowley and many more. You'll have the most responsive audience in Television history!
with
EDDIE
ANTOR
Star, Your Host,
ur Producer!
ZIV
NEW YORK • CINCINNATI • HOLLYWOOD

COVER
NORTH
CAROLINA'S
Rich, Growing
"GOLDEN
TRIANGLE"
WINSTON-SALEM
GREENSBORO
HIGH POINT
with
WSJS
TELEVISION
CHANNEL 12

*A 24 COUNTY
MARKET WITH
A POPULATION
OF 1,303,700
(Sales Management 1954
Survey of Buying Power)

NOW SHOWING!—ALL NBC COLOR SHOWS

NBC

Interconnected
Television Affiliate

National Representative:
The Headley-Reed Company

New developments on SPONSOR stories

P.S.

See: Researchers show tv ups sports attendance

Issue: 21 May 1951, page 30

Subject: Effect of television coverage of sports events on stadium box office

Television coverage of sports events tends to increase over-all interest in sports and attract bigger spectator crowds who want to see sports "live."

That's the essence of two surveys made by two different research organizations in two widely separated areas.

The first survey was made jointly by KMTV, Omaha, and the Omaha Cardinals at a combination baseball exhibition and regularly scheduled Western League game between Omaha and Sioux City on 2 September. In each section of the stands respondents were selected at random. On the basis of 596 personal interviews, the research firm making the survey—Edward G. Doody & Co. of St. Louis—found the following:

- During 1954, 78.2% of the respondents had attended one or more baseball games (and 43% had attended six or more games).
- On the other hand, 83.9% had seen one or more games over television this year (47% saw six or more on tv).
- When asked, "Would you rather see the game in person at the ball park or watch it over tv?" 87.1% said they'd rather see it in person; 8.1% said "over tv," and 4.8% had no preference.

Answers to another question disclosed that 90.1% of the respondents had a tv set in their homes.

One of the most interesting questions sought to find out whether tv has increased interest in baseball. Here are the results:

Has your interest in baseball increased or decreased within the last five years?

	Entire sample	*Games attended this year:*	
Interest has:	596 (100.0%)	*1 or more* 466 (100.0%)	*None* 130 (100.0%)
Increased	67.6%	70.4%	57.7%
Decreased	4.4	3.0	9.2
Remained about same	26.8	26.6	27.7
Entirely disinterested	1.2	.....	5.4

Said the Doody research firm: "In the case of both radio and television, persons who listen and view baseball attend the Cardinal games in greater proportion than those who do not. Almost nine out of 10 fans in attendance listen to play-by-play baseball over the radio. A similarly high percentage have viewed at least one televised game this season . . ."

The second baseball survey was conducted in television homes in the New York Metropolitan area during September by Advertest Research. Advertest interviewed 759 adult men and women, found:

"Sports programs on television attract a large percentage of females to swell total popularity of sports as a major tv program feature." About one out of two women viewers credited tv with increasing their interest in sports, Advertest reports. "Similarly," Advertest found, "television has had almost equal influence on male interest in sports."

While the Doody survey made in Omaha considered only baseball, the Advertest study covered 10 major sports. Of these, baseball attracts 90% of the male audience and 70% of the female audience —making it the most popular televised sport. Boxing was second among men while college football was second among women. Advertest found that 46% or more of the male tv viewers and 17% of the females attended one or more games in person. ★ ★ ★

WSM ADVERTISERS KNOW A GOOD THING WHEN THEY SEE IT!

Frequent and sudden shifts of media and methods of selling are commonplace in the advertising business. An advertising campaign must produce results or be supplanted by a different approach. Thus, we point to the fact that advertisers such as these have continued their same WSM live talent programs year after successful year. This is notable recognition of proven selling power, pointing the way to increased sales for *your product* in the rich Central South Market.

MARTHA WHITE MILLS, INC.
10 Consecutive Years

R. J. REYNOLDS
15 Consecutive Years

TENNESSEE COAL & IRON
10 Consecutive Years

CARTERS CHICKS
18 Consecutive Years

WARREN PAINT
10 Consecutive Years

RC COLA NEHI CORPORATION
13 Consecutive Years

JEFFERSON ISLAND SALT
6 Consecutive Years

AMERICAN TEA & COFFEE CO.
10 Consecutive Years

O'BRYAN BROS. DUCKHEAD WORK CLOTHES
5 Consecutive Years

FLEMING'S WALLRITE
11 Consecutive Years

COLUMBIANA SEED COMPANY
6 Consecutive Years

DR. LEGEAR
13 Consecutive Years

STUDEBAKER
15 Consecutive Years

WSM

Nashville

Clear Channel

50,000 Watts

TV results

HOUSING SITES

SPONSOR: Ohio Valley Realty Corp. AGENCY: Direct

CAPSULE CASE HISTORY: *Within six weeks of its first plunge into local television, Ohio Valley Realty sold all its housing sites. Campaign involved one-minute announcements and I.D.'s, scheduled more heavily on Mondays and Saturdays. Announcements were placed around fight talks, wrestling, films and local live shows. WCPO-TV announcers used a humorous and informal approach. Company also made a point of offering special inducements, like a book on housing plans, during their weekly announcements. Cost for announcements were $85: for I.D.'s, $29.75.*

WCPO-TV, Cincinnati PROGRAM: Announcements, I.D.'s

HOMES

SPONSOR: Veterans Loan & Realty Co. AGENCY: Direct

CAPSULE CASE HISTORY: *In order to push the sale of homes in a new development, the Veterans Loan & Realty Co. placed a schedule of announcements on WJBF-TV. Homes sold for $6,500. In a one-day campaign of five announcements 53 houses were sold. By the end of the week all 85 homes in the subdivision were sold. Company grossed sales of $552,500 from an expenditure of $192.50. Veterans Loan & Realty reports it is amazed at the impact television had on its sales.*

WJBF-TV, Augusta, Ga. PROGRAM: Announcements

AUTOMOBILES

SPONSOR: Cox Motor Co. AGENCY: Direct

CAPSULE CASE HISTORY: *As an initial experiment with television, the Cox Motor Co., Tulsa, bought the second quarter of a national league pro football game, a regular Sunday afternoon feature on KCEB. During the program Cox Motors offered a used-car special on a 1953 Plymouth Sedan. Within a few minutes after the game the car was sold. Sponsor received numerous calls for many days after the program. Cox feels it made many potential customers from these late callers. Total cost for sponsorship was $155.*

KCEB, Tulsa PROGRAM: National League pro football

DEPT. STORE

SPONSOR: Hudson Brothers AGENCY: Direc

CAPSULE CASE HISTORY: *With sales mounting u each month television appears to be the cheapest adve tising Hudson Brothers has ever used. Hudson's spend $1,200 a month for a 6 p.m. newscast five days a wee over KTEN. Sales attributed to tv are now averagin $15,000 a month and Hudson's expects them to doubl by Christmas. The second week store was on the air woman came from 70 miles away and bought a hundre dollars worth of merchandise; the next week she cam and spent another hundred. With sales like this Hudson feels television is doing a job for them.*

KTEN, Ada, Okla. PROGRAM: 6 P.M. New

DAIRY

SPONSOR: Green Meadow Dairies AGENCY: Batz, Hodgso Neuwhou

CAPSULE CASE HISTORY: *Aiming at a young audi ence Green Meadow Dairies bought a late-afternoo Western film on WROM. The show, Wranglers' Clu consists of one Western movie a week shown in 15 min ute segments across-the-board. Green Meadows sponsor two segments a week. By the third week on televisio the sponsor reported 230 new route customers. Becaus of customer response, Green Meadows intends to kee sponsoring show as main sales vehicle. Cost per segmen is $45.*

WROM, Rome, Ga. PROGRAM: Wranglers' Clu

COLORING SETS

SPONSOR: American Pencil Co. AGENCY: Doyle Dan Bernba

CAPSULE CASE HISTORY: *Children are great copy cat Ever since 4 October when Herb Sheldon started fillin in and coloring a picture a week on his early mornin show sales have tripled for the American Pencil Co. Th Venus Paradise set is also promoted in stores with pi tures of Herb Sheldon. The show is geared to both chi dren and mothers by teaming Herb Sheldon with Joseph ine McCarthy, who has a home-cooking segment. Sponso buys participations on four shows a week, cost is $850.*

WRCA-TV, New York PROGRAM: Herb Sheldo with Josephine McCarth

CEREALS

SPONSOR: Carnation Co. AGENCY: Erwin, Was

CAPSULE CASE HISTORY: *During the slow summe months the Carnation Co. purchased three participation a week on* Bar 27 Corral *to sell Alber's Oats and Carna tion Corn Flakes. After only a short time corn flake sale increased 365% and oat sales rose 35%. KPTV reports "The advertiser and the local salesman are so enthusias tic over the results of their television advertising tha they have become great boosters of television." Carna tion schedules personal appearances for Heck Harper star of the show, in grocery stores and uses point-of-sale merchandising. Cost per participation is $65.*

KPTV, Portland, Ore. PROGRAM: Bar 27 Corr

The direction— *of any film is a complex procedure where experience plays an important part in obtaining the desired effects. And so it is in the film processing laboratory.*

At Precision, expert guidance through each phase of the processing operation assures producers, cameramen and directors the finest possible results.

All of which leads to another form of direction: West of 5th Avenue on 46th Street in New York to Precision. That's the right direction for you wherever you are and whatever your film processing problem.

In everything there is one best... in film processing, it's **Precision.**

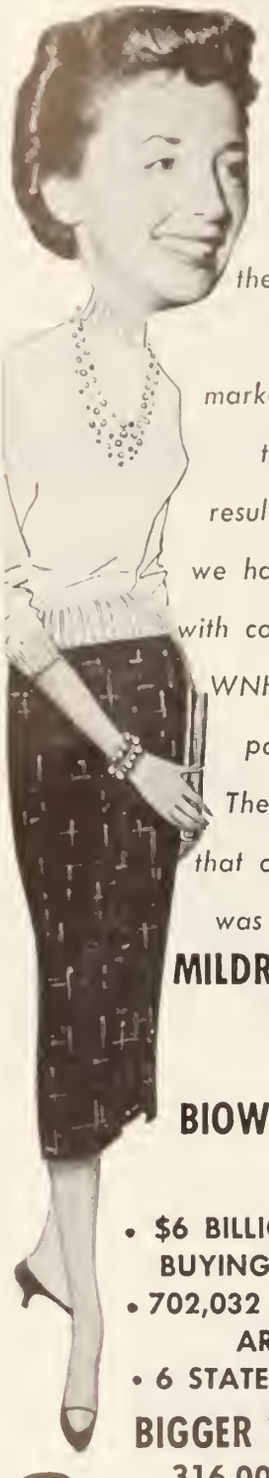


PRECISION

FILM LABORATORIES, INC.

21 WEST 46TH STREET NEW YORK 36, N. Y.

A division of J. A. Maurer, Inc.



"It takes the right station in the right market to produce the right sales results. That's why we have advertised with confidence over WNHC-TV for the past five years. The results prove that our confidence was well placed."

MILDRED FULTON

Time Buyer

BIOW COMPANY

- **$6 BILLION *PLUS* IN BUYING POWER . . .**
- **702,032 SETS IN THE AREA . . .**
- **6 STATE COVERAGE**

BIGGER THAN EVER

316,000 Watts

And the rates are still the same.

Ask your KATZ man

WNHC-TV

CONNECTICUT'S Channel 8



agency profile

Thomas D'Arcy Brophy

Chairman of the Board
Kenyon & Eckhardt, New York

Thomas D'Arcy Brophy, K&E's chairman of the board, began to be interested in radio as a result of a car accident in 1933.

"While I was in the hospital, I listened all day long and rated each show according to the commercial appeal I thought it had," he told SPONSOR. "I found out that my judgment was infallible: I was always wrong."

But when he came back to K&E after a two-year hospital siege, Brophy was familiar with every network soap opera and variety show on the air. When tv became commercial, Brophy studied the new medium intensively. He used this knowledge to formulate some air media advertising philosophies which K&E now applies.

"Tv is the ideal medium for personalizing a corporation. More businessmen will take advantage of it some day to present their policies to the public."

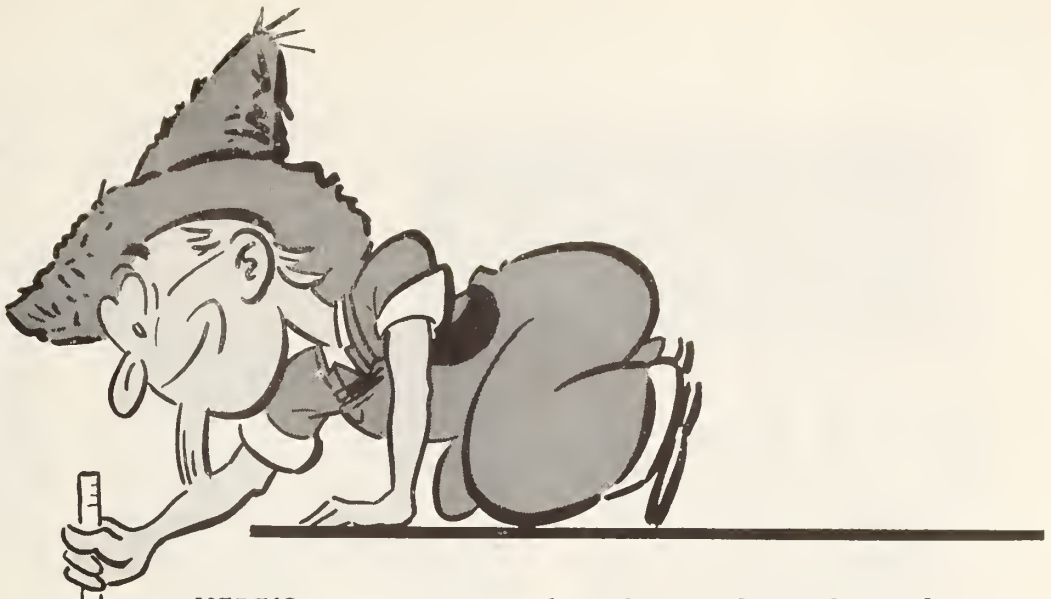
In line with the idea of "personalizing business," Bill Mennen Jr., executive v.p. of the Mennen Co. (through K&E), is now appearing on tv programs amound the country, talking about business and current events. In another instance, K&E stars the president of a company in the firm's commercials—Mrs. Rudkin of Pepperidge Farm.

"It's product selling, not gratitude for free entertainment that gets listeners or viewers to buy a sponsor's wares. That's one of the reasons why the magazine concept of selling tv time is not only sound but inevitable as tv costs continue rising."

Today K&E spends some 45% of more than $50 million 1954 billings in air media. Among shows that K&E clients sponsor on tv are: Ed Sullivan's *Toast of the Town*, CBS TV, Sundays 8:00-9:00 p.m. for the Lincoln-Mercury Dealers and 13 full sponsorships of NBC TV's *Producer's Showcase*, Mondays 8:00-9:30 p.m., for the Ford Motor Co. and RCA: *Caesar's Hour* NBC TV for RCA: *Rin Tin Tin* ABC TV for Nabisco: half of *Hit Parade* for Hudnut.

Brophy's "hobby" is a continuous schedule of civic work. As president of the American Heritage Foundation, he was largely responsible for the Freedom Train. As member and director of civic and professional organizations, he is often invited to make speeches.

"Dad tests his speeches on Mother and me first," Joan, Brophy's younger daughter, told SPONSOR. A Sweet Briar graduate of 1954, she's now on the editorial staff of *Glamour* magazine. ★ ★ ★



The Red River Valley's rich black top soil is 16″ deep!

HERE'S a story you ought to know about the Red River Valley—a story that explains why people here are among the Nation's top buyers!

Don't take our word for it. Here's what the Encyclopedia Britannica says:

"This valley (the Red River Valley) was once the bed of a great glacial lake. Its floor is covered by the rich, silty lake deposits, coloured black by decayed vegetation, which makes it one of the most fertile tracts of the continent. Being free from rocks, trees and hills, its wide areas were quickly brought under cultivation by the pioneer, and the valley has continued to be one of the most famous grain-producing regions of the United States."

But the Britannica fails to add that grain accounts for only 30% of the Valley's farm income — and that hogs, lambs, dairy products, beef cattle and other crops account for the other 70%.

Fargo is on the banks of the Red River, the center of the old Valley. Our deep, deep top-soil makes deep, deep pocketbooks. The twenty-six counties in the Fargo Trading Area have a population of 483,700 people. The average per-family sales of these people is $4164, annually, as against $3584 for the rest of the nation.

The average farm in this area produces a gross income of $9518 as compared with the average national farm income of $6687.

You avaricious advertisers grasped the situation a long time ago, and started pouring money into Red River Valley media. And you poured it *right!*

HERE'S a story you ought to know about how and why you advertisers choose WDAY almost unanimously (and now WDAY-TV, too)!

From its very first day, in 1928, WDAY set out to run the goldernedest radio station in America.

Out in the farms and hamlets where the Pierce-Arrows, Cadillacs and Studebakers often got mired down in the winter barnyards, people began at once to listen to WDAY.

Also in the prosperous towns. Also in roaring Fargo itself.

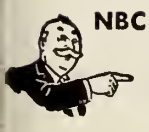
Years later, other stations, and all the networks, came into the area — but WDAY was miles and miles ahead *and still is.* Year in and year out, WDAY racks up some of the most amazing mail-order stories you ever heard of! . . Fan mail pours into WDAY at the rate of 400 letters a day, including Sundays and holidays! . . More than 10,000 families have taken *paid* subscriptions to "Mike Notes", WDAY's monthly newspaper.

Let your Free & Peters Colonels give you the whole WDAY story. It's *really* something!

WDAY

FARGO, N. D.

NBC • 5000 WATTS • 970 KILOCYCLES



FREE & PETERS, INC.
Exclusive National Representatives

round-up

Early 'Cantor Theatre' sponsors signed for 75 markets

Ziv Television Programs *Eddie Cantor Theatre*, probably the most expensive syndicated film show to date, got off to a quick sales start. By 26 November sponsors had signed for the series in more than 75 markets.



Highly priced Cantor comedy wins acceptance

Some of the earliest sponsors bought the show in multiple markets: Drewry's Ltd. signed for 14 Midwestern markets, including Chicago; San Francisco Brewing Co. bought it in 12 markets; Blatz Beer will sponsor it in seven Wisconsin markets.

Ziv's salesmen are using a unique presenation in pitching the half-hour show to prospects—a four-color spiral-bound presentation measuring almost a foot and a half high by three feet wide. Presentation explains the show, cites facts like "Cantor's average Nielsen rating on the network: 40." It points out that the show will feature comedy stories two out of three weeks with Cantor as host; every third week a musical revue starring Cantor. Presentation also gives prospect a glimpse of the merchandising and promotion he gets from Ziv.

WNEW gets high-brow sponsors: diamonds, yachts, furs

New York's WNEW has long been noted for its list of sponsors selling mass-consumer items—toothpaste, for example. But listeners were surprised to hear commercials last week for things costing from $22,000 to $49,000 each.

The items being advertised are diamond-studded jewelry, mink coats and yachts. The sponsors offering these wares are Van Cleef & Arpels, well-known jewelry emporium; Gunther Jaeckel, exclusive women's clothier; Chris-Craft motor yachts.

Jerry Marshall, who conducts WNEW's *Make Believe Ballroom*, advertises the luxury articles on his show. And also in person. For listeners are invited to write Marshall for more information—if they're contemplating purchase of, say, the $49,000 53-foot Chris-Craft. Marshall then personally assists in closing the sale.

"At first sight, selling of furs, yachts and jewels by a disk-jockey may seem ridiculous," Richard D. Buckley, owner-manager of WNEW, said. "But you don't have to sell a lot of diamond necklaces, Labrador minks or cruisers to satisfy a sponsor. We're betting that among the millions who listen there is a group infinitesimal in numbers, but tremendous in influence, who will make this sort of thing pay."

Typical commercial on Marshall's 5:35 to 7:30 p.m. show goes like this:

"Are you one of the select few whipping along the highway heading for your country residence? Are you riding elegantly in an imported Jaguar, a fine Alfa Romeo [pronounced 'romayo'], or a classic Rolls Royce? To those who like the best, there is just one more level of traveling in which you may be interested—sea level. And the Chris-Craft 53-foot Constellation. Chris-Craft, master of marine architecture, has shaped a queen of the seaways that is the ultimate in luxurious travel anywhere on the seaways of the world. This resplendent 53-foot Constellation, powered by three 200-horsepower marine engines, is priced at 49 thousand dollars. You can be sure that whether you dock at the Riviera or Port-au-Prince, your yacht—your Chris-Craft Constellation—is the focus for all eyes that recognize seaworthiness and marine aristocracy. . . ." ★ ★ ★

After civic groups fail WFEA draws plenty of blood

Time after time various civic groups in Manchester, N. H., had sponsored blood donation drives, but each time they fell behind the quotas set by the American Red Cross. Then, a few weeks ago, WFEA sponsored a blood drive—and the quota was exceeded by more than 100 pints.

WFEA began promoting the blood drive a week before the day it was scheduled. Every member of the staff—personalities, engineers, office workers, salesmen—went on the air appealing for help in obtaining blood. And transcriptions made by persons who had received free Red Cross blood were aired every hour day and night for the entire week. WFEA News Editor Al Rock had a pint of blood drawn while he read a newscast on the air to show that there was no pain or after effect. ★ ★ ★

Briefly . . .



The official thermometer for the United Good Neighbor Drive in Seattle and King County is the KING-TV transmitting tower. The KING-TV tower thermometer shows the daily (and nightly) progress of the drive. Several hundred lights were strung up through the middle of the station's tower by the KING-TV engineering staff, headed by James L. Middlebrooks, engineering director for the station. The KING-TV tower, situated atop Queen Anne Hill, extends 1,000 feet above sea level. The station says it's the highest point in central Seattle and that the illuminated tower is visible throughout the city.

Bosomy billboards are used by KUDL, Kansas City, on a 12-month schedule as part of its local promotion. The boards (see picture) are



permanent and the station reports that response "has been all but terrific."

* * *

Governor-elect Marvin Griffin of Georgia journeyed from the Peach State to Daytona Beach, Fla., in order to tell broadcasters assembled there for the NARTB Fifth District meeting how much he appreciated their help.



Griffin said that the broadcasters actually made it possible for him to win the primary elections because they enabled him to answer hostile newspaper criticism. Here Hal Fellows, NARTB president (l.) and John Fulton, WQXI, Atlanta, director of the Fifth NARTB District (r.), talk with Gov. Griffin.

* * *

In Milwaukee, in spite of the city's claim as the nation's beer capital, a self-avowed "coffeehead" was elected to the post of county surveyor. In a nearly completed official election canvas, Robert E. "Coffeehead" Larsen has 406 votes to a runnerup's 60. Larsen, WEMP's early morning disk jockey, was thrown into the race for surveyor when WEMP newsman Don O'Connor pointed out that there were practically no duties and no salary connected with the post but that the surveyor was entitled to an office and a desk in the court house. Afternoon WEMP d.j. Tom Shanahan, who has a running air feud with Larsen, de-

(*Continued on page* 119)

NOW!... double the wallop in the Detroit area!

CKLW-TV channel 9 325,000 WATTS

CKLW radio 800 kc • 50,000 WATTS

THE MOST POWERFUL RADIO AND TELEVISION COVERAGE IN THE MARKET!

Adam J. Young Jr. Inc.
National Rep.

J. E. Campeau, Pres.
•
Guardian Bldg.
Detroit

WBEN-TV
Basic CBS

Buffalo's Pioneer Television Station
Covers Western New York—the Empire State's Second Largest Market
Northwestern Pennsylvania and Parts of the Canadian Province of Ontario

Get the WBEN-TV Story From

HARRINGTON, RIGHTER & PARSONS, INC.

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

How do you feel about sponsors as salesmen on radio and tv ?

THE PICKED PANEL ANSWERS

O.K. IF SHOWMAN IS RELAXED

By Howard Connell

V.P. and Director of Radio-TV Ogilvy, Benson & Mather, New York



It depends essentially on the charm, persuasive gifts and convincingness of the particular sponsor before a camera or microphone. Salesmanship has to do with human ingredients: either you have the necessary personal qualifications or you don't.

In tv particularly, there is the special problem of self-consciousness which often overtakes the man who is not a professional performer. Although a man may be a good salesman in the usual situation where he is face to face with another person—something often happens when he is under lights and before a camera. If he is not at ease, his effectiveness is diminished considerably.

The same man who can persuade the fellow next to him to try his brand of cigarette finds it difficult to do the same thing on tv—largely because the element of personal contact is missing. But this is no sweeping generalization. Some people are natural born salesmen and can sell anywhere. On the other hand, some very strong men have become utterly demoralized before a staring camera and glaring lights.

Comdr. Whitehead, whose voice speaks for Schweppes, is more of an actor than an actor is. He is V.P. of the Schweppes company in London, and president of Schweppes (U.S.A.). But he has had an education in drama and has become a professional at presenting himself.

On the radio, his very distinctive British voice stands out in a day of commercials. People remember it. He has a great ability to understate, which is the British way. While his voice has irritated some people, at least it has attracted a great deal of notice. (The radio commercials are heard in major markets like New York, Chicago, Miami, New Orleans, Los Angeles—where Schweppes has the most distribution).

Although his commercials run only on radio at this time, Comdr. Whitehead would be an excellent personality on tv: he is striking in appearance, very handsome and distinguished-looking, and with his polished manner and distinctive voice, makes a memorable impression.

If a sponsor, or any executive in a sponsor's organization is anywhere near as effective a salesman as Comdr. Whitehead, then, I say, he most certainly should sell on the air.

MORE SPONSORS SHOULD SELL

By Grayson F. Lathrop

Vice President
Kenyon & Eckhardt, New York



Casting the sponsor or manufacturer in the role of spokesman and salesman for his own products is, as an advertising technique, almost as old as modern advertising itself. It achieved one of its most effective expressions 22 years ago in the old Plymouth ad in which Walter Chrysler invited customers, in a famous headline, to "Look at All Three."

The advantages of the device are fully as cogent for radio and television today as they have been for print.





Should the sponsor speak?

Years ago, the form of advertising which showed the picture of a plant or the founder of a firm became archaic. These were more interesting to the advertiser himself than to the reader. Advertising textbooks cited this as a poor approach. Yet nowadays in tv and radio, there are many instances in which the client himself successfully takes the role of spokesman—two such clients are pictured at left: top, Mrs. Margaret Rudkin, pres.: Pepperidge Farms; bottom, Comdr. W. E. Whitehead, pres., Schweppes (U.S.A.), Ltd. What do advertising people think of this approach? Here are four views.

To begin with, a vital ingredient in good salesmanship is thorough knowledge of the product itself. No one knows the product better than the man who makes it. The manufacturer is, therefore, in a position to sell his product with understanding and persuasiveness. He is not just a "paid salesman."

Second, the sponsor in talking about his own product carries with him the spirit and power of his own organization.

These two advantages combine to create a third—namely, a clear and forceful identification in the public's mind of the product with a personality.

These advantages can be exploited only when the sponsor himself, as a personality and human being, meets certain qualifications:

1. He must have good public address and a friendly, natural manner that enables him to communicate warmly with his audience.

2. He should, as a personality, relate credibly to the product he is selling. A Walter Chrysler selling automobiles is a wholly believable person. The same man selling ladies underwear might not be.

3. Since in all probability the sponsor is not a trained actor or speaker, he should be willing to take direction —to help overcome tension and achieve a relaxed delivery.

4. He should be willing to consider the advice of his advertising counselors on what he should and should not say and what sales arguments will prove most telling with his audience.

How effective a sponsor can be in this assignment is demonstrated in a recent series of television commercials for Pepperidge Farm brand. Pepperidge bread is a premium-priced loaf baked in the old-fashioned tradition of firm texture and rich, homey flavor. Mrs. Margaret Rudkin, Founder and President of Pepperidge Farm Bakeries, had over the years become identified with her product as the guiding spirit over all aspects of its manufacture.

Two years ago, Pepperidge launched an intensive television spot campaign in a dozen major markets. Kenyon & Eckhardt recommended that Mrs. Rudkin herself appear in the commercials and tell friends and prospects how her bread was made and good it was. Her

(*Please turn to page* 120)

(With apologies to Willie Mays)

say hey! sell in the day over WMCT, Memphis

Sell in the day on WMCT on shows that have established local personalities, in participating programs combining live personal selling with established film and local entertainment vehicles.



Participating spots on

CAPTAIN VIDEO

available at only **$1.32** *cost per thousand families**

★ Based on August, 1954, Pulse

CAPTAIN VIDEO is heard Monday through Friday over WMCT 5-5:15 P.M. with Trent Wood. Card rate applies—no premium charge for live announcements.

What makes the DAY so BRIGHT over WMCT?

- Preferred low band Channel 5
- Maximum power (100,000 watts transmitting from our 1088 foot tower)
- Audience established since 1948
- The first station in the heart of the Mid-South agricultural and industrial empire serving the largest area with the clearest picture in the Mid-South from Memphis

day time's the smart buy over . . .

WMCT Memphis' first TV station

WMC - WMCF - WMCT

Memphis

Channel 5

NOW 100,000 WATTS

Affiliated with NBC • Also affiliated with ABC and DUMONT

NATIONAL REPRESENTATIVES THE BRANHAM CO.

Owned and operated by THE COMMERCIAL APPEAL

TIMEBUYERS' PORTRAITS

(*Continued from page 37*)

program patterns every time I do." he told SPONSOR. "This applies particularly to Lambert Pharmacal, which has nationwide spot radio and tv announcements, and Phillips Petroleum, which is currently very active in tv spot in its marketing area with the film show *I Led Three Lives*, filmed highlights of Big Ten and Big Seven football, and spot radio. You can learn a lot of things about local broadcasting by actually seeing it in action that you can't learn from looking at local ratings."

Bill, who is a former K&E buyer, also buys for Hat Corporation of America (when it is active).

He is constantly in contact with station reps. "I have talked with as many as 25 in one day when a campaign is breaking," he told SPONSOR. "I try to keep the door open and the phone clear for them if only to keep close tabs on what kind of availabilities are being offered and how local competition is shifting. Occasionally we are faced with the problem of a major product introduction in a short time —such as Phillips' new 66 Flight Fuel last season or Lambert's Antizyme Tooth Paste—and we can't allow ourselves to be caught flat-footed on how things stand in the spot field. Besides renewals of spot radio and tv contracts are always coming up, and we have to know the general situation in order to judge whether we'll recommend a renewal to the client."

At the moment one of Bill's problems with Phillips (for full details of Phillips air operations, see story in SPONSOR, 20 September 1954) is the steady march by the major tv networks into "station time" such as 10:30-11:00 p.m., E.S.T. "We have to watch closely to see that our half-hour film shows aren't in danger of being 'bumped' for a network show. If one or more of them are, we have to be ready with alternative slots."

Bill actually works on both sides of the fence at once. While he is keeping an eye on Phillips' spot tv operation, he also rides herd on the business details of Lambert's network tv show, *Ozzie & Harriet*, on ABC TV. But his major duties are with spot broadcasting.

"I'm in close contact with the networks, stations, reps as well as our own account men. I work closely with our media director to co-ordinate print and spot radio-tv for maximum effectiveness. With tv still growing, there are decisions to be made on new markets, new stations in old markets, chances to improve a slot on a dual-affiliate or triple-affiliate station and suchlike.

"One thing you can say about broadcast media," said Bill, "they never stand still long enough to know all there is to know."

Personal: Bill Hinman is married, lives in East Orange, N. J., with his wife and two boys, aged four and two. His hobbies include playing golf outdoors and the clarinet or saxophone indoors. "I usually tape-record my own playing—so I won't blow a wrong note twice," he added.

Evelyn Lee Jones, chief timebuyer and radio-tv business manager of the Donahue & Coe agency, is to time buying what Hildy Johnson is to *The Front Page*.

A woman in her early 40's with the voice and manner of Tallulah Bankhead, she told SPONSOR:

"I enjoy buying radio-tv time. A big, fast-breaking campaign can be a helluva challenge. Like last season, for instance, when we were planning the introduction of Chicafe, a new coffee brand, in the South.

"We decided that what we wanted was maximum exposure in a short period of time on a limited budget. So we concocted the idea of using 'flash' announcements in spot radio of as little as three seconds. The copy couldn't be simpler. The announcer just had to read 'Women say . . . Chicafe' or 'Sailors say . . . Chicafe' or 'Husbands say . . . Chicafe.' All kinds of names.

"Well, we called up all of the reps for availabilities. At first they thought we were nuts. Then they looked over their schedules, called us back and said they could fit it in. And off we went. Many stations even had to create a new rate for us.

"Of course, not every advertiser has a product or a campaign suited to this particular technique. But ever time I see 'flash' announcements on station rate cards today, I think to myself '*We* helped start that!' "

Evelyn divides her time in her office on Avenue of the Americas between buying spot radio-tv time, supervising the work of five other buyers and looking after business details of both network and spot broadcasting. Under her supervision are such active radio-tv spot accounts as: River Brand Rice Mills, Chock full o' Nuts Coffee, Mission Bell Wines, Scripto Pens and Pencils, Burlington Mills Cameo hosiery, Pearson Pharmacal (Ennds), Miles Shoes, Dr. Scholl's foot products, two newspapers (*World-Telegram & Sun; Herald-Tribune*), American Financial and Development Corp. for Israel, *McCall's* magazine, and Chicafe.

In addition, she supervises the radio-tv activity of the agency's three big motion picture accounts—M-G-M, Columbia, and Republic—and several large movie theatres and movie chains. She particularly enjoys the movie promotions (and does a lot of the buying herself).

"Before I got into the advertising business 11 years ago," she said, "I was in charge of motion picture publicity and exploitation here in the East for a half-dozen independent producers. I learned a lot about how to whoop it up for a movie, and how different movies have different appeals. You can do a terrific job for movies in spot broadcasting—it's so flexible. We learn new things all the time in promoting movies, and often put the lessons to work for our 'general' accounts."

Movie promotion is admirably suited to Evelyn Jones' personality. Each major movie release—and they come along at the rate of about one a month or more—is handled with all the precision of a bombing mission. Evelyn and the buying staffers will meet with the account executives and movie exploitation men to map out the campaign. Then the campaign rolls.

"It never rolls twice in the same direction," Evelyn stated. "That's what makes it interesting. On one picture, we may be doing a concentrated buildup in one or two major cities to ballyhoo the opening. On another, we may be making day-and-date starts in as many as 100 cities. Or we may want to buy announcements in women's programs and next to soap operas to plug a picture with a strong love story. Or we may be buying personality disk jockeys and working up record promotions to plug a big musical film."

Transcriptions, live copy and or films are sent to stations as much as a month in advance, complete with schedules of the film's starting date, theatre location, stars and other data.

Audience Dominance!

HOOPER CONFIRMS!

Average share of audience:

	WJBF-TV	Station "B"
EVENING (Sun.-Sat.— 6-12 mid.)	76%	24%
DAYTIME (Mon.-Fri.— noon-5 p.m.)	68%	32%

April, 1954

NOW—OVER

100,000 TV HOMES!

laximum FCC Power
100,000 Watts

BC—ABC—DuMont
Interconnected

opulation: 1,208,000
lomes: 307,000

SERVING OVER

125

NATIONAL AND
EGIONAL ADVERTISERS
PLUS DOZENS OF
LOCAL RETAILERS

Area Dominance!

POPULATION RANKING OF SOUTHERN MARKETS

Metropolitan Area	National Rank	Metropolitan Population
AUGUSTA	86	242,800
Charlotte	96	214,600
Greensboro-High Point	99	205,500
Charleston	110	176,400
Winston-Salem	122	153,900
Columbia	123	152,500
Roanoke	128	143,200

—Source: Consumer Market estimates, Jan. 1, 1954

TOTAL WJBF-TV COVERAGE AREA POPULATION— 1,208,000

If classified as a "Standard Metropolitan Area" it would rank 13th in the nation—just behind Baltimore!

Represented by Hollingbery

VHF CHANNEL 6

ONE OF THE NATION'S GREAT AREA STATIONS



WJBF TV

AUGUSTA, GA.

On a master card index at the agency, the radio-tv department keeps track of all openings and closing of air-sold movies, cancellations, extended runs and the back-and-forth movement of air copy and transcriptions. "If you ask me 'What's playing at the movies tonight?' I can give you the answer for half the cities in the country," Evelyn explained.

Like military missions, the movie campaigns at Donahue & Coe (and most of the other campaigns in spot) usually call for lots of planning, as compared to actual buying. "We probably spend three-fourths of the time planning the details of audience, coverage, starting dates, time slots and the like before we ever pick up a phone to start calling reps," Evelyn said. "The rest of the time is divided roughly between actual buying and follow-through servicing."

This latter function is an important part of the job, Evelyn feels. "A good timebuyer has to stay on top of all major trends in radio and tv, and listen to all the pitches. Network competition is always changing. Local shows and audiences are always shifting. Affiliations are juggled. New stations come into markets. You've got to keep fresh air running through your buying, and go over the schedules periodically. Otherwise, they get stale."

Personal: Evelyn Jones was born in Baltimore, has lived in New York for more than 30 years and is a director of Advertising Women of New York, Inc. Her husband, Charles Reed Jones, is a public relations executive. They live in an apartment on West 58th St. in Manhattan, near Sixth Avenue. "I can commute to the office on my two feet," she says.

John McCorkle is a slim, well-tailored timebuyer with a fast, incisive way of talking. He is one of the three spot buyers who make up the timebuying staff of Sullivan, Stauffer, Colwell & Bayles, a New York agency of medium size that counts some of the most air-minded clients in the U.S. on its list.

★ ★ ★ ★ ★ ★ ★ ★

"We have to bury the past. This means a reappraisal on the basis of where our listeners are, what type of people are included in these listeners and what have been their changing listening patterns because of the inroads of television. . . . This reappraisal should not be confined to networks alone but should also encompass all of those who are involved in the radio network sphere—advertisers, agencies and stations."

THOMAS F. O'NEIL
President & Chmn. of Bd.
MBS, New York

★ ★ ★ ★ ★ ★ ★ ★

With SSCB since 1951, John handles the spot buying of Pall Mall Cigarettes, Noxzema (U.S.), part of Revlon Products, Speidel, Simoniz and the Oil Industry Information Committee.

"We're given a lot of leeway in our spot buying here at the agency," he told SPONSOR. "We are rarely handed a cut-and-dried plan and told to go ahead and buy only certain items. It's just the opposite. When a campaign starts, timebuyers will sit down with the media director, account men, research people and maybe even the president of the agency to swap ideas. I will tell them the latest trends in availabilities, for instance. They will tell me what the copy platform is, what the budget looks like and what research shows about the buying habits of consumers. We will decide on the basic campaign and how it will be carried out in various media, including spot. And I will know how spot is to interlock with other media in various markets."

John's biggest single account, in terms of dollar volume and general activity, is Pall Mall. And, since the cigarette business is one of the most competitive in the country, there is plenty to do. Pall Mall is constantly adding, dropping or switching schedules to reach air audiences.

"The heart of our Pall Mall campaigns is usually reaching men in large metropolitan areas. Most often, this evolves as a pattern of morning radio. However, we are not wedded to this particular technique, nor to reaching only the male audience. We aim basically for big circulation, rather than a specialized audience. For Pall Mall, I'd rather reach more people fewer times than a few people many times for the same money."

John figures that his job is actually three jobs—planning, buying and servicing. In practice, it shapes up something like this:

1. Planning: John, as mentioned earlier, will sit in on annual reviews



Why WSLS-TV is most viewed in Western Virginia



PROGRAMS LIKE "Community Headlines" IS THE ANSWER

Because WSLS-TV serves a vast area in Virginia, West Virginia, and North Carolina, (63 counties), it has become the obligation of WSLS-TV to be a part of many communities. With the cooperation of some 40 newspapers, Andy Petersen reports news stories of local interest each weekend. As he reads, the masthead of the paper is brought into view; and many times he shows a photograph from the paper. Each week "Community Headlines" salutes one of the towns or cities in a five-minute film story showing industry, retail stores, churches, schools, hospitals, etc.

Much publicity is given in advance of the salute through the local paper in the town to be saluted and also over Channel 10. All filming is done by WSLS-TV personnel and background material is furnished through the local Chambers of Commerce. The majority of these newspapers publish the WSLS-TV program listings.

Just one of many WSLS-TV programs designed to consider viewers' interest in the complete coverage area . . . . not just in the Roanoke City Limits.

WSLS-TV
CHANNEL 10
ROANOKE, VA.

National Rep. AVERY-KNODEL

of client advertising, launching of new products, seasonal promotions and other plans sessions below the official level of the agency's Plans Board. Included are sessions in which campaigns are evaluated and lessons are applied to future media drives. "We learn what a client's problems are," he explains. "My job is to think of ways in which spot radio-tv can help solve these problems."

2. Buying: Actual buying by John McCorkle, as it is with most timebuyers, is only part of the total job. But, when the buying is being done, it takes plenty of time and a lot of phone calls. "The easy way is just to call those reps whose stations are likely to have the kind of slots you need for your client," John points out. "At SSCB, we don't like to do that. We prefer to contact virtually every rep in the business when we're buying—if only to explain to them why they're not going to get the business this time. Reps would far rather lose a sale in open competition than be denied the opportunity to present their story. But they *do* mind not knowing about new spot business. We rely on reps in our jobs, so the courtesy is a practical investment."

3. Servicing: For a big account particularly one as far-flung in its air schedules as Pall Mall, this is a big and time-consuming task. "We have to keep asking ourselves 'Are we hitting the right audience today?' or 'Have any time slots opened up that are better than the ones we've got?' or 'Should we adjust our schedules because of rate or budget changes?'" John explains. In addition to rechecking spot schedules, John (like many timebuyers) also rides herd on part of the agency's network schedules, particularly tv. "A lot of network tv decisions are similar to straight spot decisions," he says, "particularly in matters of adding or dropping stations from a network lineup, checking up on pre-emptions, makegoods and evaluating new tv stations."

Personal: John McCorkle is originally from Baltimore, but has lived in New York for more than 15 years. He is 30 years old, lives in Hartsdale, New York (near Scarsdale), with his wife and two children. His wife is *not* a former agencywoman. "I can think of nothing worse than going home at night to your ex-timebuyer wife, telling her what you bought that day for the client and then having her point out where you went wrong," he explained.

Helen Wilbur, chief timebuyer for the Grey agency, is a trim and attractive redhead who works in a trim and attractive office at the agency's new headquarters at 430 Park Avenue, New York. Her group is actually part of the firm's media department and she reports to Media Director Dick Bean, but Helen works closely with Director of Radio-Tv Al Hollender who heads creative broadcast functions.

Spot broadcasting was just beginning to boom at Grey when Helen joined the agency nearly two years ago. (Prior to Grey, she had been chief timebuyer at Doherty, Clifford, Steers & Shenfield.) As Helen explains it:

"A number of our clients had held off on spot radio and tv. Some were waiting until tv reached near-national status. Other clients were waiting for radio to develop merchandising plans to give them impact at point-of-sale.

"In the past two years, a sizable list of our clients have become very active in radio and tv. I'm thinking particularly of some of our beauty and drug accounts, home furnishings, textiles and even retail accounts. In many cases, the results have been startling—accounting for huge sales increases.

"Today, these accounts—including No-Cal, Imra, Doeskin, Samsonite, 5-Day Deodorant Pads, Van Heusen Shirts, Anson Jewelry, J-B Watch Bands, Exquisite Form and others—are using broadcast advertising and have alerted us to be on the lookout for more good opportunities in spot or network. This means that we frequently have to move in a hurry."

Spot billings, by Helen's estimate, rival network billings in dollar volume at Grey. "Spot is not a supplementary medium for many of our clients. Therefore, it becomes extremely important that we buy it carefully, knowing it often represents the bulk of a client's air advertising. It has to do a real sales job, so we try to get the kind of spot lineup a client's sales force can promote to dealers and retailers. That's one reason we like participations in spot shows that feature strong local sales personalities and a merchandising follow-through in both radio and tv spot. In addition, we've had good results with the multi-market use of syndicated tv films, such as our co-sponsorship of *Mr. D.A.* for Samsonite in many of the major tv markets."

Helen is quick to credit the work of station reps as one of the factors in the steady growth of spot radio-tv at Grey. "I feel a good working relationship between a timebuyer and station reps is a very important thing," she told SPONSOR. "We would never have been able to expand as fast as we have in spot for some of our clients without the close cooperation of rep firms. That's why we try to let them know, where possible, what our advance plans are for our accounts."

Merchandising plays a larger-than-usual role at Grey agency as one of the yardsticks by which the agency evaluates spot radio and tv. Today, although the agency's growth lately has been in the direction of "general" accounts (RCA Victor Records, Block Drug, Squibb, Mennen Baby Oil, Necchi and Elna Sewing Machines, Inhiston and others recently), merchandising is still an important aspect of the agency, which devotes an entire department to it.

★ ★ ★ ★ ★ ★ ★ ★

"Color is news. For advertisers who have need to accentuate their leadership, enhance their prestige or revitalize their merchandising, color television is the answer. Color is what people are talking about these days. Advertisers who get in on the ground floor of color will win for themselves a leadership factor which their competitors will have great trouble in matching."

SYDNEY H. EIGES
Vice President, Press & Publicity
NBC, New York

★ ★ ★ ★ ★ ★ ★ ★

Helen's job—in addition to the usual timebuyer tasks of planning, purchasing and checking-up on network and spot radio-tv accounts—involves close contact with account people to keep abreast of the clients' problems, and working very closely with the radio and tv department, both from a program and commercial standpoint.

Personal: Helen is single, a native New Yorker and commutes from Scarsdale. She has blue eyes—likes driving around in the country, gardening and sketching. Current problem: "We're still trying to convince some agency clients that you still can't add a few extra hours to evening television time the way you can always add a few more color pages to a magazine." ★ ★ ★

with WAVE

you don't buy the hive—

YOU BUY THE HONEY!

One radio station — WAVE — gives you precisely what you need in Kentucky!

KENTUCKY'S BEST MARKET—AT THE RIGHT COST!
WAVE's 50% BMB daytime area practically coincides with the rich Louisville Trading Area, *which accounts for a whopping 42.5% of the total effective buying income of Kentucky!*

THIS AREA'S TOP PROGRAMMING—NETWORK *AND* LOCAL!
WAVE is the *only NBC station* in or near Louisville. In addition, WAVE spends the dough to do top *local* programming — uses 44 people exclusively for on-the-air *radio* activities.

Don't buy the hive. Buy the honey — but get *all* the honey *without* getting stung. NBC Spot Sales has the figures.

WAVE • **5000 WATTS**
LOUISVILLE • **NBC AFFILIATE**

NBC Spot Sales, Exclusive National Representatives



NOW! DAVE'S IN DENVER

. . . and he's going to make it **"COZY"** for **YOU**



Dave Segal made Kansas City "cuddle" up to KUDL. Now he's going to make Denver "cozy" up to KOSI . . . ranking high as Pike's Peak with the folks who spend $$$ in Denver.

KOSI

KOSI IN DENVER—1000 W—1430 KC

9100 EAST COLFAX, DENVER 8, COLO. EMpire 6-2695

KUDL IN KANSAS CITY, MO.—1000 W—1380 KC
KDKD IN CLINTON, MO.—1000 W—1280 KC
WGVM IN GREENVILLE, MISS.—1000 W—1260 KC

RADIO COMPARAGRAPH OF NETWORK PROGRAMS

Nighttime 29 November 1954

SUNDAY

Time	ABC	CBS	MBS	NBC
6 pm	[illegible] P Lorillard [illegible] Paul Harvey [illegible] The World Church [illegible]	Gene Autry Wrigley Co doublemint gum 189N L&T R&R $5000 Hallmark Radio Hall of Fame Hall Brothers: hallmark cards 160N T FC&B $4000	Nick Carter N T $1850 Multi-Message On the Line With Considine Mutual of Omaha 185N 6 30-45 L B&J $1000 Central Sports time Crusaders Tire 186N L D'Arcy	America's Forum Wash L Travels in Tempo Ch L
7	[illegible]	Jack Benny Amer Tob. lucky strike 213H BBDO $11,000 Amos 'n' Andy CBS Columbia N all wks Bates $10,500	Rod & Gun Club of the Air N co-op Enchanted Hour C	Radio Tributes N
8	[illegible] Living Room [illegible]	Our Miss Brooks co-sponsors: Amer Home P. F. Murray Toni Co 205H Burnett $6500 My Little Margie Philip Morris philip morris cig 203H all 60 12m Biow $3750	Heartbeat of the Industry N Oklahoma City Symphony Orch 8:30-9:30 Okla City	Dr. Six Gun N Barrie Craig H
9	[illegible]	Edgar Bergen-Charlie McCarthy Kraft Foods 212H 9-10 JWT $11,000 C	Oklahoma City Orch (cont'd) Dean Clarence Manion Hazel Markel Wash co-op	Adventures of the Abbotts N
10	[illegible]	Daniel Schorr N 10-10:05 Mahalia Jackson N [illegible] N	Hour of Decision Billy Graham Evangelist Assn MtVer W Bennett $2000 Little Symphonies CBC	Fibber McGee & Molly H sun-th Great Gildersleeve Brown & Wms Bates parti H sun-th 5/wk $6000 Meet the Press [illegible] $1500
11	[illegible]	News N UN Report N Dance Orch Var	Windsor Sunday Concerts CBC	News from NBC N No network service

MONDAY

Time	ABC	CBS	MBS	NBC
6 pm	No network service m-f 6-6:30 Bill Stern Anheuser-Busch budweiser beer 341N m-f L D'Arcy $2000 George Hicks co-op N m-f L	A Jackson news Metropolitan Life 195N m-f Y&R $2250 No network service m-f Lowell Thomas Delco Prod (batteries) 199N m-f L C-E $7250	No network service	No network service Mel Allen-Russ Hodges, sports co-op N m-f L No network service m-f Three star extra Sun Oil Co 31Var m-f L NOBM $3000
7	John Vandercook CIO, Int'l 188N m-f L Kaufman $1000 Quincy Howe co-op C m-f Lone Ranger Gen Mills 170H m,w,f 7:30-55 D-F-S $5500 L Griffith news m-f 7:55-8 N	Tennessee Ernie H m-f ¼ hr $1900 Choraliers Longines-Wittnauer 108N m-f Bennett Edw R Murrow Amer Oil; amoco Katz 83N m-f Ford 121N m,w,f JWT share $8250	Fulton Lewis Jr 500Wash m-f T Dinner Date N m-f L Gabriel Heatter Amer Home Prod Var m,tu,th SSCB ¼ hr $1500 In the Mood N m,w,f	Alex Dreier Int'l Harvester 53C m-f L Y&R $1500 No network service m-f News of the World Miles Labs 184Var m-f L Wade $3000 One man's family Toni Co 198H m-th Burnett shr $5000
8	Henry J Taylor General Motors 331N Kudner $750 American Music Hall N ABC Late News Oldsmobile Brother 8:25-30 Voice of Firestone Firestone Tire & RubberCo 267N B&I $18,000	Mr & Mrs North H Arthur Godfrey's Talent Scouts Thos J Lipton tea, soup mixes 171N 10:30-11pm Simulcast Y&R $20,000	Top Secret Files R J Reynolds Esty Florida State I W Thompson Lemon Prods Advisory Bd McCann-Erickson 501N Multi-message plan B'way Cop N co-op	Best of All N L
9	Camerata Music Show N ABC Late News Oldsmobile Brother 9:25-30 Sammy Kaye's Serenade Room N	Perry Como Liggett & Myers 205N m,w,f C&W 9-9:15 Bing Crosby H m-f 9:15-30 Amos 'n' Andy Music Hall m-f 9:30-55 Brown & Wmsn Ted Bates 208N 6 min $1000 ¼ hr $2000 R Trout Chevrolet N m-f C-E	Bill Henry news Johns-Manville 9-9:05 JWT m-f $750 Edward Arnold H m-f 9:05-15 Newsreel N co-op 9:15-30 Reporter's roundup Var co-op 9:30-10	Telephone hour Bell Tel System 105N all 12:30-12:35 Ayer $8000 Band of America Cities Service petroleum prods 115N Ellington $6500
10	Headline Edition N co-op L&T Richard Rendell News 10:15-25 N m-f ABC Late News Oldsmobile N m-w-f Brother 10:25-30 Martha Lou Harp 10:30-11 N	Mr. Keen N m-f 10-10:15 Dance Orch Var m-f Dance Orch N m-sat 10:35-11	Harry Flannery AF of L 180N m-f L F F $1500 Manhattan Crossroads N m-f Distinguished Artists CBC	Fibber McGee & Molly H sun-th Great Gildersleeve Brown & Wms Bates parti H sun-th 5/wk $6000 Thy Kingdom Come (repeat) N
11	Songs by Dini N Late sports roundup C. Dolr m-f Orchestra Var 11:30-55 News 11:55-12 N m-f	News & analysis co-op N m-f Dance bands Var m-f	Virgil Pinkley H m-f co-op UN Highlights N m-f Dance orchestra Var m-f	News of World (Morgan Beatty) Wash L One Man's Family H m-f (repeat) No network service

TUESDAY

Time	ABC	CBS	MBS	NBC
6 pm	No network service m-f 6-6:30 Bill Stern Anheuser-Busch budweiser m-f (see mon) D'Arcy George Hicks co-op N m-f	A Jackson news Metropolitan Life m-f (see mon) Y&R No network service m-f Lowell Thomas Delco Prod m-f (see mon) Campbell-Ewald	No network service	No network service Mel Allen-Russ Hodges, sports co-op N m-f L No network service m-f Three star extra Sun Oil Co m-f (see mon) NOBM
7	John Vandercook CIO m-f 7-7:15 H J Kaufman Quincy Howe co-op C m-f Silver Eagle General Mills 188N tu th 7:30-55 D-F-S L Griffith news N m-f 7:55-8	Tennessee Ernie H m-f ¼ hr $1900 Choraliers Longines-Wittnauer 108N m-f Bennett Edw R Murrow Amer Oil; amoco Katz m-f Hamm Brewing C-M tu,th	Fulton Lewis Jr co-op 590Wash m-f Dinner Date N m-f Gabriel Heatter Deltone Var m-t O&B ¼ hr $1500 Coke Time with Eddie Fisher Coca-Cola 212N tu,th D'Arcy $1000	Alex Dreier Int'l Harvester m-f (see mon) Y&R No network service m-f News of world Miles Labs m-f (see mon) Wnda One man's family Miles Labs tu, w, th Wade shr $5000
8	Jack Gregson Show tu-f 8-9 N News N tu-f 8:25-30; 8:55	Stop the Music 8-9:15 Quality Gds Mfrs Crey Esquire Form Crey 8:15- all wks 200N ¼ hr $2100	Treasury Agent Pan Amer Coffee C&W tu, th R J Reynolds Esty camel Florida State McCann-Erickson 507N Multi-message plan John Steele Adventurer N	People Are Funny Mars Inc Burnett Toni Co 200Hy Burnett $5200 Dragnet Liggett & Myers chesterfield 200H C&W $5500
9	America's Town meeting of the air co-op 259N 9-9:45 Monitor & news Chr Sc Publ Soc 65Bost W-B $350	Stop the Music (cont'd) 200N tue 9-9:15 Bing Crosby H m-f Amos 'n' Andy Music Hall Wrigley: sel segments Meyerhoff 200N 6 min $1000 ¼ hr $2000 R Trout Chevrolet C-E m-f 9:55-10	Bill Henry news Johns-Manville JWT m-f 9-9:05 Edward Arnold H m-f 9:05-15 Newsreel N co-op 9:15-25 Search that never ends N	Lux Radio Theatre Lever Bros 2h6H JWT $12,000
10	Headline Edition N co-op L&T Richard Rendell Commentary N m-f Take 30 N L&T	Mr Keen N m-f Dance Orch Var m-f Dance Orch N m-sat 10:35-11	Harry Flannery AF of L 156Wash m-f Furman, Feiner Manhattan Crossroads N m-f co-op The Army Hour N	Fibber McGee & Molly H sun-th Great Gildersleeve Brown & Wman Bates parti H sun-th 5/wk $6000 Listen to Washington Wash L
11	Singing with the Stars N Late sports roundup C Dolr m-f Orchestra Var 11:30-55 News 11:55-12 N m-sat	News & analysis co-op N m-f Dance bands Var m-f	Virgil Pinkley H m-f co-op UN Highlights N m-f Dance music Var m-f	News of World (Morgan Beatty) Wash L One Man's Family H m-f (repeat) No network service

WEDNESDAY

Time	ABC	CBS	MBS	NBC
6 pm	No network service m-f 6-6:30 Bill Stern Anheuser-Busch budweiser m-f (see mon) D'Arcy George Hicks co-op N m-f L	A Jackson news Metropolitan Life m-f (see mon) Y&R No network service m-f Lowell Thomas Delco Prod m-f (see mon) Campbell-Ewald	No network service	No network service Mel Allen-Russ Hodges, sports co-op N m-f L No network service m-f Three star extra Sun Oil Co m-f (see mon) HOBM
7	John Vandercook CIO m-f 7-7:15 H J Kaufman Quincy Howe co-op C m-f Lone Ranger Gen Mills m,w,f 7:30-55 (see mon) D-F-S L Griffith news N m-f 7:55-8	Tennessee Ernie H m-f ¼ hr $1900 Choraliers Longines-Wittnauer 108N m-f Bennett Edw R Murrow Amer Oil—Katz Ford Motor JWT m,w,f	Fulton Lewis Jr co-op 299Wash m-f Dinner Date N m-f Gabriel Heatter Amer Home Prod Var m,w,f SSCB ¼ hr $1500 In the Mood N m,w,f	Alex Dreier Int'l Harvester m-f (see mon) Y&R No network service m-f News of world Miles Labs m-f (see mon) Wade One man's family Miles Labs tu, w, th Wade
8	Jack Gregson Show tu-f 8-9 N ABC Late News Oldsmobile Brother 8:25-30	FBI peace & war Wm Wrigley Jr 190N Meyerhoff $3900 Doug Edwards AmTob Pall mall N w-f 8:25-30 SSCB $550 21st Precinct N	Squad Room Lemon Prods Advisory Bd McCann-Erickson R J Reynolds Esty Camel Florida State I W Thompson 507N Multi-message plan Sentenced co-op N	Dinah Shore Chevrolet 195H w-f C-E $5000 Frank Sinatra Toni Co H tu, f T-L $3500 Walk a Mile R J Reynolds 101Var Esty $3500
9	Sammy Kaye's Serenade Room N ABC Late News Oldsmobile Brother 9:25-30 Brown Derby Record Room H L&T	Perry Como Liggett & Myers 206N m,w,f C&W 9-9:15 Bing Crosby H m-f Amos 'n' Andy Music Hall m-f 9:30-55 Brown & Wmsn Ted Bates 208N 6 min $1000 ¼ hr $2000 R Trout Chevrolet C-E m-f 9:55-10	Bill Henry news Johns-Manville JWT m-f 9-9:05 Edward Arnold H m-f 9:05-15 Newsreel N co-op Family theatre H L	You Bet Yr Life DeSoto Motor, div Chrysler 203H BBDO $7500 Big Story Amer Tobacco: pall mall H SSCB $5000
10	Headline Edition N co-op L&T Richard Rendell Commentary N 10:15-25 ABC Late News Oldsmobile Brother 10:25-30 The Dunigans & their Friends Jamestown, NY Town & Country Time N	Mr. Keen N m-f 10-10:15 Dance Orch Var m-f Dance Orch N m-sat 10:35-11	Harry Flannery AF of L 27Wash m-f Furman, Feiner Manhattan Crossroads N m-f Sounding Board Forum Var co-op	Fibber McGee & Molly H sun-th Great Gildersleeve Brown & Wmsn Bates parti H sun-th 5/wk $6000 Keys to the Capitol Wash L&T
11	Singing with the Stars N Late sports roundup C Dolr m-f Orchestra Var 11:30-55 News 11:55-12m N m-sat	News & analysis co-op N m-f Dance bands Var m-f	Virgil Pinkley H m-f co-op UN Highlights N m-f Dance music Var m-f	News of World (Morgan Beatty) Wash One Man's Family H m-f (repeat) No network service

THURSDAY

Time	ABC	CBS	MBS	NBC
6 pm	No network service m-f 6-6:30 Bill Stern Anheuser-Busch budweiser m-f (see mon) D'Arcy George Hicks co-op N m-f	A Jackson news Metropolitan Life m-f (see mon) Y&R No network service m-f Lowell Thomas Delco Prod m-f (see mon) Campbell-Ewald	No network service	No network service Mel Allen-Russ Hodges, sports co-op N m-f No network service m-f Three star extra Sun Oil Co m-f (see mon) HOBM
7	John Vandercook CIO m-f 7-7:15 H J Kaufman Quincy Howe co-op C m-f Silver Eagle General Mills 188N tu th 7:30-55 D-F-S L Griffith news N m-f 7:55-8	Tennessee Ernie H m-f ¼ hr $1900 Choraliers Longines-Wittnauer 105N m-f Bennett Edw R Murrow Amer Oil; amoco Katz m-f Hamm Brewing C-M tu,th	Fulton Lewis Jr co-op 299Wash m-f Dinner Date N m-f Gabriel Heatter Ver m-f 7:30-45 ¼ hr $1500 Coke Time with Eddie Fisher Coca-Cola 242N tu,th D'Arcy see tu	Alex Dreier Int'l Harvester m-f (see mon) Y&R No network service m-f News of world Miles Labs m-f (see mon) Wade One man's family Toni Co 198H m,th Burnett
8	Jack Gregson Show tu-f 8-9 N ABC Late News Oldsmobile Brother 8:25-30	Suspense N Doug Edwards AmTob pall mall N m-f 8:25-30 SSCB $550 Night Watch N	Official Det. R J Reynolds Esty camels SOS: Florida State McCann-Erickson MacFadden Pubs R&R Multi-message plan 506N Crime Fighters co-op N	Roy Rogers Dodge Div., Chrysler 201H Grant $7500 Bob Hope American Dairy H Campbell-Mithun $11,000
9	Sammy Kaye's Serenade Room N ABC Late News Oldsmobile Brother 9:25-30 Ralph Flanagan Show N	Rosemary Clooney H Bing Crosby H m-f Amos 'n' Andy Music Hall m-f 9:30-55 200N 6 min $1000 ¼ hr $2000 Robert Trout Chevrolet C-E m-f 9:55-10	Bill Henry news Johns-Manville JWT m-f 9-9:05 Edward Arnold H m-f 9:05-15 Newsreel N co-op State of the Nation Var co-op	News 9-9:05 N Spend a Million 9:05-9:30 N Where Have You Been? 9:30-10 N
10	Headline Edition N co-op L&T Richard Rendell Commentary N m-f 10:15-25 ABC Late News Oldsmobile Brother 10:25-30 Front & Center 10:30-11 Wash	Mr. Keen N m-f Dance Orch Var m-f Dance Orch N m-sat 10:35-11	Harry Flannery AF of L 156Wash m-f Furman, Feiner Manhattan Crossroads N m-f co-op Musical Caravan N	Fibber McGee & Molly H sun-th Great Gildersleeve Brown & Wmsn Bates parti H sun-th 5/wk $6000 Jane Pickens co-op N
11	Singing with the Stars N Late sports roundup C Dolr m-f Orchestra Var 11:30-55 News 11:55-12m N m-f	News & analysis co-op N m-f Dance bands Var m-f	Virgil Pinkley H m-f co-op UN Highlights N m-f Dance music Var m-f	News of World (Morgan Beatty) Wash One Man's Family H m-f (repeats) No network service

FRIDAY

Time	ABC	CBS	MBS	NBC
6 pm	No network service m-f 6-6:30 Bill Stern Anheuser-Busch budweiser m-f (see mon) D'Arcy George Hicks co-op N m-f	A Jackson news Metropolitan Life m-f (see mon) Y&R No network service m-f Lowell Thomas Delco Prods m-f (see mon) Campbell-Ewald	No network service	No network service Mel Allen-Russ Hodges, sports co-op No network service m-f Three star extra Sun Oil Co m-f (see mon) NDBM
7	John Vandercook CIO m-f 7-7:15 H J Kaufman Quincy Howe co-op C m-f Lone Ranger Gen Mills m,w,f 7:30-55 (see mon) D-F-S L Griffith news N m-f 7:55-8	Tennessee Ernie H m-f ¼ hr $1900 Choraliers Longines-Wittnauer 108N m-f Bennett Edw R Murrow Amer Oil—Katz Ford Motor JWT m,w,f	Fulton Lewis Jr 299Wash m-f Men's Corner N Gabriel Heatter Amer Home Prod Var m,w,f SSCB ¼ hr $1500 In the Mood N m,w,f	Alex Dreier Int'l Harvester m-f (see mon) Y&R No network service m-f News of world Miles Labs m-f (see mon) Wade One man's family Miles Labs tu, w, f Weda
8	Jack Gregson Show tu-f 8-9 N ABC Late News Oldsmobile Brother 8:25-30	Crime Photographer N Doug Edwards AmTob pall mall N m-f 8:25-30 SSCB $550 Arthur Godfrey Digest 8:30-9 pm Bristol-Myers 283N 8:30-45 OCSS ¼ hr $3750	Counterspy R J Reynolds Esty winston Lemon Prods Advisory Bd McCann-Erickson MacFadden Pubs R&R 502N Multi-message plan Take a Number co-op N	Dinah Shore Chevrolet 195H w,f Campbell-Ewald Frank Sinatra Toni Co H tu, f Tatham-Laird Dave Garroway Show 8:30-9:30 NY L&T
9	Sammy Kaye's Serenade Room N ABC Late News Oldsmobile Brother 9:25-30 The World We Live In N $350	Perry Como Liggett & Myers 200N m,w,f C&W 9-9:15 Bing Crosby H m-f Amos 'n' Andy Music Hall N 6 min $1000 ¼ hr $2000 Robert Trout Chevrolet C-E m-f 9:55-10	Bill Henry news Johns-Manville JWT m-f 9-9:05 Edward Arnold H m-f 9:05-15 Newsreel N co-op Have A Heart Var	Dave Garroway (cont'd)
10	Holiday Prgms N Richard Rendell Commentary ABC Late News Oldsmobile Brother 10:25-30 Indoors Unlimited N	Mr. Keen N m-f 10-10:15 Dance Orch Var m-f Dance Orch N	Harry Flannery AF of L 27Wash m-f Furman, Feiner Manhattan Crossroads N m-f co-op London Studio Melodies Var	Gillette Cavalcade of Sports (boxing) Gillette Safety Razor Co Var 10pm to concl (conclusion) Maxon $40,000 Sports Highlights NY
11	Songs by Dini N Late Sports Roundup C. Dolr m-f Orchestra Var 11:30-55 News 11:55-12m N m-f	News & analysis co-op N m-f Dance bands Var m-f	Virgil Pinkley H m-f co-op UN highlights N m-f Dance music Var m-f	News of World (Morgan Beatty) Wash One Man's Family H m-f (repeat) No network service

SATURDAY

Time	ABC	CBS	MBS	NBC
6 pm	Pan American Union Wash Bob Finegan sports co-op 115N Sports Afield with Bob Edge N	Lou Cioffi N Sports Roundup Var Capitol Cloakroom Wash	Fred Grunfeld's Musical Almanac Var L&T Report from Washington Wash Jack Brinkhour and John Pfitre News (repeat 5:15-6) bdcstd	News from NBC N N V Kaltenborn N co-op Thy Kingdom Come N
7	Show Time Review N At Ease N Dinner at the Green Room N	Allan Jackson Chevrolet 192N 7-7:05 C-E $550 Make Way for Youth N Gangbusters H	Vox Pop Quiz N Keep Healthy N 7:30-45 Globe Trotter N 7:45-8	Heart of the News Var College Quiz Bowl Var
8	ABC Late News 8-8:05 Dancing party 8:05-10 N	Gunsmoke Liggett & Myers 213H C&W $3250 Juke Box Jury H	True or False (Tom Moore) Fla Quaker City Capers Phila	Conversation N Boston Symphony Orchestra Boston
9	Dancing party (cont'd) N	Two for the Money P. Lorillard; old golds 200N L&H $4000 Saturday Night Country Style Var Allan Jackson Chevrolet 102N 9:55-10 C-E $550	Nasall Calle H Lombardoland USA N	Boston Symphony Orchestra (cont'd) Grand Ole Opry R J Reynolds prince albert tob cavalier cigs 95Nashville 9:30-10 102 stns co-op Esty $5000
10	Ozark Jubilee (Red Foley & Crossroads Gang) Springfield Mo Orchestra Var	Saturday night country style (cont'd) Louisville Orch Louisville, Ky	Chicago theatre of the air C	Dude Ranch Jamboree Nashvl Pee Wee King co-op C
11	Stetsi Orchestra N Strictly from Dixie N	News N Dance band Var	Basil Heatter N Allmen of Note N Dance music Var	News N No network service

Notes and explanations to help you use this chart

COSTS: ... and production costs do not include commercials or time charges. They ... the 15% agency commission to the client. All costs weekly unless ... listed for across the board programs are (first on Monday) ... including program repeat times, are Eastern Standard.

CITY ABBREVIATIONS: C, Chicago; Cinc, Cincinnati; D, Dall; Detroit; H, Hollywood; ... Minneapolis; N, New York; Rich, Richmond; St L, St Louis; W, Washington, D. C.; Var, various.

OTHER ABBREVIATIONS: alt, alternate; m, midnight; n, noon; pt, participation; r, repeat; ... SE, southeast; SW ...; T, transcribed; TBA, to be ...; ... show carried on 100 stations, originates in NYC; S, simulcast.

ABC: ... cost ($200h) for 9 programs weekly, M, W, F, 8:55-9 am; ... Breakfast Club, M-F 9-10 am; sponsors: Quaker Oats ... Philco, Hutchins; Swift, JWT ... & Co, ... & Pearl ... $3,500.

CBS: ... M-F 10-11:30 am; simulcast M-Th 10:30-11:30 am ... Friday broadcast ... Talent cost for simulcast $5,105 per quarter hour, for radio only, ... per quarter hour. 190-205 radio stations, originates NYC, other points.

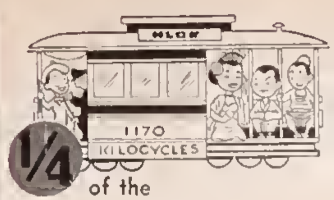
MBS: Capitol Commentary originates Washington, 454 stations live. Multi-Message Plan: ... Cost $1500 per participation per sponsor based on minimum purchase of 3 ... Johnson 5 news airings sold as package, time and talent $23,000 a week.

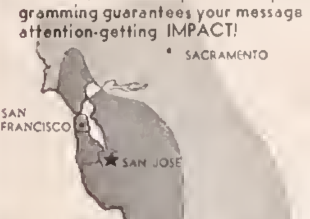
NBC: The Three Plan: Second Chance, M-F 11:45-12n; It Pays to be Married, M-F 5:45-6 pm; Fibber McGee, M-F 10-10:15 pm. Each has 15 one minute availabilities ... An advertiser can buy one or more parties ... choosing any or all of the programs on any day ... cost per participation Fibber ... Second Chance, $2,550; Pays to be Married, $2,025. Among sponsors in this plan are Lewis Howe, R&R; Hudnut Sales, K&E; Carter Prods ... products in addition to those mentioned are plugged on this program.

Sponsors listed alphabetically with agency and time on air

Adolph's, Erwin Wasey: CBS, alt F 10:15-11 am
AFofL, Furman Feiner: MBS, M-F 10-10:15 pm
Allis-Chalmers, [illegible]: NBC, Sat 1-1:30 pm
Amana Refrig, Maury, Lee & Marshall: CBS, Tu 8-8:30 pm
Amer Dairy, Campbell-Mithun: NBC, Th 8:30-9 pm
Amer Home Prods, John F Murray: CBS, M-F 12:30-1 pm; NBC, all days 5-5:15 pm; 5:30-45 pm; MBS M, W, F 7:30-45 pm
Amer. Oil Co., Joe Katz: CBS, M-F 7:45-8 pm
Amer. Safety Razor, McCann-Erickson: ABC, alt Sun 9-9:15 pm
Amer. Tobacco, BBDO: CBS, Sun 7-7:30 pm; CBS, W F 8:25-30 pm; NBC, W 9:30-10 pm
Anheuser-Busch, D'Arcy: ABC, M-F 6:30-45 pm
Charles Antell, TLA: ABC, T, Th 5-5:15 pm
Armour, [illegible] & McDonald: CBS, M-F 12-12:15; 2-2:15 pm
Assemblies of God, W. F. Bennett: ABC, Sun 10:30-11 pm
Bell Telephone, Ayer: NBC, M 9-9:30 pm
Beltone, Olian & Bronner: ABC, Sun 6:15-30 pm; MBS all T 7:30-45 pm
Billy Graham, W. F. Bennett: ABC, Sun 3:30-4 pm
Bridgeport Brass, Hazard: MBS, F 8-8:30 pm
Bristol-Myers, DCSS: CBS, F 8:30-45 pm; M, W, alt F 10:30-45 am
Colgate, Ketchum, MacLeod & Grove: CBS, Sat 10-11:55 am
Campana Sales Co., Wallace-Ferry-Hanly: CBS, M-F 10:15-30 am (alt days)
Carnation, Erwin, Wasey: ABC, M-F 10:45-11 pm
Carter Prods., Bates: NBC, M, Th, F 5-5:15 pm alt wks; CBS, Sat 1-1:30 pm
CBS-Columbia, Bates: CBS, alt Sun 7:30-8 pm
Chevrolet Motors, Campbell-Ewald: CBS, Sat 1:30-35 pm; 2-2:05 pm; 4:55-5 pm; Sun 9:55-10 pm; 1-1:05 pm; 2:30-35 pm; 5:55-6 pm; M-F 9:55-10 pm
Christian Sc. Monitor, Walton-Butterfield: ABC, Tu 9:45-10 pm
Church of Christ, Martin & Co: ABC, Sun 1-1:30 pm
CIO, Henry J Kaufman: ABC, M-F 7-7:15 pm
Cities Service, Ellington: NBC, M 9:30-10 pm
Coast Fisheries, Lynn Baker: NBC, M, W, F 5:30-45 pm
Coca-Cola, D'Arcy: MBS, T, Th 7:45-8 pm
Colgate-Palm.-Peet, Esty: NBC, M-F 11-11:45 am; 3:15-30 pm
Continental Bkg., Bates: CBS M-F 11:30-45 am
Crosley, Camp: ABC, Sun 5-5:30 pm
Credit Union, JWT: MBS, Tu 9:55-10 pm; Sun 7:55-8 pm
Helene Curtis, [illegible]: CBS, 11:30-45 am
Dawn Bible Students, Wm Gleeson: MBS, Sun 11-11:15 am
Delco Prods, C-E: CBS M-F 6:45-7 pm
DeSoto Motor, BBDO: NBC, W 9-9:30 pm
Dodge, Grant: NBC, Th 8-8:30 pm
Esquire Form, Grey: CBS, alt T 8:15-9 pm
Firestone, Sweeney & James: ABC, M 8:30-9 pm
Florida Citrus Commission, JWT: MBS, M-F 11-11:25 am; M 8-8:30 pm (Multi-Message plan)
Ford Motor, JWT: CBS, M, W, F 7:15-8 pm
General Foods, B&B: CBS, M-F 12-12:15 pm; 2-2:15 pm; FC&B: CBS, M-F 1-1:15 pm; Sun 8:35-9 am; Y&R: CBS Sat 1:55-2 pm; B&B: NBC, Th 8-9 pm; Y&R: NBC, M-F 10:30-45 am; CBS, W 8:15-30 pm
General Mills, D-F-S: ABC, M, W, F 2:30-55 pm; 4:25-30 pm; 7:30-55 pm; Knox-Reeves: ABC, tu, W, F 10:25-45 am
General Motors, Kudner: ABC, M 8-8:15 pm
Frigidaire, FC&B: CBS, Tu, Th, alt F 10:30-45 am
Gillette, Maxon: NBC, F 10 pm to concl
Glamorene, Hicks & Greist: CBS, alt F 10-10:15 am
Goodyear, Kudner: ABC, Sun 5:30-6 pm
Gospel Bdcstg, R. H. Alber: ABC, Sun 4-5 pm
Gruen, McCann-Erickson: ABC, alt Sun 9-9:15 pm
Hall Bros., FC&B: CBS, Sun 6:30-7 pm
Theo. Hamm Brewing, Campbell-Mithun: CBS, Tu, Th [illegible]
Hawaiian Pineapple, N. W. Ayer: CBS, F 8:30-45 pm
Healing Waters, Inc., Willie Adv: ABC, Sun 2-2:30 pm
Hunt Club Dog Food, Moser & Cotins: CBS, Sat 10:30-45 am
Int'l Harvester, Y&R: NBC, M-F 7-7:15 pm
Johns-Manville, JWT: MBS, M-F 9-9:05 pm
S. C. Johnson & Son, Needham, Louis & Brorby: MBS, M-F 10:30-35 am; 11:25-30 am; 2:25-30 pm; M-F, 12:15-25 pm; 5:55-6 pm; Sat 2:25-30 pm
Junket Fds., McCann-Erickson: ABC, Tu-F 11-11:15 am
Kellogg Co., Leo Burnett: CBS, Tu, Th 3:15-30 pm; CBS, M, W, alt F 10:15-11 am; MBS, M, W, F 5:30-55 pm
Kraft Foods Co., J. Walter Thompson: CBS, Sun 9-10 pm
Lemon Prods. Advisory Board, McCann-Erickson: MBS, M-F 8-8:30 pm
Lettuce, Inc., John Cohen: MBS, T, Th 11:30-45 am
Lever Bros., McCann-Erickson: CBS, M, W, alt F 11-11:15 am; CBS, M, W, Th 3:15-30 pm
Liggett & Myers (Chesterfield), Cunningham & Walsh: NBC, Tu 8:30-9 pm; CBS, Sat 8-8:30 pm
Thos. J. Lipton, Y&R: CBS, Mon 8:30-9 pm
Longines-Wittnauer, V. A. Bennett: CBS, Sun 12-12:05 pm; 1-1:05 pm; 5-5:05 pm; Sat 10-10:05 am; 10:55-11 am; 12n-12:05 pm; M-F 7:30-45 pm; Sun 2-2:30 pm
P. Lorillard, L&N: ABC, Sun 6-6:15 pm; Sun 6:15-30 pm; MBS, M-F 11:45-12 n; CBS, Sat 9-9:30 pm
Lutheran Laymen's League, Gotham: MBS, Sun 1:30-2 pm
MacFadden Publs., R&R: MBS, Th, F 8-8:30 pm
Manhattan Soap (Sweetheart), Scheideler, Beck & Werner: NBC, M-F 4:45-5 pm
Mars, Inc., Burnett: NBC, Tu 8-8:30 pm
Metropolitan Life, Y&R: CBS, M-F 6-6:15 pm
Miles Laboratories, Geoffrey Wade: NBC, Tu, W, F 1:15-8 pm; M-F 7:30-45 pm, M-F 10:45-11 am
Miller Brewing, Mathisson: MBS, M, W, F 9:25-30 pm
Minnesota Mining & Mfg., BBDO: CBS, M, W, alt F 10:15-11 am
Mutual of Omaha, Bozell & Jacobs: MBS, Sun 6:30-45 pm
Mylanta & Cassalbary (Nutrilite), Dan B. Miner: NBC, Sun 5:30-6 pm
Nat'l Biscuit, Burnett: CBS Tu, Th alt F 11-11:15 am
Nehi Corp., BBDO: CBS, Sat 11-11:15 am
O'Cedar, Turner: [illegible] M, W, F 9-10 am
Oldsmobile, Brother: ABC, M, W, Th, F 8:25-30 pm; 9:25-30 pm; 10:25-30 pm
Pet Milk Co., Gardner: CBS, M-F 10-10:15 am
Pharmaco, DCSS: NBC, M-F 5:30-45 pm (alt days); CBS, T, Th 3:3-15 pm
Philco Corp., Hutchins: M-F 9-10 am
Philip Morris & Co., Biow: CBS, Sun 8:30-9 pm
Pillsbury Mills, Leo Burnett: CBS, M-Th 8:30-15 pm, M-Th 11:15-30 am
Procter & Gamble, D&B; Compton, D-F-S, Y&R: CBS, M-F 11:45-12 n; 1-2 pm; 2:15-30 pm; 2:45-3 pm (all days); NBC, M-F 3:30-4:15 pm, Biow: NBC, M-F 3-3:30 pm
Quality Goods, Grey: CBS, alt T 8:15-9 pm
Radio Bible Class, Stanley G. Boynton: MBS, Sun 10-10:30 am
Radio Church of God, Huntington-Parmelee: ABC, Sun 12:30-1 pm
Ralston Purina Co., Gardner: ABC, Sat 10:30-11 am
[illegible] Cough Drops, Nyhuis: NBC, T, Th 5:15-6 pm
R. J. Reynolds, Esty: ... (Multi-Message plan); NBC, Sat 9:30-10 pm
Rhodes Pharm., Pringle-Gollhelt: NBC, M, W, F
Seeman Bros., Weintraub: ABC T, Th 10:25-45 am
Skelly Oil, Henri, Hurst & McDonald: NBC, M-Sat 9-15 am
A. E. Staley Mfg., Ruthrauff & Ryan: CBS, M-F 10-10:15 am (alt days)
Star-Kist Tuna, Rhoades & Davis: CBS, M-F 10:15-30 am (alt days)
State Farm Mutual, Needham, Louis & Brorby: MBS, Sat 6:15-55 pm; Sun 5:50-6 pm
Sterling Drug, D-F-S: ABC, M-F 10-10:25 am; NBC, M, W, F 4:15-45 pm
Sun Oil Co., Hewitt, Ogilvy, Benson & Mather: NBC, M-F 6:45-7 pm
Swift & Co., JWT: ABC, M-F 9-10 am
Table Prods., Honig, Dietarich & Brown: ABC, Sat 10-10:30 am
Tasti-Diet, Gerfield: CBS, Sat 1:25-30 pm
Toni Co., Weiss & Geller; Leo Burnett: ABC, Tu, Th 9-10 am; CBS, M, W, F 2:30-45 pm; Tu, Th, 10-11 am; Sun 7:30-45 pm; W, F 8:15-30 pm, NBC, M, Th 7:45-8 pm
Van Camp Sea Food, Brisacher, Wheeler & Staff: CBS, Sat 11:45-12 n
Voice of Prophecy, Western: ABC, Sun 9:30-10 am, MBS, Sun 10:30-11 am
Whitehall Pharm. (see also Amer. Home Prods.), CBS, T 9:15-30 pm
Wm. Wrigley Jr. Co., R&R: CBS Sun 6-6:30 pm; A. Meyerhoff: CBS, W 8-8:30 pm

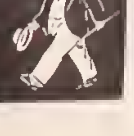
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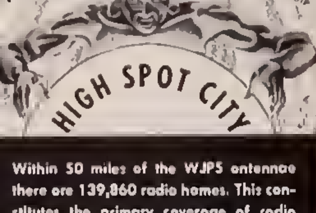
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RADIO COMPARAGRAPH OF NETWORK PROGRAMS

Daytime 29 November 1954 SPONSOR

SUNDAY

Time	ABC	CBS	MBS	NBC
10 am	Message of Israel Var L; Negro college choir N T	Church of the air Var L&T	Radio Bible class Radio Bible Class 295Gallup T Boynton $350; Voice of prophecy Voice of Prophecy 811II T (rest includes ABC run 9:30-10 am) Western $1500	National Radio Pulpit N L; Headlines in Perspective N T
11	Mariner in Review H T; The Christian in action B L&T	Salt Lake City Tabernacle Salt L City L; Invitation to learning N 11:35-12 L&T	Frank & Ernest Dawn Bible Students 372N T Glerson $750; John T. Flynn N co-op L; Northwestern U reviewing stand C L	News 11-11:05 N L; Treasury of Music N T; Pauline Frederick at the UN N L; UN Assignment N L
12	Pan American Union Wash L; The World Tomorrow Radio Church of God 285H T HP $750	Larry LeSueur Longines Wittnauer 41N 12-12:05 L Bennett $550; The Leading Question 12:05-30 Wash T; H K Smith from London N T; George Herman news Wash L	US Marine Band Wash L; Bill Cunningham co-op Bost L; Merry Mailman N T	Music for Relaxation N T; The eternal light N L
1	Herald of truth Church of Christ 250N r3 2:50 cent nrt; Martie $1600; Pilgrimage N L	Man's Right to Knowledge N L; Robert Trout Chevrolet 183N 1:30-35 T C-E $550; Syncopation Piece N 1:35-2 L	Global Frontiers Wings of Healing N T Century Adv; World Traveler (Joe King) N L; Lutheran hour Lutheran Laymen's League 477StL L Gotham $700	Youth Wants to Know Wash L; University of Chicago roundtable C L
2	Dr. Oral Roberts Healing Waters 149H T White $1000; Wings of Healing Dr Thomas Wyatt 157H Century $1000	Symphonette Longines Wittnauer 120N 2-2:30 L Bennett; New York Philharmonic N 2:30-4 L	Herald of Healing Internat'l Adv N L; Bandstand USA N 2:15-3 pm T	The Catholic hour Var L; Anthology N L
3	Sammy Kaye's Sunday Serenade N L; Hour of decision Billy Graham 355Var L&T W Russell $2000	New York Philharmonic (cont'd) N 2:30-4 L	Wonderful City N T; CBC Symphony Orchestra CBC 3:30-4:30 T	Weekend (Sunday "Drive" paper of the air) Var L&T Selling on rotated-contribution basis. Each hour pro rider for 8 participations 1-min partic $2,250
4	Old-fashioned revival hour Gospel Bdcstg 250H T R H Alber $1500	Larry LeSueur Longines Wittnauer 4-4:05 T Bennett $550; On a Sunday Afternoon Wash L&T	CBC Symphony Orchestra (cont'd); Riding in the Country N	Weekend (cont'd) Var L&T 1-min partic $2250
5	Youth on the March Percy Crawford Phila J M Camp; Greatest Story Ever Told Goodyear Tire N Kudner $4500	Larry LeSueur Longines Wittnauer 5-5:05 Bennett $550; On a Sunday Afternoon (cont'd); Robert Trout Chevrolet N 5:55-6 C-E	The Shadow 564N Per partic $2100; True detective mysteries N T $2000; Cecil Brown State Farm Mut 550N 5:50-6 T NL&B $150	Inheritance NY L&T; Nutrilite Show (Dennis Day) Mytinger & Casselberry H L Dan B. Miner $5000

MONDAY

Time	ABC	CBS	MBS	NBC
10 am	My true story Sterling Drug: bayer, molle, energine, dr lyons 260N m,w,f L 10-10:25 D-F-S $4200; Whisper'g streets Gen Mills 10:25-45 wheaties, bisq'k 327N m,w,f T K-R shr $4500; When girl marries Carnation Co 291H m-f T EW $2850	Godfrey* 90 min Staley Mfg R&R Pet Milk: Gardner alt days 10-10:15; Campana Sales W-F-H alt days Star-Kist Tuna Rhoades & Davis 10:15-30 alt days; Bristol-Myers DCSS m,w, alt 10:30-45; Minn Mining BBDO m,w, alt 10:45-11	Cecil Brown news co-op N m-f L; Carl Warren's Guest Time N m-f T; F Singiser news S C Johnson wax 170N 10:30-35 L NL&B m-sat; Story Time N m-f Multi-Message	Mary Margaret McBride N 10-10:05 L; Bob Smith Show N m-f 10-10:45 L; Break the Bank Miles Labs 105H m-f T Wade $4200
11	Modern Romances Junket Fds, McE Vick Chem: m,w Morse ¼ hr $575; Ever Since Eve N m-f $2875; Your Neighbor's Voice Ch m-f L; 3-City By-Line Morning Edition Var m-f L	Godfrey (cont'd) Lever: pepsodent m,w, alt f McCann-Erickson; Pillsbury Mills m-th 11:15-30 Leo Burnett; Make up yr Mind Continental Bkg 85N m-f L Bates $2875; Rosemary P&G ivory snow 119N m-f L B&B $2700	Florida Calling Fla Citrus Comm 560Fla m-f L JWT; H Engle news S C Johnson wax 495C 11:25-30 L HL&B m-sat; Queen for a day P Lorillard: old gold cigs 510H m-f T ap 11:45-12 L&H share $5500	Strike it rich Colgate: halo, colgate dental crm, palmolive lab 200N m-f T Esty $3500; Phrase that pays CPP: ajax, colt 191N r11:15-30 L Esty m-f $2500; Second Chance N m-f L The Three Plans
12	Valentino N m-f L; Luncheon With Frank Farrell N m-f L 12:15-30; No network service m-f	Wendy Warren Armour, HH&Me P&G, Compton 206N-L $3250; Aunt Jenny Lever: spry 182N m-f FC&B $3000; Helen Trent Am Home: JFM Toni m,w,alt f Burnett $2500; Our gal Sunday Whitehall: anacin 183N m-f L Murray $2300	Break the Bank Miles Labs H m-f T Wade (see NBC); Capitol comment. S C Johnson 496Wash m-f NL&B; Down at Holmesy's Ch m-f L; No network service m-f 12:30-1	No network service m-f
1	Paul Harvey news co-op C m-f L; Ted Malone co-op 153N m-f L; No network service m-f	Road of Life P&G: ivory soap 154N m-f L Compton $3250; Ma Perkins P&G: oxydol 163N m-f L D-F-S $3250; Young Dr Malone P&G crisco, joy 153N m-f L Compton $2850; Guiding light P&G: duz, ivory 128N m-f L Compton $3000	Cedric Foster news co-op Bost m-f L; Luncheon at Sardi's N m-f L co-op; Ted Steele N m-f L co-op	No network service; Pauline Frederick Reporting N m-f L
2	No network service m-f; Betty Crocker Gen Mills: flour 2:30-35 D-F-S m,w,f $2900; Martin Block Show N m-f 2:35-4 L&T	2nd Mrs Burton Armour 208N m-f L HH&Me $3000; Perry Mason P&G: tide 163N m-f L B&B $3500; Nora Drake: Bristol-Myers, DCSS; Toni W&G $3000; Brighter day P&G: cheer 161N m-f L Y&R $2850	Luncheon with Lopez N m-f L; Sam Hayes news S C Johnson wax 505N 2:25-30 L HL&B m-sat; Wonderful City N m-f L $3000 wk	No network service m-f
3	Martin Block (cont'd) N m-f L&T; 2 ¾ hrs per wk $863; 5 ¼ hrs per wk $1898	Hilltop house N sus m,w,f L $2800; House party Lever: surf 182H 3:15-30 T BBDO m,w,f; Pillsbury: flour 198 3:30-45 T LB $8000 Five ¼-hrs m-th; Mike & Buff's Mail Bag N m-f L	Ruby Mercer Show N co-op L	Ben Grauer Rhodes Pharm N m,w,f 3-3:05 L Pringle-Gotthelf; Woman in Love NY L; Pepper Young P&G: camay 175N m-f L B&B $2700; Rt to happiness P&G: dreft, tide 168N m-f L D-F-S $3000
4	Lafin Quarter Matinee N 4-4:25 L m-f; Betty Crocker Gen Mills m,w,f 4:25-30 (see 2:30 pm); Treasury Bandstand H L&T	No network service m-f; News 4:55-5 N m-f L	No network service m-f; Sing a Song of Sixpence N m-f T; Bruce & Dan N m-f L	Backstage wife P&G: cheer, zest 188N m-f L Y&R $2500; Stella Dallas Sterling Drug 157N m,w,f L D-F-S $2500; Widder Brown Sterling Drug 174N m,w,f L D-F-S $2800; Woman in house Manhattan Soap 195H m-f L SB&W $2500
5	Musical Express N m,w,f T; Fred Beck Show H m-f T; Gloria Parker N m-f L; Vincent Lopez N m-f L	No network service m-f	Bobby Benson N m,w,f L; Wild Bill Hickok Kellogg Co H 5:30-55 T m,w,f Burnett $5500; Cecil Brown news S C Johnson wax 329N 5:55-6 L HL&B m-f	Just Plain Bill Whitehall: anacin Murray; Carter Bates $2800; Lorenzo Jones CPP: fab 185N m-f L Esty $2750; Hotel for Pets Coast Fisheries N m,w,f L Lynn Baker; Pays be Married H m-f L The Three Plans

TUESDAY

Time	ABC	CBS	MBS	NBC
10 am	My true story Seeman Bros tu, th 10-10:25 Weintraub; Whisper'g streets Seeman Bros air-wick, nylast 343N tu, th L Weintraub $4500; When girl marries Carnation Co m-f (see mon) Erwin, Wasey	Godfrey* 10-11:30 Staley Mfg: R&R Pet Milk: Gardner 10-10:15 alt days; Campana Sales W-F-H alt days Star-Kist Tuna Rhoades & Davis 10:15-30 alt days; Gen Motors Frigidaire Div tu,th FC&B; Kellogg tu th 10:45-11 Burnett	Cecil Brown news co-op N m-f L; Carl Warren's Guest Time N m-f T; F Singiser news S C Johnson m-sat 10:30-35 NL&B; Story Time N m-f T Multi-Message	Mary Margaret McBride N 10-10:05 L; Bob Smith Show N m-f 10-10:45 L; Break the Bank Miles Labs m-f (see mon) Wade
11	Modern Romances Junket Brand Fds 108N m-f T McE ¼ hr $575; Ever Since Eve N m-f L; Your Neighbor's Voice Ch m-f L; 3-City By-Line Morning Edition Var m-f L	Godfrey (cont'd) Toni Co tu,th alt f Weiss & Geller; Pillsbury Mills m-th 11:15-30 Leo Burnett; Make up yr Mind Continental Bkg m-f (see mon) Bates; Rosemary P&G ivory snow m-f (see mon) B&B	Florida Calling Fla Citrus Comm 560Fla m-f L JWT; H Engle news S C Johnson m-sat 11:25-30 NL&B; Queen for a day Lettuce Inc 550H tu,th T Cohan shr $5500; P Lorillard: old golds m-f (see mon) L&N	Strike it rich Colgate m-f (see mon) Esty; Phrase that pays Colgate m-f (see mon) Esty; Second Chance N m-f L The Three Plans
12	Valentino N m-f L; Luncheon with Frank Farrell N m-f L 12:15-30; No network service	Wendy Warren Armour, HH&Me P&G, Compton $3250; Aunt Jenny Lever: spry m-f (see mon) FC&B; Helen Trent Am Home Prod m-f (see mon) Murray; Our gal Sunday Whitehall Phar m-f (see mon) Murray	Break the Bank Miles Labs H m-f T Wade; Capitol comment S C Johnson m-f HL&B 12:15-30; Down at Holmesy's Ch m-f L; No network service m-f	No network service m-f
1	Paul Harvey news co-op C m-f L; Ted Malone co-op 153N m-f L; No network service m-f	Road of life P&G ivory soap m-f (see mon) Compton; Ma Perkins P&G oxydol m-f (see mon) D-F-S; Young Dr Malone P&G crisco, joy m-f (see mon) Compton, Blow; Guiding light P&G duz, ivory m-f (see mon) Compton	C Foster news co-op Bost m-f L; Luncheon at Sardi's N m-f L co-op; Ted Steele N m-f L co-op	No network service m-f; Pauline Frederick Reporting N m-f L
2	No network service m-f; Sheilah Graham Seeman Bros N t,th 2:30-35 L Weintraub $500; Martin Block Show m-f 2:35-4 N L&T	2nd Mrs Burton Armour m-f (see mon) HH&Me; Perry Mason P&G tide m-f (see mon) B&B; Nora Drake Bristol-Myers, DCSS alt da Toni Co, W&G; Brighter day P&G cheer m-f (see mon) Y&R	Luncheon with Lopez N m-f L; Sam Hayes news S C Johnson m-sat 2:25-30 HL&B; Wonderful City N m-f L	No network service m-f
3	Martin Block (cont'd) N m-f L&T	Hilltop house Pharmaco 141N t,th L DCSS sh $2800; House party Kellogg Co 194H tu,th LB share $6000; Pillsbury Mills m-th 3:30-45 seg LB (see mon); Mike & Buff's Mail Bag N m-f L	Ruby Mercer Show N m-f L co-op	Ben Grauer N 3-3:05 L; Woman in Love NY L; Pepper Young P&G camay, duz m-f (see mon) B&B; Rt to happiness P&G dreft, tide m-f (see mon) D-F-S
4	Reed Browning H m-f L 4-4:25; Dorese Bell N 4:25-30 T tu,th; Treasury Bandstand H L&T	No network service; News 4:55-5 N m-f L	No network service m-f; Sing a Song of Sixpence N m-f T; Bruce & Dan N m-f L	Backstage wife P&G cheer, zest m-f (see mon) Y&R; Stella Dallas Sterling Drug m,w,f (see mon) D-F-S; Widder Brown Toni Co 174N tu,th L Burnett $2500; Woman in house Manhattan Soap m-f (see mon) SB&W
5	Chas Antell commercial N tu,th T TAA; Fred Beck Show H m-f T; Gloria Parker N m-f L; Vincent Lopez N m-f L	No network service m-f	Sgt. Preston of the Yukon Quaker Oats t,th T Wherry, Baker & Tilden $4250; Bobby Benson Show N tu,th L 5:30-55; Cecil Brown news S C Johnson m-f 5:55-6 NL&B	Just Plain Bill Whitehall Phar all tu,th Murray; Lorenzo Jones Colgate m-f (see mon) Esty; Mr. Jolly's Hotel for Pets NY L; Pays be Married Rem t,th Hyburg Adv The Three Plans

WEDNESDAY

Time	ABC	CBS	MBS	NBC
10 am	My true story Sterling Drug m,w,f 10-10:25 (see mon); D-F-S; Whisper'g streets Gen Mills m,w,f 10:25-45 Knox-Reeves; When girl marries Carnation Co m-f (see mon) Erwin, Wasey	Godfrey* 10-11:30 Staley Mfg: R&R Pet Milk: Gardner 10-10:15 alt days; Campana Sales W-F-H all days Star-Kist Tuna Rhoades & Davis 10:15-30 alt days; Bristol-Myers DCSS m,w,alt f 10:30-45; Minn Mining BBDO m,w,alt f 10:45-11	Cecil Brown news co-op N m-f L; Carl Warren's Guest Time N m-f T; F Singiser news S C Johnson m-sat 10:30-35 NL&B; Story Time N m-f T Multi-Message	Mary Margaret McBride N 10-10:05 L; Bob Smith Show N m-f 10-10:15 L; Break the Bank Miles Labs m-f (see mon) Wade
11	Modern Romances Junket Fds, McE Vick Chem, m,w,f Morse ¼ hr $575; Ever Since Eve N m-f L; Your Neighbor's Voice Ch m-f L; 3-City By-Line Morning Edition Var m-f L	Godfrey (cont'd) Lever: pepsodent m,w, alt f McCann-Erickson; Pillsbury Mills m-th 11:15-30 Leo Burnett; Make up yr Mind Continental Bkg m-f (see mon) Bates; Rosemary P&G ivory snow m-f (see mon) B&B	Florida Calling Fla Citrus Comm 560Fla m-f L JWT; H Engle news S C Johnson m-sat 11:25-30 NL&B; Queen for a day P Lorillard: old golds m-f (see mon) ap 11:45-12 L&H	Strike it rich Colgate m-f (see mon) Esty; Phrase that pays Colgate m-f (see mon) Esty; Second Chance N m-f L The Three Plans
12	Valentino N m-f L; Luncheon with Frank Farrell N m-f L 12:15-30; No network service m-f	Wendy Warren Armour, HH&Me P&G, Compton m-f (see mon); Aunt Jenny Lever: spry m-f (see mon) FC&B; Helen Trent Am Home: JFM Toni; Burnett 191N-L m,w,alt f; Our gal Sunday Whitehall Phar m-f (see mon) Murray	Break the Bank Miles Labs H m-f T Wade; Capital comment S C Johnson; m-f HL&B 12:15-20; Down at Holmesy's Ch m-f L; No network service m-f	No network service m-f
1	Paul Harvey news co-op C m-f L; Ted Malone co-op 153N m-f L; No network service m-f	Road of life P&G: ivory soap m-f (see mon) Compton; Ma Perkins P&G: oxydol m-f (see mon) D-F-S; Young Dr Malone P&G crisco, joy m-f (see mon) Compton, Blow; Guiding light P&G duz, ivory m-f (see mon) Compton	G Foster news co-op Bost m-f L; Luncheon at Sardi's N m-f L co-op; Ted Steele N m-f L co-op	No network service m-f; Pauline Frederick Reporting N m-f L
2	No network service m-f; Betty Crocker Gen Mills m,w,f 2:30-35 D-F-S; Martin Block Show m-f 2:35-4 N L&T	2nd Mrs Burton Armour m-f (see mon) HH&Me; Perry Mason P&G tide m-f (see mon) B&B; Nora Drake Toni Co m-f (see mon) Weiss & Geller; Brighter day P&G cheer m-f (see mon) Y&R	Luncheon with Lopez N m-f L; Sam Hayes news S C Johnson m-sat 2:25-30 HL&B; Wonderful City N m-f L	No network service m-f
3	Martin Block (cont'd) N m-f L&T	Hilltop house N sus m,w,f L; House Party Lever: surf m,w,th (see mon) BBDO; Pillsbury Mills m-th 3:30-45 seg (see mon) L Burnett; Mike & Buff's Mail Bag N m-f L	Ruby Mercer Show N m-f L co-op	Ben Grauer Rhodes Pharm N m,w,f 3-3:05 L Pringle-Gotthell; Woman in Love NY L; Pepper Young P&G camay, duz m-f (see mon) B&B; Rt to happiness P&G dreft, tide m-f (see mon) D-F-S
4	Reed Browning H m-f L 4-4:25; Betty Crocker Gen Mls 4:25-30 m,w,f (see mon) D-F-S; Treasury Bandstand H L&T	No network service m-f; News 4:55-5 N m-f L	No network service m-f; Sing a Song of Sixpence N m-f T; Bruce & Dan N m-f L	Backstage wife P&G cheer, zest m-f (see mon) Y&R; Stella Dallas Sterling Drug m,w,f (see mon) D-F-S; Widder Brown Sterling Drug m,w,f D-F-S; Woman in house Manhattan Soap m-f (see mon) SB&W
5	Musical Express N m,w,f T; Fred Beck Show H m-f T; Gloria Parker N m-f L; Vincent Lopez N m-f L	No network service m-f	Bobby Benson N m,w,f L; Wild Bill Hickok Kellogg Co m,w,f 5:30-55 Burnett; Cecil Brown news S C Johnson m-f 5:55-6 NL&B	Just Plain Bill Whitehall Phar all m,w,f Murray; Lorenzo Jones Colgate m-f (see mon) Esty; Hotel for Pets Coast Fisheries N m,w,f Lynn Baker; It Pays to be Married H m-f The Three Plans

THURSDAY

Time	ABC	CBS	MBS	NBC
10 am	My true story Seeman Bros t, th 10-10:25 Weintraub; Whisper'g streets Seeman Bros 327N tu,th T Weintraub 10:25-45; When girl marries Carnation Co m-f (see mon) Erwin, Wasey	Godfrey* 10-11:30 Staley Mfg: R&R Pet Milk: Gardner 10-10:15 alt days; Campana Sales W-F-H 10:15-30 Star-Kist Tuna Rhoades & Davis 10:15-30 alt days; Gen Motors: Frigidaire tu,th,alt f FC&R; Kellogg Co tu th 10:45-11 Leo Burnett	Cecil Brown news co-op N m-f L; Carl Warren's Guest Time N m-f T; F. Singiser news S C Johnson m-sat 10:30-35 HL&B; Story Time N m-f T Multi-Message	Mary Margaret McBride N 10-10:05 L Gen Fds Y&R; Bob Smith Show N m-f 10-10:15 L; Break the Bank Miles Labs m-f (see mon) Wade
11	Modern Romances Junket Fds 198N m-f T McCann-Erickson; Ever Since Eve N m-f L; Your Neighbor's Voice Ch m-f L; 3-City By-Line Morning Edition Var m-f L	Godfrey (cont'd) Toni Co tu,th, all f Weiss & Geller; Pillsbury Mills m-th 11:15-30 Leo Burnett; Make up yr Mind Continental Bkg m-f (see mon) Bates; Rosemary P&G ivory snow m-f (see mon) B&B	Florida Calling Fla Citrus Comm 560Fla m-f L JWT; H Engle news S C Johnson m-sat 11:25-30 HL&B; Queen for a day Lettuce Inc tu,th (see tu) John Cohan; P. Lorillard old golds m-f (see mon) L&N	Strike it rich Colgate m-f (see mon) Esty; Phrase that pays Colgate m-f (see mon) Esty; Second Chance N m-f L The Three Plans
12	Valentino N m-f L; Luncheon with Frank Farrell N m-f L 12:15-30; No network service	Wendy Warren Armour, HH&Me P&G, Compton m-f (see mon); Aunt Jenny Lever: spry m-f (see mon) FC&B; Helen Trent Am Home Prods m-f (see mon) Murray; Our gal Sunday Whitehall Phar m-f (see mon) Murray	Break the Bank Miles Labs H m-f T Wade; Capitol comment S C Johnson m-f HL&B 12:15-20; Down at Holmesy's Ch m-f L; No network service m-f	No network service m-f
1	Paul Harvey news co-op C m-f L; Ted Malone co-op 153N m-f L; No network service m-f	Road of life P&G: ivory soap m-f (see mon) Compton; Ma Perkins P&G oxydol m-f (see mon) D-F-S; Young Dr Malone P&G crisco, joy m-f (see mon) Compton, Blow; Guiding light P&G duz, ivory m-f (see mon) Compton	C Foster news co-op Bost m-f L; Luncheon at Sardi's N m-f L co-op; Ted Steele N m-f L co-op	No network service m-f; Pauline Frederick Reporting N m-f L
2	No network service m-f; Sheilah Graham Seeman Bros N t,th 2:30-35 L Weintraub; Martin Block Show m-f 2:35-4 N L&T	2nd Mrs Burton Armour m-f (see mon) HH&Me; Perry Mason P&G tide m-f (see mon) B&B; Nora Drake Toni Co m-f (see mon) Weiss & Geller; Brighter day P&G cheer m-f (see mon) Y&R	Luncheon with Lopez N m-f L; Sam Hayes news S C Johnson m-sat 2:25-30 HL&B; Wonderful City N m-f L	No network service m-f
3	Martin Block (cont'd) N m-f L&T	Hilltop house Pharmaco N t,th L DCSS sh $2800; House party Kellogg Co 173H 3:15-30 T L Burnett tu,th; Pillsbury Mills m-th 3:30-45 seg (see mon) L Burnett; Mike & Buff's Mail Bag N m-f L	Ruby Mercer Show N m-f L co-op	Ben Grauer N 3-3:05 L; Woman in Love NY L; Pepper Young P&G camay, duz m-f (see mon) B&B; Rt to happiness P&G dreft, tide m-f (see mon) D-F-S
4	Reed Browning H m-f L 4-4:25; Dorese Bell N 4:25-30 T tu,th; Treasury Bandstand H L&T	No network service m-f; News 4:55-5 N m-f L	No network service m-f; Sing a Song of Sixpence N m-f T; Bruce & Dan N m-f L	Backstage wife P&G cheer, zest m-f (see mon) Y&R; Stella Dallas Sterling Drug m,w,f (see mon) D-F-S; Widder Brown Toni Co tu,th Burnett; Woman in house Manhattan Soap m-f (see mon) SB&W
5	Chas. Antell commercial N tu,th T TAA; Fred Beck Show H m-f T; Gloria Parker N m-f L; Vincent Lopez N m-f L	No network service m-f	Sgt Preston of the Yukon Quaker Oats Wherry, Baker & Tilden; Bobby Benson Show N tu,th 5:30-55; Cecil Brown news S C Johnson m-f 5:55-6 NL&B	Just Plain Bill Whitehall Phar all tu,th Murray; Lorenzo Jones Colgate m-f (see mon) Esty; Mr. Jolly's Hotel for Pets NY L; Pays be Married Rem t,th Nyburg Adv The Three Plans

FRIDAY

Time	ABC	CBS	MBS	NBC
10 am	My true story Sterling Drug m,w,f 10-10:25 (see mon); D-F-S; Whisper'g streets Gen Mills m,w,f 10:25-45 Knox-Reeves; When girl marries Carnation Co m-f (see mon) Erwin, Wasey	Godfrey* 10-11:30 Pet Milk: Gardner Glamorene H&G 10-10:15 alt f; Campana Sales W-F-H 10:15-30 Star-Kist Tuna 10:15-30 alt days Rhodes & Davis; Bristol-Myers DCSS Staley Mfg. R&R 10:30-45 alt days; Adolph's E,W Minn Mining BBDO	Cecil Brown news co-op N m-f L; Carl Warren's Guest Time N m-f T; F Singiser news S C Johnson m-sat 10:30-35 NL&B; Story Time N m-f T Multi-Message	Mary Margaret McBride N 10-10:05 L Gen Fds Y&R; Bob Smith Show N m-f 10-10:15 L; Break the Bank Miles Labs m-f (see mon) Wade
11	Modern Romances Junket Fds, McE Vick Chem, m,w,f Morse ¼ hr $575; Ever Since Eve N m-f L; Your Neighbor's Voice Ch m-f L; 3-City By-Line Morning Edition Var m-f L	Godfrey (cont'd) Lever McE Kellogg Co Burnett all f; Gen Mtrs: frigdr FC&B; Toni W&G 11-11:30 alt f; Make up yr Mind Continental Bkg m-f (see mon) Bates; Rosemary P&G ivory snow m-f (see mon) B&B	Florida Calling Fla Citrus Comm 560Fla m-f L JWT; H Engle news S C Johnson m-sat 11:25-30 NL&B; Queen for a day P Lorillard old golds m-f (see mon) ap 11:45-12 L&N	Strike it rich Colgate m-f (see mon) Esty; Phrase that pays Colgate m-f (see mon) Esty; Second Chance N m-f L The Three Plans
12	Valentino N m-f L; Luncheon with Frank Farrell N m-f L 12:15-30; No network service	Wendy Warren Armour, HH&Me P&G, Compton m-f (see mon); Aunt Jenny Lever: spry m-f (see mon) FC&B; Helen Trent Am Home, JFM Toni, Burnett 191N-L m,w,alt f; Our gal Sunday Whitehall Phar m-f (see mon) Murray	Break the Bank Miles Labs H m-f T Wade; Capitol comment S C Johnson m-f HL&B 12:15-20; Down at Holmesy's Ch m-f L; No network service m-f	No network service m-f
1	Paul Harvey news co-op m-f (see mon); Ted Malone co-op 153N m-f L; No network service m-f	Road of life P&G ivory soap m-f (see mon) Compton; Ma Perkins P&G oxydol m-f (see mon) D-F-S; Young Dr Malone P&G crisco, joy m-f (see mon) Compton, Blow; Guiding light P&G duz, ivory m-f (see mon) Compton	C Foster news co-op Bost m-f L; Luncheon at Sardi's N m-f L co-op; Ted Steele N m-f L co-op	No network service m-f; Pauline Frederick Reporting N m-f L
2	No network service m-f; Betty Crocker Gen Mills m,w,f 2:30-35 D-F-S; Martin Block Show m-f 2:35-4 N L&T	2nd Mrs Burton Armour m-f (see mon) HH&Me; Perry Mason P&G tide m-f (see mon) B&B; Nora Drake Toni Co m-f (see mon) Weiss & Geller; Brighter day P&G cheer m-f (see mon) Y&R	Luncheon with Lopez N m-f L; Sam Hayes news S C Johnson m-sat 2:25-30 NL&B; Wonderful City N m-f L	No network service m-f
3	Martin Block (cont'd) N m-f L&T	Hilltop house N sus, m,w,f L; House party Lever: surf m,w,f (see mon) BBDO; Hawaiian Pineapple tide Ayer f; Mike & Buff's Mail Bag N m-f L	Ruby Mercer Show N m-f L co-op	Ben Grauer Rhodes Pharm N m,w,f 3-3:05 L Pringle-Gotthell; Woman in Love NY L; Pepper Young P&G camay, duz m-f (see mon) B&B; Rt to happiness P&G dreft, tide m-f (see mon) D-F-S
4	Reed Browning H m-f L 4-4:25; Betty Crocker Gen Mills 4:25-30 m,w,f (see mon) D-F-S; Treasury Bandstand H L&T	No network service m-f; News 4:55-5 N m-f L	No network service m-f; Sing a Song of Sixpence N m-f T; Bruce & Dan N m-f L	Backstage wife P&G cheer, zest m-f (see mon) Y&R; Stella Dallas Sterling Drug m,w,f (see mon) D-F-S; Widder Brown Sterling Drug m,w,f D-F-S; Woman in house Sterling Drug m-f (see mon) SB&W
5	Musical Express N m,w,f T; Fred Beck Show H m-f T; Gloria Parker N m-f L; Vincent Lopez N m-f L	No network service m-f	Bobby Benson N m,w,f L; Wild Bill Hickok Kellogg Co m,w,f 5:30-55 Burnett; Cecil Brown news S C Johnson m-f 5:55-6 NL&B	Just Plain Bill Whitehall, Murray; Carter Prods Bates all f; Lorenzo Jones Colgate m-f (see mon) Esty; Hotel for Pets Coast Fisheries N m,w,f Lynn Baker; It Pays to be Married H m-f The Three Plans

SATURDAY

Time	ABC	CBS	MBS	NBC
10 am	No school today Fabian Prods Co Beverly pnut oil 81Cinc L Hoefer, Dieterich & Brown; Space patrol Ralston Purina 316H alt wk L Gardner (see belt); Nestle Co 318H alt wk L C&P $3500	Larry LeSueur Longines Wittn'r 126N 10-10:05 L Bennett $550; Galen Drake 85N L; Hunt Club Dog Food Moser & Cotins 10:30-45 seg; Colgate 10:45-11 Ketchum, Mac Leod & Grove ¼ hr $1375; Larry LeSueur Longines-Wittn'r 126N 10:55-11 L Bennett $550	No network service; Amazing Mr. White N T	Serenade to Romance NY 9-10:30 T; Road Show 10:30-12n Var L&T (see bel)
11	Platterbrains N L&T; All-league clubhouse N T	Robt Q Lewis 11-12 Nehi Corp 165N L BBDO 11-11:15; Milner Prods 11:15-30 Best; Helene Curtis 205N 11:30-45 Gordon Best; Van Camp sea food 201N 11:45-12 L BW&S ¼ hr $2000	Amer. Trav Bur N 11-11:15 L; Conference Call N L; John Price News Wash 11:30-35 L; US Military Academy Band N L	Road Show 10:30-12n (cont'd) Var L&T Music, news, contests designed to interest car and motorist. 1-min partic time & talent $2250
12	101 Ranch Boys Lancaster, Pa L; American farmer C Wash L	Larry LeSueur Longines-Wittn'r 126N 12-12:05 L Bennett $550; Romance N L; Gunsmoke Liggett & Myers 205H repeat of pro Sat nite bdcst T G&W	Farm Quiz N T; New England Barn Dance Ware, Mass L	National farm & home hour Allis-Chalmers farm equipment 190C Wash; Oldies $2000; Road Show 12:30-2 pm Var L&T (see bel)
1	Navy hour Wash L; Vincent Lopez N L	City Hospital Carter Prods 205N T Bates $2500; Galen Drake Tosti Girl 206N 1:25-30 T Sidney Garfield; Allan Jackson Chesterfd 1:30-35 C-E $550; Peter Lind Hayes Show N T ¼ hr $990	Fifth Army Band N T; Ruby Mercer Show N co-op T	Road Show (cont'd)
2	Football Var co-op L	TBA	Ruby Mercer Show (cont'd); Richard Hayes Show N	Football L&T concl
3	Football Var co-op L	TBA	Bandstand USA N	Football (cont'd)
4	Chautauqua Symphony Jamestown, NY L	TBA	Salute to the Nation Wash; Sports Parade Phila	Football (cont'd) conclusion football game, Road Show will be heard
5	Pop Concerts N L; This Week In Washington Wash L; As We See It Wash L	TBA; Allan Jackson Chevrolet 192N 5:30-35 L C-E $550; Saturday at the Chase BtL L	Teen-Agers Unlimited N 5-5:15; Jack Brickhouse State Farm Mut 170N 5:45-55 NL&B $250; John Price News Wash 5:55-6	Road Show Var L&T



. . . *on WWJ, of course!*

Everybody benefits from WWJ's emphasis on comprehensive 15-minute newscasts, strategically scheduled throughout the day. Listeners hear more news. WWJ gets more audience. You reach more people, sell more goods.

Best-equipped in Detroit for this kind of job, WWJ features the town's top radio reporters, backed by leading wire services and The Detroit News, Michigan's largest daily newspaper.

***Complete* 15-minute newscasts**—telling *all* the worthwhile news—is further evidence that WWJ is, as always, Detroit's leader in building and broadcasting programs of solid substance and listener loyalty. A limited number of newscasts are available for complete sponsorship or participation.

WWJ AM-FM Basic NBC Affiliate

AM—950 KILOCYCLES—5000 WATTS
FM—CHANNEL 246—97.1 MEGACYCLES

Associate Television Station WWJ-TV

WORLD'S FIRST RADIO STATION • *OWNED AND OPERATED BY* THE DETROIT NEWS • *NATIONAL REPRESENTATIVES: THE GEORGE P. HOLLINGBERY CO.*

$1,000

ALREADY SPENT FOR "THE STAR AND THE STOR

* PROGRAM ONLY — DOES NOT INCLUDE TIME

In 120 days, astute local
and regional advertisers
have snapped up this opportunity
of a TV-lifetime.
There's still time for YOU!



13 good reasons why this new, top prestige show is paying off immediately


DAVID NIVEN


ANGELA LANSBURY


EDMUND GWENN


TERESA WRIGHT

EDMOND O'BRIEN



JAN STERLING



THOMAS MITCHELL



JUDITH AN



000*

Y 51 TV-WISE, BLUE CHIP SPONSORS

S' AVAILABLE ARB RATINGS

NGELES — In this tough 7 station market THE STAR AND THE STORY is TOPS attracting many more s than the closest competition — big budget, network, Saturday Night Revue.

RANCISCO — THE STAR AND THE STORY is *FIRST* with a whopping 23.9 (59% share of audience.)

The Star and the Story

IRST RUN ½ HOUR FILMS FOR TV

ory, selected and introduced by its own star (39 top names), ne works of celebrated writers (including 13 by Somerset am), is sculptured into magnificent entertainment by the ers of 4 STAR PLAYHOUSE.

Don W. Sharpe, Executive Producer
Warren Lewis, Producer



AHERNE



ALEXIS SMITH



PETER LORRE



JOANNE DRU

FRANK LOVEJOY



For full details on the prestige, profit show of the year, WRITE, WIRE, CALL

OFFICIAL FILMS, INC.

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AMERICA'S LEADING DISTRIBUTOR OF QUALITY TV FILMS

COLONEL MARCH OF SCOTLAND YARD • MY HERO • TERRY AND THE PIRATES
TOWN AND COUNTRY TIME • SECRET FILE U.S.A. • TUNE-O

"LIVING" STORYBOARD

(*Continued from page 43*)

per foot. Kin-O-Lux processed the film.

The storyboard film is "very rough," as the agency is first to state.

"After all, its purpose isn't to serve as a substitute for the final polished commercial," Dennis told SPONSOR. "It's merely a device for showing the client clearly what he can expect from his commercial."

Of course, the client must still use his imagination to project from this film to the finished commercial. For one thing, Albright doesn't use any sets, just a plain light photographer's backdrop. There are no opticals, such as wipes, dissolves, supers or irises, because these involve greater laboratory expenses. There is, however, the action of the actors, their voices and a feeling of the motion and continuity that the final commercial will have.

DCSS gets this continuity through the simple editing. The lab technician strikes off a duplicate negative from the soundtrack of good takes. He edits the picture negative to include all inserts. These inserts may include closeups of the product or of the product's instruction sheets, if these are to be featured in the commercial. They may be words written on a blackboard which will actually appear on flip cards in the finished commercial. Finally, the picture negative and soundtrack are put back together in sync, and prints are made for the agency and the sponsor.

There are several advantages to the "living" storyboard.

"It helps us evaluate the selling ability of the talent before we go ahead with an expensive production," says Albright. "Sometimes an actor or actress looks the part in person, but seems to lack conviction on film."

"We can catch certain bugs in a film storyboard that we'd never catch in a drawingboard one," he added.

In the Playtex Haircutter storyboard, for example, the agency noticed that the girl's hair was too long to show the cutter's action to best advantage.

The client was in the studio when Albright shot the rough film. He commented that the girl handled the Playtex Haircutter expertly and efficiently. But when the film was played back, both client and agency noticed that she was using the cutter far faster than women are likely to cut their hair. Therefore, DCSS will make copy cut to give her more time in the final commercial.

These may seem like minor points and yet they could make the difference between a selling commercial and a mediocre one. If they weren't noticed during the storyboard stage, the client's multi-thousand dollar investment in the film commercial might be wasted or increased by expensive retakes.

Of course, there are also disadvantages to this particular storyboard technique:

It is best suited for demonstration commercials. If a commercial hinges on a particular setting, such as a boy and girl dancing on a moonlit terrace, then the rough film would be either too costly with the setting and costumes or misleading without them.

It takes longer to produce this type of storyboard: about three hours or so of shooting plus a week of film processing. An artist's storyboard may take two days to produce.

"You tend to limit the creative



NEW ORLEANS PATIO PARTY—
but where are the people?

They're listening to WDSU's "Top Twenty," for this is the highest-rated local afternoon show in New Orleans. And it not only entertains— it sells products. "Top Twenty" is typical of WDSU's top-flight programming. Time and time again, we have proved to the satisfaction of sponsors that our programs not only entertain well, but sell well. Why not ask us about them?

WDSU NEW ORLEANS VITAL TO THE SOUTH'S BIGGEST MARKET

BUYOGRAPHY



The 32 counties in Sioux City Sue-land include Nebraska's leading farm county, South Dakota's second, and two of Iowa's top three. Five of the 32 are among the first 75 in the U. S. in farm income. From cattle, hogs, corn, oats and other products, Sioux City Sue-land enjoys an annual cash farm income of better than half a billion dollars. The value of farm products sold in the area, according to the last Census, topped the totals of 34 states; average per farm *value of products sold* was $9,460, more than double the national average. Sioux City is the nation's fourth largest livestock center, fourth largest grain market, 31st metropolitan area in wholesale sales. Its more-than-300 manufacturers include the world's largest maker of wind-propelled generators, world's largest popcorn manufacturer, and assorted makers of tools, batteries, fishing tackle and farm supplies. There about 125,000 tv sets in Sioux City Sue-land, the owners of which (so many tell us; rating data upon request) find watching KVTV rewarding.



CBS, ABC & DuMont

Represented by The Katz Agency

KVTV

Channel 9

SIOUX CITY, IOWA

KVTV, *a Cowles Station, is under the same management as* **WNAX-570**, *the radio station that for 30 years has successfully served one of the world's major agricultural regions, the five-state area known as Big Aggie Land.*

imagination of the independent film producer with this sort of storyboard," one agency producer told SPONSOR. "Psychologically, he'll feel more tied down to a rough film than to a drawn storyboard."

A film producer at one of the top 10 radio-tv agencies felt that the film storyboard would do more to confuse and unsell a client on a commercial than it would help him.

"He'll tend to say, 'Is that all we'll get?'" he explained. "And then the agency producer has to do more explaining of special effects and settings and camera techniques than he did before. With an artist's storyboard the extras are taken for granted."

Producers at agencies that are shooting in color tend to look more favorably on the technique. "First of all," one pointed out, "the investment in a color film is so much heavier that it pays to take an extra pre-production step to safeguard the final results. Besides, the client for a color film is less likely to be misled by the black-and-white film rough, since it is more obviously just a storyboard." ★ ★ ★

RICHFIELD CO-OP

(*Continued from page 39*)

radio copy and tv slides for use in the co-op plan.

Richfield commercials meet the company's need for economy and standardized delivery. There are no complicated backdrops or involved action. All radio commercials are delivered live, usually by well-known local announcers. The company benefits from having a familiar community voice to give its messages. The tv commercials combine live narration with slides. It's simple and economical.

Richfield distributor commercial kits contain explicit directions for action. Local announcers are instructed on the pronunciation of certain key words so messages will be standardized.

Richfield's 1954 fall advertising offensive was kicked off 10 October. The company is now running a series of 27 cartoon-type newspaper ads. The ads are $7\frac{1}{2}$ x $4\frac{1}{4}$" and consist of three-strip panels which tell a simple story: New Richfield hydrogen-powered Ethyl "101" Plus has *power*.

To achieve greatest impact for company-sponsored and co-op efforts Richfield decided to use the same cartoon theme in its tv commercials. In fact, they used the same cartoons.

To adapt them to television a slide was made of each cartoon panel, using the original artist's drawing.

Obviously a substantial amount of money was saved by using the same artwork for the tv slides, says the agency. Each slide costs only a nominal amount—about $1.

In each commercial after three cartoon slides are shown, the camera cuts to an announcer standing next to a gasoline-pump globe with the Richfield eagle and the words "Richfield" and "hydrogen-powered" imprinted on it. The rest of the commercial uses simple props like Richfield station signs, cans of oil and charts. Other slides are shown with simple messages like "free safety check" "anti-stalling, anti-freezing, anti-rust" to point up the narration.

Handling the Richfield account at Morey, Humm & Johnstone are L. B. Van Doren, executive vice president; William L. Wernicke, radio-tv director; Lewis R. Angelos, account executive.

Entertain, then instruct: The entire commercial is done live by local announcers. With the cartoon slides, the announcer recites short poems to enforce the feeling of whimsy created by the drawings. The poem written for the horse and car cartoon shown on page 39 goes like this:

Poor Percival Jones was feeling quite sad.
He needed a horse—for his engine was bad.
Now it's hydrogen-powered—and wherever he goes
That car is so peppy, its horsepower shows!

Then the announcer switches to a hard-sell message stressing the advantages of Richfield Ethyl "101" Plus: in winter, its anti-stall, anti-freeze and anti-rust properties are highlighted; in spring and summer, commercials revolve around extra power.

"The combination of cartoons with verse is very effective as an attention-catcher and has memory value," says Ben Pollak. "Our commercials entertain before they instruct. Viewers are more willing to hear a commercial once their interest is aroused, we've found."

Fourteen of the 27 cartoon newspaper strips were drawn by O. Soglow, creator of the well-known strip, "The Little King." Only Soglow cartoons were chosen for television, so viewers would learn to associate his style of drawing with Richfield.

The current Richfield air drive is planned to sell just three things:

Richfield Ethyl "101" Plus; Richlube Super HD Motor Oil and Richfield dealers' All-Point Safety Service for winter.

"We make a big point of good service in our newspaper and air advertising," says Ben Pollak, "because we think people are getting tired of the claims and counter-claims in gasoline advertising. They're confused by complicated formulas. What they want from a gas dealer is a smooth, high-powered gas—and courteous, reliable service."

Phrases like "Protection against radiator freeze-up. Protection against cold-starting. Protection against the harmful effects of cold weather on chassis wear-points . . ." underline the benefits of a Richfield winter check.

On radio, the "entertain, then instruct" philosophy is carried out with a 12-second jingle to the tune *Merrily We Roll Along*. Here's how it goes:

(Sound of car horns)
Merrily you'll roll along, roll along, roll along
Merrily you'll roll along
On Richfield gasoline!
(Car horns)
On Richfield gasoline!

Disks of the jingle are supplied to distributor radio sponsors, who also get kits of 36 one-minute, 30- and 15-second commercials.

"Throughout a 52-week span," says Ben Pollak, "we send out literally hundreds of radio commercials to distributors. Using them live allows us great variety at low cost. Most commercials on the gasoline bring in the theme that science has found great new advantages in hydrogen power, that hydrogen is the most efficient power element in petroleum."

In both the radio and the tv commercials, motorists are told to look for the "sign of the Richfield eagle and the cream and blue pumps." The distinctive eagle of Richfield's trademark appears in all print copy and in every tv commercial.

Since distributors can decide to sponsor a show at any time of the year, the company's air schedule is not

(*Please turn to page 94*)



a rich <u>new</u> smoke in tobaccoland

Tobacco has long been King in the Prosperous Piedmont section of North Carolina and Virginia. But today, the rich *new* smoke from foundries, steel fabricators, machine tool builders and chemical industries crowd tobacco for industrial leadership.

Strong new industries are expanding payrolls and profits in the Prosperous Piedmont . . . and WFMY-TV, Channel 2, is the most direct selling channel to this lucrative market. No station, or group of stations, rivals the selling power of WFMY-TV in this heavily populated area of the South. Here, 1,733,700 potential buyers have *2 billion dollars* to spend each year and WFMY-TV is the major influence on how they spend it.

Covering one-quarter million sets in Greensboro, Winston-Salem, Durham, Reidsville, Danville, High Point and other major cities, WFMY-TV has been the dominant selling medium in this 31-county market since 1949 . . . now in our 6th year.

To smoke out greater sales in the Prosperous Piedmont, call your H-R-P man today.

wfmy-tv
Channel 2

GREENSBORO, N. C.

Represented by
Harrington, Righter & Parsons, Inc.
New York — Chicago — San Francisco

CBS TELEVISION NETWORK
Basic Affiliate



THESE ARE THE STATION

NATIONAL SPO

FREE & PETERS
INC.

Pioneer Station Representatives Since 1932



NEW YORK	CHICAGO	DETROIT
444 Madison Ave.	*230 N. Michigan Ave.*	*Penobscot Bldg.*
Plaza 1-2700	Franklin 2-6373	Woodward 1-4255

ATLANTA	FT. WORTH	HOLLYWOOD	SAN FRANCISCO
Glenn Bldg.	*406 W. Seventh St.*	*6331 Hollywood Blvd.*	*Russ Building*
Main 5667	Fortune 3349	Hollywood 9-2151	Sutter 1-3798

OR YOUR

RADIO CAMPAIGN . . .

EAST, SOUTHEAST

WBZ + WBZA	Boston—Springfield	NBC	51,000
WGR	Buffalo	NBC	5,000
KYW	Philadelphia	NBC	50,000
KDKA	Pittsburgh	NBC	50,000
WFBL	Syracuse	CBS	5,000
. . . . .			
WCSC	Charleston, S. C.	CBS	5,000
WIST	Charlotte	MBS	5,000
WIS	Columbia, S. C.	NBC	5,000
WPTF	Raleigh—Durham	NBC	50,000
WDBJ	Roanoke	CBS	5,000

MIDWEST, SOUTHWEST

WHO	Des Moines	NBC	50,000
WOC	Davenport	NBC	5,000
WDSM	Duluth—Superior	ABC	5,000
WDAY	Fargo	NBC	5,000
WOWO	Fort Wayne	NBC	50,000
WIRE	Indianapolis	NBC	5,000
KMBC-KFRM	Kansas City	CBS	5,000
KFAB	Omaha	CBS	50,000
WMBD	Peoria	CBS	5,000
. . . . .			
KFDM	Beaumont	ABC	5,000
KRIS	Corpus Christi	NBC	1,000
WBAP	Ft. Worth—Dallas	NBC-ABC	50,000
KENS	San Antonio	CBS	50,000

MOUNTAIN AND WEST

KDSH	Boise	CBS	5,000
KVOD	Denver	ABC	5,000
KGMB-KHBC	Honolulu—Hilo	CBS	5,000
KEX	Portland	ABC	50,000
KIRO	Seattle	CBS	50,000

RICHFIELD CO-OP

(Continued from page 90)

static. At presstime, however, distributors were sponsoring shows in eight tv markets, 50 radio markets.

Sports news and local sporting events comprise about 80% of total co-op buys on radio. Sponsorship runs the gamut from one-minute announcements to two-hour sports events. In addition, there is some local participation in network co-op shows, like the Fulton Lewis Jr. program on MBS and other news. Most popular time segment is 15 minutes. These are the stations now being used:

WMBO, Auburn, N. Y.; WCHV, Charlottesville; WVPO, Stroudsburg, Pa.; WHEB, Portsmouth, N. H.; WMNB, North Adams, Mass.; WOLF, Syracuse; WMBS, Uniontown, Pa.; WBIG and WGBG, Greensboro; WGAT, Utica; WDVA, Danville; WHLF, South Boston, Va.; WALL, Middletown, N. Y.; WWBZ, Vineland, N. J.; WTVL, Waterville, Me.; WKRT, Cortland, N. Y.; WAZL, Hazleton, Pa.; WEAT, Lake Worth, Fla.; WGBR and WEQR, Goldsboro; WROD, Daytona Beach; WIVY and WPDQ, Jacksonville, Fla.; WLVA and WWOD, Lynchburg, Va.; WBBB and WFNS, Burlington, N. C.; WRAL, Raleigh; WLAN, Lancaster; WCRS, Greenwood, S. C.; WLBR, Lebanon, Pa.; WMRF and WKVA, Lewistown, Pa.; WCLI, Corning, N. Y.; WDOS, Oneonta, N. Y.; WKOP and WNBF, Binghamton, N. Y.; WAIM, Anderson, S. C.; WBBF, Rochester, N. Y.; WCMB, Harrisburg-Lemoyne, Pa.; WMFR, High Point, N. C.; WGBS, Miami; WSPN, Saratoga Springs; WHAV, Haverhill, Mass.; WELS, Kinston, N. C.; WMFD, Wilmington, N. C.; WCHA, Chambersburg; WDLP and WPCF, Panama City, Fla.; WCRO and WJAC, Johnstown, Pa.; WGTH, Hartford.

On tv the favorite type of show seems to be the five-minute news program.

News is high in popularity because of its general appeal to a male audience. Other choices: a syndicated comedy film series, weekly baseball or football, local quiz participations.

Here's the tv lineup: *Duffy's Tavern*, WWLP, Springfield, Mass.; *Richfield World News* (five-minute news three times weekly), WGAL-TV, Lancaster; five-minute news three times a week WMFD-TV, Wilmington, N. C.; minute announcements, WJDM, Panama City, Fla.; weekly baseball plus five-minute sportscast four days a week, WARD-TV, Johnstown, Pa.; 10-minute news once weekly, WCAU-TV, Philadelphia; local quiz participations two days a week, WLAM-TV, Lewiston, Me.; eight-minute sportscast once a week, WHAM-TV, Rochester.

To round off its air schedule, Richfield itself buys a half-hour film drama series, *Richfield Star Time Theatre*, over WJAC-TV, Johnstown. This is the firm's sole air effort—an exception to its policy—due to special local situations.

To test the pull of its co-op and company-sponsored air schedules and to build gasoline station traffic, each season Richfield offers baseball and football schedules on its radio and tv shows.

The 44-page football booklet includes information on college standings, results of major bowl games, official's signals, basic formations and top pro football players as well as schedules of collegiate games. Listeners and viewers are invited to pick up these booklets at their local Richfield dealer's.

Creating distributor excitement: Since the success of Richfield's co-op efforts depends upon distributor and dealer enthusiasm, the company uses heavy promotion on the 50-50 plan.

The Richfield fall-winter 1954 "Merchandiser" uses a Soglow cartoon on



PHOENIX IS BIG

now 45th* Metropolitan Market in Population and Retail Sales

Among U. S. METROPOLITAN MARKETS Phoenix ranks —

23rd	in Building Material-Hardware Store Sales
34th	in Drug Store Sales
34th	in Filling Station Sales
34th	in Home Furnishing Store Sales
38th	in Supermarket Sales
42nd	in Eating and Drinking Places Sales

*SRD Consumer Markets '54

- Population 423,400
- Retail Sales $515,290,000

Phoenix' sharp gains in population and retail sales make sense. The whole vital market is GROWING. New people are streaming in . . . finding jobs, buying homes and cars, establishing businesses. In fact, Phoenix is the hub of a network of prosperous communities which make a definite contribution to Phoenix' retail sales. It's a market worth dominating — and you can dominate it through the complete coverage of KPHO and KPHO-TV. They take your sales story right into the homes you most want to reach!

SOLD reached most effectively through . . .

KPHO-TV and KPHO

YOUR MEREDITH STATIONS

Channel 5 • CBS Basic
First in Arizona since '49

Dial 910 • ABC Basic
Hi Fidelity Voice of Arizona

AFFILIATED WITH BETTER HOMES and GARDENS • REPRESENTED BY KATZ



THE BADGE

that draws 100,000 letters annually

Meet the man who's "Deputy Dave" to thousands upon thousands of Northern California's younger generation... and a lot of their parents. In song and story, cartoon and interview, Deputy Dave's a fascinating salesman of good morals, good manners, common sense and safety. In the past year some 100,000 letters and cards, and actual deputization by sheriffs in 23 Northern California counties (*that* is *coverage*), have given positive evidence of his impact. He makes sponsors *very* happy, too.

CBS kpix CHANNEL 5
SAN FRANCISCO, CALIFORNIA
Affiliated with CBS Television Network
Represented by the Katz Agency

WESTINGHOUSE BROADCASTING COMPANY, INC.

WBZ-WBZA • WBZ-TV, *Boston*
KYW • WPTZ, *Philadelphia*
KDKA, *Pittsburgh*
WOWO, *Fort Wayne*
KEX, *Portland*
Represented by Free & Peters, Inc.
KPIX, *San Francisco*
Represented by The Katz Agency

WCOV
RADIO
MONTGOMERY, ALA.

Now
10,000
WATTS

CBS RADIO
For
22 COUNTIES
in Central Alabama

POPULATION
726,500

FAMILIES
186,800

RETAIL SALES
$443,969,000

GET THE
COMPLETE STORY
From
PAUL A. RAYMER CO.
or write

WCOV
RADIO
MONTGOMERY, ALA.

the cover and other cartoons are scattered throughout the book to publicize the newspaper drive and spur interest in co-op plans.

The pamphlet is also designed to generate excitement about Richfield products themselves and their new benefits for motorists.

Richfield knows it's important to keep distributors happy. The company's existence, in fact, depends on winning—and keeping them.

The gasoline industry today is one of the most competitive in the country.

Contracts between the distributor or dealer and the gasoline firm are only for short periods. After the contract has expired, the relationship can be terminated by either party.

The big gas and oil company, therefore, must not only advertise heavily to sell its products, but must herald this advertising to distributors and dealers.

Independent distributors: Richfield itself is somewhat unique in the gasoline field because of its distribution setup. Unlike most other large companies, who employ district sales managers to funnel gas and oil down to the dealer level, Richfield operates via an independent distribution system. That is, its distributors are independent businessmen who are franchised to sell Richfield products in their specific territories.

Richfield offers its distributors a more tangible asset than advertising and promotion: It licenses only one man to handle its products in any given area. In other words, the Richfield distributor is protected against same-brand competition.

The Richfield Oil Corp. of New York is currently celebrating its twenty-fifth year of operation as a gasoline marketing firm. Richfield itself owns no refineries or producing fields. It's a wholly owned subsidiary of the Sinclair Oil Corp., which supplies it.

Until about 1933 Richfield Oil of New York operated as the Eastern marketing division of the Richfield Oil Corp. of California. The two companies are now completely separate.

Richfield of New York's previous company-sponsored air advertising consisted mainly of news programs broadcast over selected Eastern networks. Its last radio effort was a news show by Larry LeSueur and Charles Collingwood over CBS. ★ ★ ★

TV DICTIONARY

(Continued from page 46)

the climax speech resolving the scene, play or commercial to its conclusion.

TAILGATE The section of an optical printer in which the printing film is run. It is usually mounted so that it can slide on rails like a lathe bed toward or away from the optical camera, in order to produce enlargement or diminution of the photographed image.

TAILS-UP A reel of film so wound that the last frame in the image sequence is on the outside of the roll. Contrasted with head-up.

TAKE (1) Single shot picture or scene held by tv camera. (2) Such a scene so televised or filmed. (3) Command to switch directly from one picture or camera to another picture or camera, as "ready one, take one," "ready two, take two." (4) Instruction to switcher to feed a given picture channel to transmitter. (5) Reaction or sudden obvious realization by talent.

TAKE IT AWAY Directions to station, network, talent, announcer, "You're on the air."

TAKE-OFF SPOOL The spool or reel from which film is unwound and fed into film machinery such as projectors, cameras, printers, developing machines. Also called a feed spool.

TAKE TIMINGS To time each unit of a show or a commercial by stopwatch.

TAKE-UP SPOOL The spool or reel on which film is wound after being run on film machinery such as projectors, cameras, printers, developing machines.

TAKING A BALANCE Preliminary testing of various sounds in a program to determine their relation to one another in sequence.

TALENT COST Expense or cost of a show aside from the time charge.

TALENT SCOUT Person employed to search for potential talent, actors, for tv station, network or show.

TALK BACK (1) Phone circuit, earphones or cans from director to tv crew. (2) Loudspeaking device between studio control room and studio enabling producer to give directions to cast during rehearsals. (3) Telephone facility used to permit remote originating point to hear predetermined cues and thus enable foolproof switches to be performed.

TALKING DOWN Talent acting or speaking in an aloof, superior manner, or so it seems to viewers.

TALKING IN HIS BEARD Speaking in a muffled, almost indistinguishable, voice or tone.

(Please turn to page 98)

Key to 3-million people in a 4-billion dollar market . . .

WTMJ-TV CHANNEL 4



It's the heart of America's dairyland, the center of Wisconsin's industry and finance . . . and WTMJ-TV is the **only** TV station **blanketing** the area!

FIRST in coverage, programs, results . . . in a market that's always first!



WTMJ-TV facilities are unequaled in Wisconsin. Seven studios, mobile unit, and three microwave relay transmitters are available for use . . . in the hands of Wisconsin's most experienced TV producers to serve the big Milwaukee market.



Master technicians, operating the finest telecasting equipment yet developed, mean outstanding quality in WTMJ-TV telecasts. And 100,000 watts of power, transmitted from a 1,035-foot tower, provide better image for the 3,416,085 people (not counting Chicago) with a 90-mile radius.



Product sales climb fast when WTMJ-TV is used. Year after year, results obtained by advertisers have kept WTMJ-TV first in scheduled advertising . . . first with **local and national** advertisers. One test campaign over WTMJ-TV will prove why!

There's no substitute for

WTMJ-TV EXPERIENCE

1st

- with seven years on-the-air experience in television.
- to transmit network color programs in Wisconsin.
- to originate local color broadcasts in Wisconsin.
- in the homes and hearts of the people of Wisconsin.

WTMJ-TV is the only television station in Wisconsin that blankets this entire market for advertisers. The station is on the air more than 115 hours per week . . . presenting local and basic NBC-TV network programs. Due to audience and demand, WTMJ-TV presents more programs than any other Wisconsin television station.

WTMJ-TV CHANNEL 4

The Milwaukee Journal Television Station

Represented nationally by HARRINGTON, RIGHTER AND PARSONS, INC. New York • Chicago • San Francisco

TAPE or TAPE RECORDING (1) The record of sound on a magnetic strip; the recording of sound on magnetically oxide-coated tape. (2) Recording of a complete tv show.

T.C. Short for transcontinental. Means a network show that reaches from coast to coast.

TEARS Horizontal disturbance in tv picture caused by noise which makes picture appear to tear apart.

TEAR JERKER Tv show with a sad or pathetic appeal.

TEASER Strip of muslin or material above set to prevent camera from shooting over into lights or grid.

TECHNICIAN Skilled worker in any branch of tv production, direction, engineering.

TD or TECHNICAL DIRECTOR Director of all technical facilities and operations, lighting, cameras, sound, switching in a studio (and frequently remote) production.

TELECAST A television broadcast, program or show.

TELECINE Equipment used by British BBC to televise films. Much larger than U.S. equipment but much more quiet in operation. Film moves in continuous motion instead of intermittently, reducing wear on film.

TELEGENIC Object, talent, anyone or anything that looks well on television.

TELEPHONE SURVEY Any survey conducted by means of telephone calls as contrasted with mail surveys or personal surveys.

TELEPHOTO Very narrow-angle lens of great focal length which produces large-size images at extreme distances, frequently used at sporting events. (See Lenses.) A lens, usually of greater than normal focal length, so constructed that the back focus is different from the effective focal length of the lens; usually less, in order to increase compactness; sometimes more, in order to allow for the use of a wide-angle lens in a camera where a prism must be interposed between lens and film. More generally, a lens of any construction which is of more than normal focal length.

TELEPROMPTER® A device created for and used widely in television and motion picture production for visually prompting performers, public speakers wherein the script is presented in large type and moved vertically by remote control at a rate set by the delivery of the performer.

® Registered U.S. Patent Office

TELETYPE Machine leased from AP, UP or INS to receive news bulletins or to send or receive messages from other stations.

TELEVIEWER Member of the television audience.

TELEVISE or TELECAST, TELEVISING, TELECASTING To transmit a picture electronically by using television equipment.

TELEVISION The transmission and reproduction of a view, scene, image or person by an apparatus that converts light rays into electrical impulses in such a manner that those same objects may then be transmitted and reconverted by a receiver into visible light rays forming a picture.

TELEVISION BROADCAST BAND The frequencies in the band extending from 54 to 890 megacycles which are assignable to a television broadcast station. These frequencies are 54 to 72 megacycles (Channels 2 through 4), 76 to 88 megacycles (Channels 5 to 6), 174 to 216 megacycles (Channels 7 through 13), and 470 to 890 megacycles (Channels 14 through 83).

TELEVISION CODE Self-regulating code adopted by the NARTB in March 1952, and to which approximately 85% of the operating stations subscribe, and thereby technically have the right to exhibit the Seal of Good Practice on their television screens. (See Length of Commercials of the NARTB.)

TELEVISION CODE REVIEW BOARD Administrative body established for the purpose of overseeing the operations of the Television Code.

TELEVISION CUT OFF The actual field that is projected and received on a tv set as opposed to the large area of field that appears on a 35 mm film.

TELEVISION GRAY SCALE Resolution of colors in scenery, costumes and performers' faces into corresponding gray values in black-and-white tv. Has a shorter contrast range than other photographic media. May vary from five-step gray scale (white, light gray, medium gray, dark gray and black) to more sensitive brilliance of the various gray values, depending upon light source and equipment factors, to approach the 10-step transition (from white through grays to black) of photographic and printing gray scale. (See Gray Scale.)

TELOP An opaque slide—(1) Used in gray telop. (2) Card for titles—short live. (See Roll Up.)

TEMPO (1) Relative speed or pace of performance or music. (2) Impression of speed which a show makes on viewer, either by succession of incidents or shots or by the rate of movement shown or rhythm sound.

TEST PATTERN Specially made design of lines and or circles transmitted for the purpose of correctly setting focus and tuning of an image on tv screen. Also used for station identification.

TEST PRINT Trial composite print.

TEXTURE An element of design; the artistic composition of an object, picture or sound resulting from the blending of elements such as the parts of music or colors.

THE TIP Viewing audience. "Holding the Tip" means holding your audience.

THEME Subject or central idea specially composed or particularly apropos tune or music that identifies a specific program. Garroway's theme is "Sentimental Journey"; the theme for the *Lone Ranger* is the "William Tell Overture," and so on.

THEME SONG A recurring and characterizing melody in a musical performance.

THICK When individual sounds or instruments in orchestra are not distinguishable.

THREAD, THREADING Placing film on the proper sprockets and rollers, aligning it in the gates, forming loops and whatever is necessary to insure its passage through the camera or film mechanism.

THREE-COLOR PROCESS Process of color reproduction involving analysis takes place on three separate tracks of film. Contrasted with integral tripack.

THROW Distance from film projector to screen.

THROW A CUE Visual hand signal usually given by pointing at talent to begin action or speech.

THROW IT AWAY (1) To give line in casual and offhand manner. (2) To speak without obvious emphasis or expression. (3) Order to talent or engineers to fade picture or dialogue no matter what script says.

TIGHT (1) Close shot using narrow-angle lens—90-135 mm. (2) Show which in rehearsal plays a few seconds over allotted time and should either be cut or played rapidly provided the material permits rapid treatment.

TIGHTEN UP, CLOSER SHOT, LOOSEN UP, MORE DISTANT SHOT Terms used from director to cameraman when object is framed to obtain precise shot desired.

TILTING TURNTABLE A rotating platform on which transcriptions are played that can be turned or tilted to show it from more than one angle.

TILT UP Direction for camera movement, up.

(Dictionary continues next issue)

the other member of MORE families

In the past year, an average of 300 new TV sets were installed every day in the 62 county area served best by WCCO-TV. Channel Four now reaches 511,000 Minnesota-Wisconsin homes.

These new television viewers naturally joined the growing WCCO-TV family circle. In Minneapolis-St. Paul, the average WCCO-TV advertiser—regardless of time or day—reaches*

- 7500 more families than the average of Station B—a bonus audience the size of Austin, Minnesota.
- 14,000 more families than the average on Station C—a bonus audience the size of La Crosse, Wisconsin.

Ask Free & Peters how to get this family bonus for you.

*September Telepulse



WCCO-TV

The other member of the family
MINNEAPOLIS-ST. PAUL

CBS

NET TV PARTICIPATIONS

(*Continued from page 41*)

The *Pinky Lee Show* is sold in 7½-minute segments with one-minute commercial time in each. *Paul Dixon* goes in 10-minute segments (at a program cost of $400 each).

NBC TV also offers what it calls its "T-H-T Combinability" plan making it possible for an advertiser to schedule participations on any two or all of the *Today-Home-Tonight* trio in a single buy.

Certain minimum participation buys in a 52-week period entitle an advertiser to discounts. If you're in *The Morning Show*, for instance, you'll find that 26 or more participations—whether scheduled over several months or shot in a one-month campaign—entitle you to discounts on time charges starting at 5%; 39 or more participations hike it to 10% and from there the discounts rise on a sliding scale up to 20% for 104 or more participations.

Discount provisions on *Today*, *Home* and *Tonight* start at 10% for 39 or more participations, climb in the same manner as on *The Morning Show*. They also apply to total participations purchased under the "T-H-T Plan."

How popular are these participation shows with advertisers? A look at the billings might give an indication. *Today* (which is the longest-running of all the shows, having started in January 1952) did $10.5 million in business thus far this year. This is more than double its billing of $5 million in 1953. Whereas a total of 78 advertisers bought into the show in 1953, this year will record over 100 clients on *Today's* roster—much of it, says NBC TV, repeat business.

Home, which was launched in March 1954, now records 33 or more clients. Previous to its initial appearance, five advertisers demonstrated their faith in such a program by contracting for over $1 million in participations. As of 1 July 1954, billing had reached $3 million covering a total of 648 participations. For the fourth quarter of 1954 advertisers have, at this writing, contracted for 337 participations.

Perhaps the heaviest user of *Today-Home-Tonight* has been the Dow Chemical Co. which has invested around $1.5 million in these shows, used 40 participations in November alone. This firm has contracted for $500,000 worth of participations on *Home* to start in January 1955.

The Morning Show, since its launching on 15 March 1954, has had contracts for over 500 participations totaling more than $1.8 million in billings. (This show changed format on 16 August when Jack Paar took over the m.c. chores from Walter Kronkite, transformed the show from a news-emphasis stanza to an entertainment-variety vehicle.)

Tonight made its debut on 27 September, has since carried participations for about 10 advertisers. NBC TV points out that most advertisers don't want to buy a show till they've seen the ratings. The first national Nielsen tv rating on *Tonight*, which appeared about 10 November and covered the first two weeks in October, was 5.9.

An advertiser, as indicated, can use the participation shows any way he chooses—for a one-shot announcement, for an intensive saturation campaign, once a week on a regular basis, for seasonal selling purposes—in any manner his needs and his budget dictate. This opportunity for flexibility has proven popular with a wide variety of advertisers—both large and small—selling all types of products from birdseed and broilers to shaving products and shoes.

On *The Morning Show*, for instance, the Florists Telegraph Delivery Association bought participations at Easter time; Swift & Co. runs special campaigns to sell frozen turkeys at Thanksgiving and Christmas (both these sponsors use the *Home* show in the same way).

On *Home*, seasonal advertiser Cameo Curtains ran once a week for eight weeks in September and October, plans to skip the winter sales slump period and go back again in March.

On *Today*, U. S. Rubber Co. buys participations for its boots and galoshes only in snowy weather. Fedders-Quigan used four participations a month for its air conditioners till the summertime when it intensified its schedule to five a week.

General Foods runs three participations a week for Jell-O on the *Pinky Lee Show*. Other sponsors buying into this late-afternoon children's vehicle have been Whitehall Pharmacal for Kolynos, General Mills for Sugar Jets and International Shoe Co. It would appear that a show like Pinky Lee is not easily sold because it is primarily a children's program and very few national advertisers have children's products. When they do, according to one source, the products are likely to be so similar that they block another advertiser who might want to get in.

Such advertisers as the Vitamin Corp., River Brand Rice Mills, the Scholl Manufacturing Co. and M-G-M have bought into the *Paul Dixon Show* in the past.

Should some situation arise in which a sponsor would like to get his message on one of these shows in a hurry, just how quickly can he get on? On the *Today-Home-Tonight* trio, a sponsor need give only 72 hours notice, or sometimes even less in a great emergency, to get his announcement telecast on a national basis.

"You can still order into the NBC TV Participation Plan for Christmas," points out Matthew J. Culligan, now National Sales Manager, NBC TV (till recently, Sales and Merchandising Manager, Participating Programs Dept.). "The magazines are closed, also the supplements. We'll be getting business till the day before Christmas."

MEMO FROM
DEE RIVERS—
TO: *All time-buyers*
GEORGIA'S
WEAS
and its new
50,000 *watt*
Westinghouse transmitter on its same old frequency
1010
should be included in your Fall Budget.
COVERAGE + PRICE
makes it Georgia's BEST 50,000 WATT BUY
CALL STARS NATIONAL
IN
NEW YORK — CHICAGO
DETROIT — LOS ANGELES
SAN FRANCISCO

On *The Morning Show* program, if an advertiser notified CBS TV at 4:00 p.m. on any weekday afternoon, he can get his commercial on the program the next morning. However, says the net, it's preferable that a little more time be allowed so that there can be an adequate commercial run-through by Jack Paar, or whoever else on the show is delivering the message.

Comparatively few advertisers use film commercials on these shows, most desiring to take advantage of the opportunity to have a well-known personality deliver their message—one of the big plusses these programs offer. According to S. J. Frolick, Director of the Tv-Radio Commercials Department, Fletcher D. Richards agency, "When you buy a participation in Garroway's show, you are buying him and his personality and his following. If you use a film commercial on such a show, you are not using your time to best advantage." (The Richards agency handles Qwip, a whipped cream product of the Avoset Co., which had a campaign on *The Morning Show* last spring, is now running twice a week on *Today*—an eight-week campaign through 10 December.)

Both Garroway and Jack Lescoulie handle the commercials on *Today*. Arlene Francis generally weaves advertisers' messages into the editorial "magazine" format of *Home* and on *Tonight* Steve Allen casually does the honors.

There are four personalities on *The Morning Show* who are available to an advertiser for doing commercials: Jack Paar, who handles most of them; Betty Clooney, the show's songstress who sometimes takes over the woman's approach on a message; Pupi Campo, who occasionally gives a pitch his own light approach; and Hal Simms, who takes over when a straight, serious delivery is in order. (The Baird puppets were formerly available for lead-ins, but Bil and Cora Baird are no longer on the show.)

If the same product is running on two or more shows, it is very likely to get quite different commercial treatment on each—as varied as the personalities who present them. Peerless Electric has messages on both *Home* and *Tonight* for Broil-Quik. On *Home*, Arlene Francis does the commercial, integrating it with the program's "service" concept. In the relaxed, easy-going, late-night-amusement atmosphere of *Tonight*, it becomes appropriate for Steve Allen to tell about a turkey he met who said, "When I go, I wanna go on a Broil-Quik Super Chef." (Ted Grunewald, Radio and Tv Director of Peerless' agency, Hicks & Greist, states that they had originally planned to have a live turkey on the show but they changed their minds at the last minute.)

What results have sponsors obtained from use of these shows? As always, results from a network broadcast effort are hard to pinpoint. The most frequently-cited indication of results is repeat advertising—when a sponsor comes back or extends his contract. Ray Eichman, sales development representative, NBC TV, points out that about half of *Today's* 100-plus advertisers this year are repeats.

There are, however, a few more tangible instances. Cameo Curtains, through Friend-Reiss Advertising, recently ran a schedule of participations on *Home*, to sell its Shir-back curtains and draperies. On one telecast, Arlene Francis devoted 15 seconds of a one-minute commercial to offering a roomful of curtains to any two women whose names were picked from a bag. An invitation was issued to viewers to send their names in. By the end of two weeks (the West Coast kine of the broadcast is seen a week later) a total of 20,423 names had poured in.

Also on *Home*, a 20-second offer of a chance to receive a free Bendix Automatic Ironer drew 32,000 postcards; a single offering of seeds drew over 17,000 responses; offers of patterns, such as crocheted bags and cafe cur-

Effective December 1, 1954

BLAIR TV INC.

becomes the exclusive national representative of

wfil-tv

The Philadelphia Inquirer Station

CHANNEL 6

ABC • Dumont Networks

IN PHILADELPHIA, PA.

(3rd IN POPULATION)

tains, usually draw 5,000-7,000 letters, according to NBC TV, both when the pattern is offered free or at a price.

One morning on *The Morning Show*, Jack Paar just happened to remark that he'd never seen a picture of Marilyn Monroe with her mouth shut—had anyone else? It seems that some 3,850 individuals had because that number of Monroe closed-mouth photos came in.

How important is merchandising support to a participating advertiser? NBC TV regards it as vitally important, goes all out to provide advertisers with aids such as: kinescope films made by Garroway, Allen and Francis, to be used at sales meetings by advertisers; personal appearances of these stars at sales meetings, point-of-sale pieces; recordings of performers' voices to be heard by distributors, dealers, salesmen; promotions at the retail level consisting of a wide array of merchandising and sales material with which an advertiser can tie in with the stars and shows (they have distributed some three million merchandising pieces in connection with the *Today* show alone).

NBC's Culligan states: "We attribute much of our commercial success with our participating shows to the promotional and merchandising support we give the show for the benefit of the advertiser—to our interpretation of "star value" down to all levels of an advertiser's business—salesmen, distributors, dealers."

CBS TV, on the other hand, looks at this question differently. The network says it does not at this point give a *Morning Show* sponsor merchandising support because of the low cost on the show. First of all, it states, most advertisers do not want these aids; if they were offered, the show would cost more and why should an advertiser pay for a service he may not want? If an advertiser wishes to merchandise his use of the show, CBS will be happy to co-operate and offer a certain amount of support, but feels that an advertiser should be able to merchandise in the style he wants and this is best done through his own facilities.

These two points of view actually reflect general network policies along this line. CBS maintains that what it sells is circulation. NBC has for sometime had an extensive merchandising operation available to advertisers on all, or most of, its network shows—both radio and tv.

Where merchandising is done depends on a sponsor's particular coverage. In most cases, there is flexibility here, too. *Today*, for instance, has four lineups from which to choose. Its national coverage embraces 54 stations in the Eastern and Central time zones, and on the West Coast—San Francisco, Los Angeles and San Diego. However, an advertiser, if he wishes, may buy only the Eastern network of 31 stations by placing his participation in the first hour (7:00-8:00 a.m.) of the show. This costs him $3,350 complete, time and program, for a one-minute commercial. The second hour of the show (8:00-9:00 a.m. EST) is telecast on 20 stations in the Central zone in addition to the 31 stations in the East, making a total of 51 stations for $4,900. The show in the third hour is seen in the Central zone only, can be bought for $2,200 per participation.

The three West Coast stations carry a one-hour kine of the 8:00-9:00 a.m. portion only, can be bought only along with full lineup at the top cost of $5,500. Thus an advertiser who wants to reach the West Coast must schedule his participation in the 8:00-9:00 a.m. New York origination.

(As of 1 January 1955, NBC TV anticipates extending *Today's* coverage to four new markets: Knoxville, Fresno, Seattle and Portland, Oregon. This—aside from Knoxville, will give advertisers more extensive West Coast coverage. The four markets will add some $200 to current costs.)

The Morning Show is much like *Today* in its telecast pattern: the first hour is telecast in the East only, the second hour in both the East and Central areas and the third hour in the Central zone only. Coast-to-coast coverage on 61 stations comes to $4,140 per segment. The 7:00-8:00 a.m. Eastern "leg" only of 30 stations costs $2,475; both the Central and Eastern "legs" which are covered simultaneously 8:00-9:00 a.m., cost $3,790 combined; and the Central "leg" only of 27 stations, which receives a 9:00-10:00 a.m. repeat broadcast from New York, can be had for about $1,800.

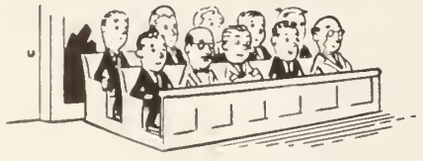
One advertiser who made use of the sectional telecasts is R. J. Reynolds. In support of its new Winston cigarettes, it bought the Eastern leg of the show when they had entered enough markets in the East, then expanded to the Central network when distribution warranted.

The Morning Show itself is not telecast on the West Coast but has an arrangement whereby advertisers can get coverage there as well. In conjunction with *The Morning Show* and at a cost of $350, an advertiser can buy into Panorama Pacific, a daily 7:00-8:00 a.m. wake-up show seen in Los Angeles, San Francisco and San Diego (this cost is included in the coast-to-coast price of $4,140 mentioned above).

Home has a basic network of 56 "must buy" stations and 33 optionals. The Pacific Coast stations carry the show on a seven-day delay. The whole package, including a program cost per participation of $2,082.50 net, runs into about $6,400 for a one-minute commercial.

Tonight has two lineups—an Eastern segment of about 25 stations which carries the show between 11:30 p.m. and midnight and is available to ad-

TRIED by a "10 MAN" JURY



Yes, 10 of the current accounts on Bob Trebor's "DAY-BREAKER" Show have been sponsors *for 3 or more* years. Several for 4½ years on this 5-year-old show.

The verdict of this 10-man jury is justified! From morning to night WVET *gets results* in the Metropolitan Rochester-Western New York Market, 3rd largest in America's first State.

5000 WATTS
1280 KC



WVET
ABC

BOB TREBOR

IN ROCHESTER, N. Y.

Represented Nationally by
THE BOLLING COMPANY

In San Antonio, Texas

KGBS

TV and RADIO

NOW...

KENS

TV AND RADIO

CBS
DUMONT
ABC

EXPRESS·NEWS STATIONS

KENS-TV	KENS-Radio
CHANNEL 5 — 100,000 WATTS	680 KC. — 50,000 WATTS

OWNED BY EXPRESS PUBLISHING CO., SAN ANTONIO, TEXAS



Henry C. Silldorff
(Chairman of the Board)
G. N. Basford Company

LIKE MOST "Newsworthy" ADVERTISING EXECUTIVES Mr. SILLDORFF'S LATEST BUSINESS PORTRAIT IS BY . . .

Jean Raeburn

Photographers to the Business Executive
565 Fifth Avenue, New York 17— PL 3-1882

vertisers at a gross cost of $3,600 per participation. At midnight, about 15 additional stations in the Central time zone join *Tonight's* network, bringing the total to 40 stations and the gross up to $4,400 per participation between 12 and 1:00 a.m.

The basic buy on *Pinky Lee Show* is 30 stations; aside from this, there are 42 optional stations.

The Paul Dixon Show, which is now being re-vamped, will run on about 20 stations of the Du Mont network.

Whatever markets an advertiser uses, he can generally arrange to have local dealer cut-ins on the net show. The local cut-in plan on *Today*, for instance, works like this:

During the last 11 seconds of the commercial, stations in markets an advertiser has chosen flash the name of the local dealer, local product information or special sale events on appropriate screens, while Garroway's voice in the background urges viewers to visit these local dealers or take note of the special information on the screen at the moment. As few or as many stations as desired on the *Today* lineup can be used for cut-ins. The cost for cut-ins on all 54 stations is approximately $1,300 net.

Both *Home* and *Tonight* make cut-ins available on a regular basis. Advertisers on *The Morning Show* may use them if they so desire.

Whether cut-ins are used or not, it would seem that participation shows answer the tv prayers of many an advertiser with a limited budget or specialized needs.

Richard A. R. Pinkham, NBC TV's V.P. in Charge of Participating Programs, asserts that the participation concept is "a mighty and important development in tv broadcasting," sets forth six main plusses of the participating program:

1. It gives the sales impact of a tv show which previously had to be bought in 13-week cycles.
2. It gives the marketing and dealer prestige of a network tv show.
3. It has the flexibility of a newspaper which you can buy into overnight.
4. It has a low cost-per-1,000 because it is in Class "C" time and reaches an all-family audience.
5. It has the priceless ingredient of tv selling, namely the personal endorsement of a well-known star.
6. This big star can then be merchandised at point-of-sale. ★ ★ ★

GIMBELS ON THE AIR

(Continued from page 35)

tv schedule consists of program participations over WCAU-TV. One-minute e.t.'s over WIP round out the campaign.

"We worked out the air schedule carefully to get the most out of our budget," says Zimler. "We decided immediately we'd either have to use short announcements at saturation frequency or run longer copy less often. We favor longer commercials, because we want to tell the complete story. Our commercials are all over one-minute long.

"On tv personality shows we use live commercials to let the star sell his own, loyal audience. We describe the complete reupholstery process, stress quality and economy and give a phone number to call.

"Sometimes the star ad libs. For example. Miss McCarthy recently had some of her own furniture reupholstered at Gimbels. When the store took her order. they weren't tipped off in advance and gave her the same treatment as anyone else. She was delighted. We had her describe her experience one day on her tv show. It was very effective."

About 10 of the 15 weekly participations are live. Films are used for participations in feature film shows.

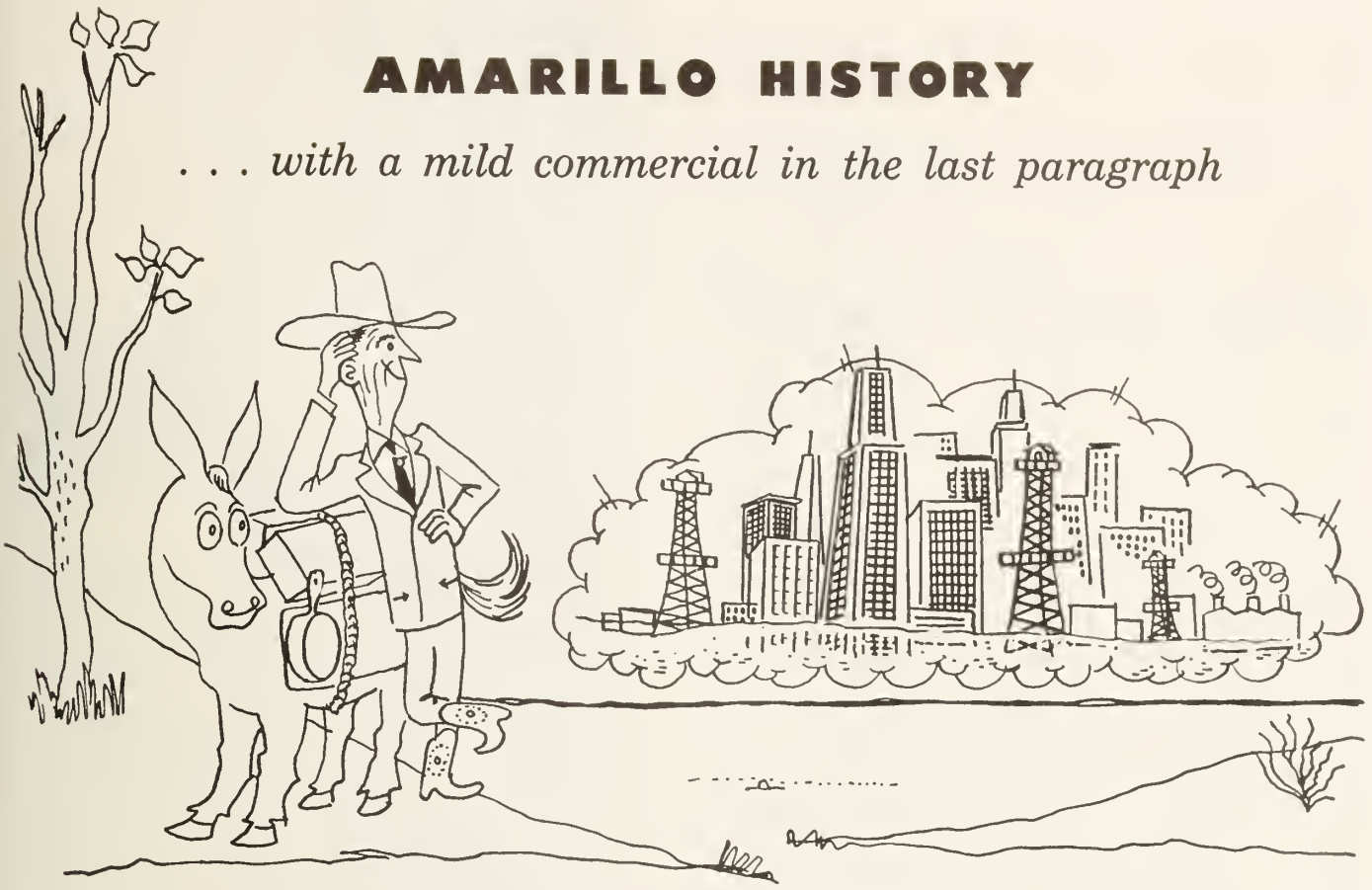
On radio lower costs permit use of saturation announcements on one station. "We chose WQXR because we wanted to appeal to a sophisticated, quality-conscious audience that knows a bargain when it sees one." Zimler said. "The 20-second announcements are designed as reminder copy—we assume most of the people who listen to them have already watched the tv commercial at one time or another. Running the short messages often keeps the store's name in front of the public in connection with its reupholstery service."

Zimler feels that sales personnel of all four stations Gimbels uses help a lot in planning the campaigns. "In all cases," he says, "they were willing to sit down with us and talk over our problems. Regular department store advertising was as new to them as to us. and there were a lot of accepted theories and rules we intended to violate."

(Please turn to page 106)

AMARILLO HISTORY

. . . with a mild commercial in the last paragraph



AMARILLO has a short past. It was born with a cocklebur under its civic tail back in 1887, during the days when a branding iron was a sacred instrument and the first railroad was coming through. The way one story goes, a man name of Sanborn offered the cowboys of the LX Ranch a town lot apiece if they'd vote for his town (then known as Oneida) in a contest which developed over the location of the county seat. Since the LX hands constituted a legal, or shooting, majority, justice triumphed. "Amarillo" derived from the yellow flowers that, along with cattle, decorated the surrounding prairie.

Highly productive Texas soil caused agriculture to flourish. Early farmers raised giant-size vegetables. Wheat liked the Panhandle. Cotton was planted after the accidental discovery that cottonseeds, in which an early shipment of eggs was packed, would grow. Highways and railroads crossed at Amarillo. Oil, natural gas and helium were discovered. Airlines came zooming in.

Amarillo, first in the nation in per family retail sales, is close to the stuff an advertiser looks for when he wants business. KGNC, half as old as Amarillo, reaches 78 counties with 1 million persons in Texas, New Mexico, Kansas, Oklahoma and Colorado. KGNC-TV, a high-powered newcomer, covers an area of 400,000 persons, gives its advertisers a clean shot of Panhandle hospitality and loyalty.



NBC and DuMONT AFFILIATE

AM: 10,000 watts, 710 kc. TV: Channel 4. Represented nationally by the Katz Agency

Jay Heiten, sales manager and James Barry, account executive, WRCV-TV; Fred Thornburgh, president and Bob McGrady, sales manager, WCAU-TV; Bob Krieger, assistant commercial manager, WQXR, all helped with suggestions for the most effective air schedules.

Gimbels has used tv without any interruption since the first commercial was delivered in March 1953.

"Remember, this was once largely a seasonal business," Jesse Moore, reupholstery department executive, says. "We started off with what we thought were two strikes against us. People just weren't interested in reupholstery in the spring. Well, we found out differently. We ran right through the summer on tv.

"Radio was added in December. Normally, the reupholstery season is drawing to a close by then. Well, December was our biggest month so far!"

Gimbels sold reupholstery in the spring and summer because it advertised then. But the commercials themselves must be given most of the credit for leveling off the seasonal slump, Moore feels.

The commercials persuade people to buy now by giving them reasons why reupholstery will benefit their homes: old furniture gets new beauty; repair work is done when necessary so furniture lasts longer; living rooms can be completely transformed for a comparatively small outlay.

Because of budget restrictions the film commercials have a kind of documentary quality.

Gimbels wanted to show the actual reupholstery process, so footage was shot at one of the store's four factories. It couldn't afford actors, so real workers are shown actually refinishing chairs and sofas.

To demonstrate the "before-and-after" contrast in a living room's appearance, a camera was set up at the store's furniture department. Shots were taken of real customers and salesmen in the store's seven model living rooms. "We got seven different lead-ins at no extra cost," Zimler says. The only professional in the entire commercial is Vic Roby, an NBC staff announcer, who does the narration. Roby has been used in all reupholstery film work from the beginning so viewers will identify him with the store.

"When we use actual salesmen in the commercial, we get more than just a dollar saving," Zimler points out. "Many of the same salesmen who appear in the film come to homes of consumers with sample cases. The tv commercial serves to introduce them to customers. People feel the salesman is an old friend when he walks in the door!"

Transcriptions by housewives achieve the same quality of sincerity on radio. A typical housewife-to-housewife message begins, "I'm Mrs. Florence Collier and I've just had a very delightful experience I must tell you about. You see, our living room looked run-down because our old sofa and chairs were badly worn and uncomfortable. We were about to buy new furniture when we heard of Gimbels custom reupholstery service. Right in our own home, a Gimbels decorator representative showed us hundreds of lovely fabrics. . ."

Each television commercial is used for about a year. "The fact that we have seven different introductions adds variety to the basic pitch," he says.

To give viewers still another inducement to quick action, most tv commercials incorporate a giveaway offer —some small gift sent to anyone who calls the MUrray Hill 7-7500 number. Gifts range from salad bowls and perfume to a set of four paintings.

MU 7-7500 — the phone number used in all radio and tv commercials as well as in newspaper advertising— is actually not Gimbels itself but a telephone-answering service.

Explains Zimler. "No store switchboard is set up to handle the hundreds of calls that come in from commercials. People either call right away or they don't call at all. As many as 300 calls come in within a 15-minute period. And, some commercials are on late at night, after the store switchboard has closed.

"So we use a telephone service. Trained operators get specific instructions from us on how to answer questions and what information to get. The operators mark down what time the call came in, the name, address, phone number of the caller, how many pieces she wants reupholstered. In addition, special information like 'home after 6 p.m.' is noted. Each call is recorded on a separate slip of paper. The store then phones back to arrange a specific appointment at home."

Air advertising for other Gimbels departments and products has closely followed the precedent-breaking reupholstery campaign pattern.

Gimbels second air drive was built around a product closely allied to reupholstery. The slipcover campaign started in September 1953 on tv in New York. Again, this was out-of-season timing: Traditionally, the slipcover season begins in early spring.

The same pattern of tv program participations supplemented by short radio announcements is used for slipcover advertising. Here, again, Gimbels has turned a seasonal business into a year 'round operation with copy themes like "bring color and sparkling new style into your home." Gimbels plans to extend its slipcover air advertising on tv into Philadelphia this coming February.

The third long-range air advertising program began just six months ago, in June. The product: Gimbels Food Plan. The Plan involves purchase of an Amana home freezer in New York, a Lady Jordan freezer in Philly. The purchaser gets a discount on frozen food bought through the stores.

The department decided to experiment with short announcements this time, and sat back to await results.



Represented nationally by
JOHN E. PEARSON TV Inc.



what is the Iron Curtain anyway?

It is Communism's "wall" against the healthy atmosphere of honesty that free men breathe. It is Communism's cruel and inevitably futile attempt to seal off 70,000,000 enslaved people from TRUTH that can set them free.

The Iron Curtain has many faces.

Poles and Hungarians look across a No-Man's Land of alarm systems, booby traps, and armed guards . . . the Czech sees a woodland stream with forest chopped naked to accommodate watch towers and Communist-manned machine guns . . . the Romanian gazes down a quiet valley where the flowers have been replaced with electric barbed wire and the secret police tramp all day.

Few captive voices reach outside this armed wall, but many powerful voices from the Free world are reaching *inside* it constantly.

Radio Free Europe is bringing new hope and courage daily to these Red-controlled millions who are our first line of defense against Soviet aggression.

RFE, broadcasting in the language of these people through their native exiles, is melting the Iron Curtain with Truth—while the Red bosses work feverishly to 'jam' RFE programs and calm their restless satellite peoples. *As long as RFE keeps the Reds working overtime in their own vulnerable 'back yard'—Moscow will hesitate to risk a third World War.*

One dollar is needed from every American to insure that Moscow won't take that risk.

Your "Truth-Dollar" will work, as no dollar ever worked, for an independent American enterprise —Radio Free Europe—which is supported and operated by private citizens like yourself.

To support Radio Free Europe, send your "Truth-Dollar" to Crusade for Freedom, c/o your local postmaster.



In this strategic area, a Communist police state controls the destinies of 70,000,000 people.

RADIO FREE EUROPE *supported by* **CRUSADE FOR FREEDOM**

AD NO. CF-106—7 x 10—100 SCREEN—MAGAZINE AD

But there weren't any.

A quick switch was made to longer participations in programs. Full program sponsorship was begun, as well, to give the Plan more messages within a short period.

"The Food Plan is a more abstract concept than reupholstery work," Zimler explains. "You need more time to get the point across, to explain how the plan works and what its benefits are. We also wanted to give specific examples of how you can save money through the Food Plan. For instance, we say you can buy top-grade coffee at 67c a pound. Now, that really means something in dollars and cents to the housewife."

Food Plan commercials also include a phone number to call and a giveaway that ties in with the product—a frozen food recipe book.

After the switch was made from one-minute messages to longer commercials, results kept pace with the reupholstery and slipcover success. Gimbels Food Plan today is probably the largest such operation in the country. Plan memberships and freezer sales jumped 300% after air advertising began.

The current Food Plan air schedule includes three movies a week over WPIX, WATV and WRCA-TV. The New York radio schedule consists of 15-minute WQXR music shows.

Other Gimbels air efforts have included promotion of specialty items like a Play Jim for children.

Only one New York furniture store, Sachs Quality, has its own tv show, *The Decorator's Workshop*, over WPIX. It also uses radio consistently.

Although no New York department store is now using radio or tv regularly, a few have run short-term tests drives on special items, or have used the air for special storewide promotions.

Department stores collectively made a big splash on the air during the New York newspaper strike last December (see "What happened on the air when N.Y.C. newspapers went on strike," 28 December 1953, page 30). For many stores, this promotion marked the first time the air media had ever been used for direct sell.

Gimbels, John Wannamaker, Macy's, Hearn's, Bloomingdale's, Abraham & Straus, Ludwig Baumann & Spears, Saks Fifth Avenue, Peck & Peck and Tailored Woman all used radio and/or tv during the strike. ★ ★ ★

COLOR TV DICTIONARY

(*Continued from page 47*)

FUGITIVE COLORS Colors lacking in permanence. This usually refers to fading pigments.

FULL COLOR A color of great purity, strength and intensity.

GRAYISH Lacking in purity or intensity of color; of weak chroma; neutral.

HUE A general term used to distinguish one color from another, as a red hue, an orange hue, a yellow hue. It is often used as a synonym for the word "color," as in the rainbow of many hues.

IMAGERY Images taken collectively or the imaging process in general.

INTENSE Vivid, strong or full color.

IRRADIATION An optical illusion by which a bright object against a dark background tends to appear larger than it actually is.

JUXTAPOSITION The placement of colors side by side or close together. Complementary colors such as orange and blue in juxtaposition accentuate each other, especially when the cool color is darkened.

KEY, KEYED Terms applied to the color value of a painting. If the values are light or bright, the painting is said to be in a high key; if the color values are dull or dark, the painting is described as being in a low key. "Key color" is also used to refer to a dominant color, one that predominates in a color scheme.

LUMINANCE (See Brightness.)

MEDIUM VALUE A color approximately midway between a light and a dark color, such as bluebird, "a medium blue."

MONOCHROMATIC A term applied when one color is combined with different tints or shades of that color. A gradation of one color.

MONOCHROME The transmission of a tv signal which can be reproduced in gradations of a single color only, such as the original tv pictures which were black-and-white.

MONOCHROME TRANSMISSION The transmission of television signals which can be reproduced in gradations of a single color only.

NEUTRAL A dull or grayed color. In the value scale, neutral gray is of medium value between light and dark and is neither a cool nor a warm gray.

NEUTRALIZING HARMONY Produced by adding a little gray to any two or more colors to make certain hues recede and to achieve a subtle harmony. It is also produced by an admixture of complementary colors.

NON-COMPATIBLE Any color tv system which cannot be received in black-and-white on existing receivers (usually used referring to the original field sequential color tv system).

N.T.S.C. National Television Systems Committee. An association of engineers and scientists from RCA, NBC, Philco, Sylvania, GE and Motorola who advocated the current compatible color television system.

NUANCE A small gradation or slight degree of difference in color. The pigment Indian red is a brownish-red with a purple nuance. Compare cast, tinge.

OPAQUE Having the quality of not permitting light to pass through, or cannot be seen through; opposed to transparent.

PALE Having a light value of color; lacking in intensity, as orchid, a pale tint of purplish-violet.

PRIMARY COLORS Three colors, red, green and blue, whose normal stimuli when mixed additively in proper proportions are capable of yielding colors of all hues. The complementary colors are blue-green, magenta and yellow.

RECEDING COLORS Hues that give an illusion of being distant or relatively far from the observer. In painting, tones are made to recede by adding blue and making them lighter in value.

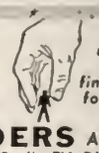
SATURATION Degree of purity, freedom from dilution with white. That quality which distinguishes strong colors from pale colors of the same hue; as red from pink.

SCENIC EFFECTS SPECIAL DEVICES The unusual and convincing effects of falling leaves, fire, fog, cloud, smoke, ocean achieved by scenes painted on mica incorporated into a rotating device which provides the desired illusion as it is released through a projection machine.

SECONDARY COLORS A combination of any two primary colors in equal proportion. In pigments, for instance, primaries blue and yellow when combined produce green, a secondary color.

(*Please turn to page 112*)

RADIO & TV PERSONNEL
We screen New York's vast source of qualified personnel; take the guesswork out of hiring for stations anywhere. Tell us your needs, we do the rest!



right at our fingertips for you!

CAREER BUILDERS Agency
Marjorie Witty, Director, Radio-TV Div.
135 West 53rd St., New York 19 • PL 7-6385



This is the Land of... ...Milk and Honey

WISCONSIN'S MOST *Show—Full* STATION

100,000 *Channel 2* GREEN BAY

HAYDN R. EVANS, Gen. Mgr. — Rep. WEED TELEVISION

Sure way to spot a w

If you think there a
too many radio and television stations, did you ever cou
the general and radio/tv advertising publication

A recent network survey of trade paper reade
ship listed 16, and there were more. Some of these are pi
pointed to newspaper and magazine buying, some to even broad
advertising fields, some to station readership, some to sho
business, some (like SPONSOR) to broadcast-mind
agencies and advertisers. Some are
pinpointed at a

But the pinpointed publications get the regular readershi
the thorough readership, and the loyal readersh
advertisers yearn for. The big problem that faces a trade pap
publisher today is to turn out a book that's preferr
reading with the one segment of his indust
that's important to hi

How to accomplish this is no mean problem. Almost everyo
gets more reading matter than he can handle. Typical
the agency account executive who gets eight magazines b
takes home two, skims two, and periodical
(when the pile in his office gets too high) turns t
others over to his secretary to dispose of as she sees f

SPONSOR *the magazine radio and tv adver*

Write for these previously published ads: (1) "Why is a trade paper like a television station?" (2) "How necessary is trade paper advertising?" (3) "How much should a station invest in trade paper space?"

ead trade paper

/hat does an editor do to guarantee
at his magazine gets a loyal and regular readership?

1. He pinpoints every word to *his* specialized audience.
2. He fights hard for worthwhile industry improvements.
3. He publishes *use* information.
4. He makes his issues easy, pleasant reading.

PONSOR is pinpointed for ad managers, account
ecutives, plans board members, radio/tv directors, and
nebuyers. The formula works, for today SPONSOR is the magazine
ese decision-makers read most and use most. For example:

1953 vs. 1954 BROADCAST PAPER AGENCY/ADVERTISER READERSHIP

Publication	"I read regularly" 1953	"I read regularly" 1954	"I read thoroughly" 1953	"I read thoroughly" 1954	"Practical use to me" 1953	"Practical use to me" 1954
SPONSOR	63%	68%	32%	42%	42%	48%
BROADCASTING	68%	58%	39%	31%	31%	25%
TELEVISION	56%	45%	20%	24%	10%	12%
VARIETY	52%	44%	29%	27%	12%	10%
RADIO DAILY	62%	43%	35%	32%	2%	2%
BILLBOARD	31%	22%	8%	16%	3%	3%

% represents first choice mentions only

53 survey by CORE, 1954 survey by Alan C. Russell Marketing Research.
ly agencies and advertisers surveyed; only broadcast publications at least one year
l at time of survey included; also Standard Advertising Register and National
gister Agency list used as sources; 1100 questionnaires mailed and 245 returned.

ISe

Want to know more about trade papers or SPONSOR? We're happy to oblige.

SHADE A term often used loosely in color description. A deep or dark value or color. The word implies darkness or dimness of illumination; refers to any darkened hue, such as navy blue.

SHEEN A faint lustre as if from refraction, such as that produced by metallic bronze powders and evident on certain metals, such as bronze, zinc.

SIMULTANEOUS CONTRAST The optical effect by which colors are influenced in hue by adjacent colors, each imparting to its neighbor something of its own complement. Striking color contrasts are produced by using complements in juxtaposition.

STRONG A term used for full, intense color; also referring to the coloring strength of a pigment.

TACHISTOSCOPE Any of the various instruments for the presentation of visual stimuli such as a picture, word or group of symbols.

TELEVISION BROADCAST BAND The frequencies in the band extending from 54 to 890 megacycles which are assignable to television broadcast stations. These frequencies are 54 to 72 megacycles (Channels 2 through 4), 76 to 88 megacycles (Channels 5 and 6), 174 to 216 megacycles (Channels 7 through 13) and 470 to 890 megacycles (Channels 14 through 83).

TELEVISION CHANNEL A band of frequencies six megacycles wide in the television broadcast band and designated either by number or by the extreme lower and upper frequencies.

TELEVISION STATION A station transmitting simultaneous sight and sound signals intended to be received by the general public.

TRI-GUN TUBE The first acceptable receiving tube used for compatible color tv system. The tri-gun tube reproduces the colors red, blue and green.

TEXTURE The grain or peculiar character of a surface to be painted; some surfaces are rough and pebbly, others smooth. Also, the effect obtained by certain methods of pigment, application to represent a stuccoed wall, a piece of velvet.

TINGE The slight trace of color, altering another color or permeating that which is otherwise colorless.

TINTS Colors made lighter by the addition of white, as a tint of yellow or a tint of yellow tone. All colors can be tinted except white.

TONE An intermediate hue. A generalized term often alluding to any color not easily identified as a simple tint or shade. A degree of color in the value scale, especially referring to slightly neutralized or medium hues, such as American Beauty, a medium "tone" of purplish-red. To "tone down" a color is to subdue it or reduce its intensity.

UNDERTONE Specifically, a color upon which other colors have been imposed and which is seen through them, modifying their effect, as in three-color printing. This term is occasionally used as a synonym for cast.

VALUE A term used to distinguish light, pale colors from dark ones. For example, navy blue is a dark "value" of blue, whereas sky blue is a light value. Light values are known as tints while dark values are called shades.

WARM COLORS Any hues in which red-orange predominates. The term "warm" is applied to these hues not only because of their association with heat, sunshine and fire but because they are actually warm, as can be demonstrated by a very sensitive thermometer. ★★★



SPONSOR BACKSTAGE



(*Continued from page 26*)

or twice, or even three times. But comes a point where unless you're giving away bigger, flashier dishes, they'll go back to watching the shows they like.

"And even in connection with good show," said the producer, "there's such a thing as over-promoting the product."

"Oh, you're going into the kick about the spectaculars again," said the distributor.

"That's exactly where I'm going into," the producer stated firmly. "Viewed as above-average solid entertainment those first several NBC and CBS spectaculars were fine shows. Normally the audiences would have been delighted with them. But there was so much advance ballyhoo, so fantastic a job of exploitation, publicity and promotion that the shows themselves just couldn't live up to the billing."

I was strongly inclined to agree, and recalled to the boys a piece of publicity in connection with the Betty Hutton "Satins and Spurs," which I'd never seen pulled off previously. Somebody in the NBC press department had persuaded the New York World Telegram & Sun's Marie Torre (a very bright gal) to attend a dress rehearsal of the show, and to write a review off it, based on the dress. Miss Torre did an all-out rave. I know that she, for one, built me up to the point where the show was considerably more of a letdown to me, as a viewer, than it would otherwise have been.

Speaking of spectaculars, you may recall that some weeks back I suggested that one of the networks do an all-out spectacular on the subject of juvenile delinquency. I proposed that perhaps a new novel called "The Blackboard Jungle," might be the vehicle for such a spectacular dramatic show. Just in case some tv fellow is getting around to considering that suggestion, I feel it my duty to point out that the book has been grabbed for motion pictures by MGM, and that Robert Whitehead is going to produce it for presentation as a Broadway play. I suppose, at this point, it would be extremely difficult to make a tv deal for the work. And I do want to say, I told you so. ★ ★ ★

Letters to Joe Csida are welcomed

Do you always agree with the opinions Joe Csida expresses in "Sponsor Backstage"? Joe and the editors of SPONSOR *would be happy to receive and print comments from readers. Address Joe Csida, c/o* SPONSOR, *40 E. 49 St.*

DES MOINES RADIO

KRNT

BASIC CBS

YOUR ALL-TIME BIG-TIME BUY

WHOPPING HOOPERS

★ ★

MORNING 48.8%

AFTERNOON 50.4%

EVENING 41.8%

SURE YOU'RE RIGHT— YOU'RE ALWAYS RIGHT WHEN YOU HAVE ON YOUR LIST THE STATION WITH THE FABULOUS PERSONALITIES AND THE ASTRONOMICAL HOOPERS



More Facts— Call Katz

RATINGS MUDDLE

(*Continued from page 33*)

defense, we play along with the guy who gives us the most butterfat in the milk." One technique which is sometimes used is to subscribe to all the rating services. Then you check to see which service rates your availabilities highest. Lists of availabilities are prepared, broken down by rating services. Finally, salesmen call on agencies and offer availabilities according to the particular measurement service the agency is known to prefer, thus improving their chances for a sale.

Q. What are some of the common industry criticisms of the rating services?

A. Experts in research—those with thousands of hours behind them of analyzing a wide range of radio-tv audience data—will tell you that there is no "perfect" rating service in operation now, and no certainty that any or all of the rating services are entirely valid. There are faults—major or minor—to one degree or another in all of the rating services and their methods. The faults are no secret.

During SPONSOR's two-year *All Media Evaluation Study*, the research chief of one of the nation's five leading ad agencies, for example, stated:

"I doubt Hooper can mix the diary and the telephone coincidental for tv reports and get anything satisfactory. We don't know how to correct for the errors inherent in each system. We use Nielsen for national ratings. He's most accurate from the standpoint of tuning. But I doubt his sample is big enough for projection purposes. Neither do I think he measures multiple-set radio home listening accurately.

"The roster recall method used by Pulse cannot be 100% accurate. I wonder how well anyone can recall names of programs, times, sponsors, audience composition and other data. As for diaries, such as ARB and Videodex (as well as the upcoming Nielsen local measurements) it gets more inaccurate the farther you get away from the program. People tend to fill it in at night so they guess at daytime listening."

Other admen (and researchers) will argue about this executive's summary. It would be hard to prove him completely right, or completely wrong. This in itself furthers confusion. There is considerable difference of opinion in the industry over radio-tv audience measurement methods.

Q. Is it getting tougher to measure radio and tv audiences accurately?

A. Adding complication to confusion in the ratings controversy is the fact that radio and tv are getting more difficult to measure accurately all the time. Briefly, the problems are these: 1. *Radio*: Since the war, radio—due in part to tv—has become a diffused, rather than concentrated, medium. Where radio was once a sitting duck which researchers could measure in the living room, today radio has fanned out into everything from car radios, portables, kitchen radios and clock radios to hi-fi fm listening. Radio has also seen the growth of hundreds of stations who make a specialty out of reaching language or racial minorities, or in reaching people who like an all-day diet of music-and-news, sports or classical music. Most services miss a lot of this extra or specialized listening.

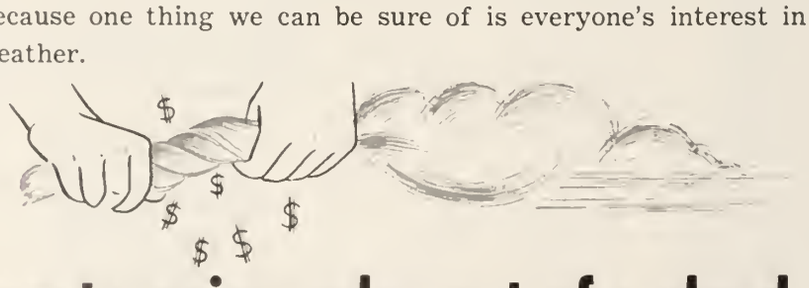
Just as one example: Nielsen, although he is gradually bringing his sample up to date, counts 45% of his sample as multi-set radio homes in his

How to Get Network Quality in a Local Show

The Krick TV Weather Show is a big, bold, new idea in Television Weathercasts. The format is tested and proved... aimed at giving your clients the highest audience impact... on a *local* basis.

With the Krick Show you take full advantage of *local* interest in *local* weather delivered by *local* talent. And yet *you* control the basic pattern of the package.

We've all seen program ideas that are big in Boston, and go over like a bag of cement in Boise. Not so with the Krick Show because one thing we can be sure of is everyone's interest in weather.



How to wring sales out of a cloud

OR... There's no weather show like the Krick Weather Show

CAPSULED Highlights: Time-flexible format...5, 10 or 15 minute segments; not just tomorrow's weather, *but the next 7 days*, as well; "Weather Sweepstakes," exciting new audience participation game; Farm and Garden weather. There's more, lots more. Exclusive market availabilities are becoming limited. Protect your clients' interest and get the *full* story TODAY.

TWX, dv 40: **PHONE** RAce 2-3891 **WRITE** OR **WIRE**

IRVING P. KRICK

Meteorological Consultant, Inc.

460 South Broadway, Denver 9, Colorado

national radio measurements. Yet the recent Advertising Research Foundation study by Alfred Politz for the four networks and BAB found that the multi-set average in the U.S. is 66%, not 45%.

2 *Television*: It used to be relatively easy to measure tv; there wasn't much of it. But today better than six out of 10 U.S. households are tv-equipped, and there's a trend on toward multi-set tv homes. Tv isn't confined, in the case of many high-powered stations, to metropolitan areas. "Out-of-town" tv viewing is largely missed by tv measurements made in metropolitan areas. And tv is still in a state of varying competition. In one market, there may be seven stations and a fight for audience. In another, there may be only two or three stations. This, too, makes the problems of analyzing tv ratings more complex.

Q. Are radio and tv the only ad media plagued by audience measurement problems?

A. No indeed.

Researchers often point out that many of the rating hassles grow out of the fact that radio-tv are the best measured of all advertising media.

"What can print media show that is comparable?" the research v.p. of a Radio City-area agency asked.

"Print media still does most of its pitching on the basis of ABC figures, which show raw circulation and nothing more. That's like trying to judge radio and tv programs on the basis of how many working sets are in a station or network's engineering coverage. Once you get into the print field of readership studies—and I mean measurements of recognition by Gallup & Robinson, Readex, or Starch—you get into the same arguments you find in broadcasting. When magazines start stretching Starch readership figures to a magazine's projected 'entire audience' to get a 'total readership' for an ad you leave yourself wide open for trouble.

"If there's less confusion in print media generally, or in any other form of audience measurement in advertising, it's only because there's far less research done by both buyer *and* seller."

It's interesting to note, moreover, that when admen were being polled to find out what they would like to have the Advertising Research Foundation tackle as industry projects two seasons ago, the first choice was a study of print readership measurement. Radio-tv measurement rated a second choice.

Q. What are some of the common misuses of ratings data which an industry educational program might avoid?

A. Here are a number of common ratings pitfalls, as cited to SPONSOR by veteran research executives:

1. Over-use of ratings as an inflexible buying or evaluation yardstick.

In spot buying, a few major clients have long used certain ratings levels or their by-product, cost-per-1,000, as yardsticks. The general idea is to get standardization in spot buying, particularly if the client has several agencies handling various product lines. This is a useful procedure, but only up to a point. Many times, in order to get the magical cost-per-1,000 figures "unprojectable" radio or tv ratings are projected to a station's coverage area or measured circulation. This is a mathematical fallacy, researchers state, that can easily result in shortchanging many excellent spot availabilities.

At the national level, some big radio-tv clients have yet to break the habit of using a program rating alone to judge how well their network radio or tv programs are doing, or what represents a good program buy. Ratings which represent the percentage of radio or tv homes a program reaches are only part of what a sponsor needs to do a thorough job. Veteran program buyers say that to set a minimum level of national rating as being acceptable is misleading. Sponsors should consider everything from audience composition to the strength of competing programs in evaluating shows on a network basis.

2. Failure to realize the mathematical shortcomings of rating services when making judgments based on ratings.

No rating service provides rating figures which are 100% accurate. All have a "probable error."

Nevertheless, sponsors sometimes charge ahead with decisions without remembering the shortcomings of ratings. A good example can be found in some of the client-agency hassles that have taken place in recent years over shows that are in the "Top Ten" on rating lists. Pointed out a v.p. of a New York agency: "We often find ourselves called on the carpet if a sponsor's show drops from fourth to fifth place in the rating lists. Actually, the drop may be only two or three-tenths of a single rating point. This is well within the limits of probable error. He may actually have gained slightly, for all he knows. But still he will demand an explanation for the fact that his show is 'slipping'."

3. Use of rating data by unskilled admen in ways for which the ratings were never intended to be used.

Ratings, after all, are numbers. And, some admen reason, numbers can be added and subtracted, multiplied or divided. This is far from true in the analysis of rating data.

One of the most common examples of this type of misuse can be found among admen who start projecting the first set of rating figures they can get their hands on after a program has been aired. They fail to realize that the ratings which can be produced in the shortest time are usually the least projectable. Thus ratings produced quickly in a few major metropolitan areas, usually by telephone checkups or recall interviews in random samples, can not be projected to the total number of radio or tv homes in the nation. Even greater fallacies in judgment can result from deriving cost-per-1,000 based on the above process. They're almost invariably far too high.

Other misuses revolve around home-made "combinations" of ratings or audience data. Admen will sometimes take a rating from one service, add an out-of-home listening factor from another, project this against a total homes figure (even if the rating is unprojectable) and then multiply the "homes" calculation with audience composition figures derived from a third service. At this point, the mathematical chances of coming up with a correct answer are very, very small.

4. Comparisons between the rating figures of different rating services.

This is a fairly common misuse, particularly among admen who collect rating data on their program or programs the way a small boy collects stamps. For one thing, it proves precisely nothing. The fact that your show rates highly in one service, and at lower levels in others is not proof that (a) your show is erratic and (b) that all rating services are wrong.

In fact, it is from these comparisons of ratings—made in different ways among differing samples of the radio-

tv audience—that a great deal of the present confusion in the minds of admen stems.

5. Reliance on ratings which primarily show audience size, while overlooking other by-products and qualitative factors of these ratings.

A common example: In the summertime, sponsors have been known to hop on the necks of their agencies because the rating has slipped. But, the sponsor may well be ignoring the fact that his "share of audience" has remained the same, or even increased. In such a case, a lower rating is merely part of the mild slack-off in the summer months: the program is still pulling its usual share of the air audience.

Other sponsors, as mentioned earlier in this report, will sometimes overlook important factors such as viewers-per-set, audience composition, income levels of audience, and whether or not ratings on a minute-by-minute or program segment basis show that a program builds or loses its audience regularly. ★ ★ ★

49TH & MADISON

(Continued from page 15)

The importance of the subject matter is reflected in the prominent position and space given. However, you have overlooked the importance of the local angle . . .

The article states "*appears* to be turning towards a downward trend." I think it would have been better to have determined the *actual* trend before writing the article.

Also, "to all *appearances* this year's billings will end up somewhere between minus 5% and level with last year." Again, I think the article should have been delayed until some more specific information was available and not base it on "appearances." The impression seems that a "possible" difference of 0% and 5% spells the doom of radio.

Also, "some 30 odd broadcasters and advertising people were interviewed including most of the top reps." How many in each group? In which cities are the broadcasters that were interviewed? Who from Buffalo? I think this is a flimsy base upon which to base predictions of such importance.

Also, "co-op money gets the local rate." This is not fair to those stations that have the same rate for national and local business.

Also, "to attract new business the stations have been revising their rate cards"—the inference of which is that all stations have made a downward revision of all rates. This all-inclusive statement is not fair to those stations which have raised rates in the past two years.

Also, on the "SPONSOR Speaks" page [136] is the heading, "What's wrong with spot radio?" I consider this all-inclusive statement has a negative connotation and is not fair to those of us who have found nothing wrong with radio.

The article in no way reflects conditions, for example, at WEBR, which probably exist at a number of other stations. For the last 25 years, each year's billing has greatly exceeded the previous year. So far this year, we are about 15% ahead of last year which was the best of all 25 years. We are now serving 33 different lines of business who have used our facilities without interruption from two to 25 years. Seventy percent of our annual volume is from clients who are renewing their agreements. Both national and local billings are the best ever. With these conditions you will agree that we find nothing wrong with radio.

In view of the above, I feel that it would not only be equitable but also enlightening to have a companion article covering the viewpoint of the local stations. Some of the national agencies now recognize what has been done locally. If more of the boys would leave the Ivory Towers of Madison Avenue and get into the field, they would have knowledge of conditions that are different than most of them assume exist.

Our national billings are at an all-time high—as are our local billings. We have only so much for sale and what is sold nationally cannot be sold locally and vice versa. It is also interesting to note that even with this greatly increased volume, in 1954, we gave time and facilities for public service having a card value of over $65,000. The same will undoubtedly exist in 1955. Likewise, it is interesting to note that our volume was not achieved through double spotting. (Might be a good idea for your organization to make a study of this double-spotting situation.)

Your article also states that a lot of money has gone into tv that normally would have gone into radio. This is no doubt true for the field as a whole. However, it does not apply at WEBR and you again overlook the local situations. As a matter of fact, we have had the experience of tv helping radio. Two problems confront tv: costs and good talent. I am not against tv—as a matter of fact, will readily admit that when the visual and aural are combined, great potentiality is present. However, tv will not solve all problems and it will not pay out for all who use it. An organization in Buffalo used tv from the beginning and got satisfactory results—even from 10-year-old films. Having started in it, they were reluctant to give it up, even though costs increased for the second and third years. They were spending well into five figures and with a variety of representation and consistency that gave tv a fair trial.

After the glamor had worn off and the practical yardstick of values applied (which is so often overlooked in the purchase of tv) it was found that tv was not paying out. Now, here is where tv helped radio. Tv educated this client to spend more than ever before. And the total spent on tv is now going—you can guess where—into radio—with more than half of the appropriation allocated to us.

Thanks again for the article which proves to me, if nothing else, how well we have done. However, I think you will agree that it does emphasize the need for a companion article covering local conditions. . . .

WILLIAM DOERR
General Manager
WEBR, Buffalo

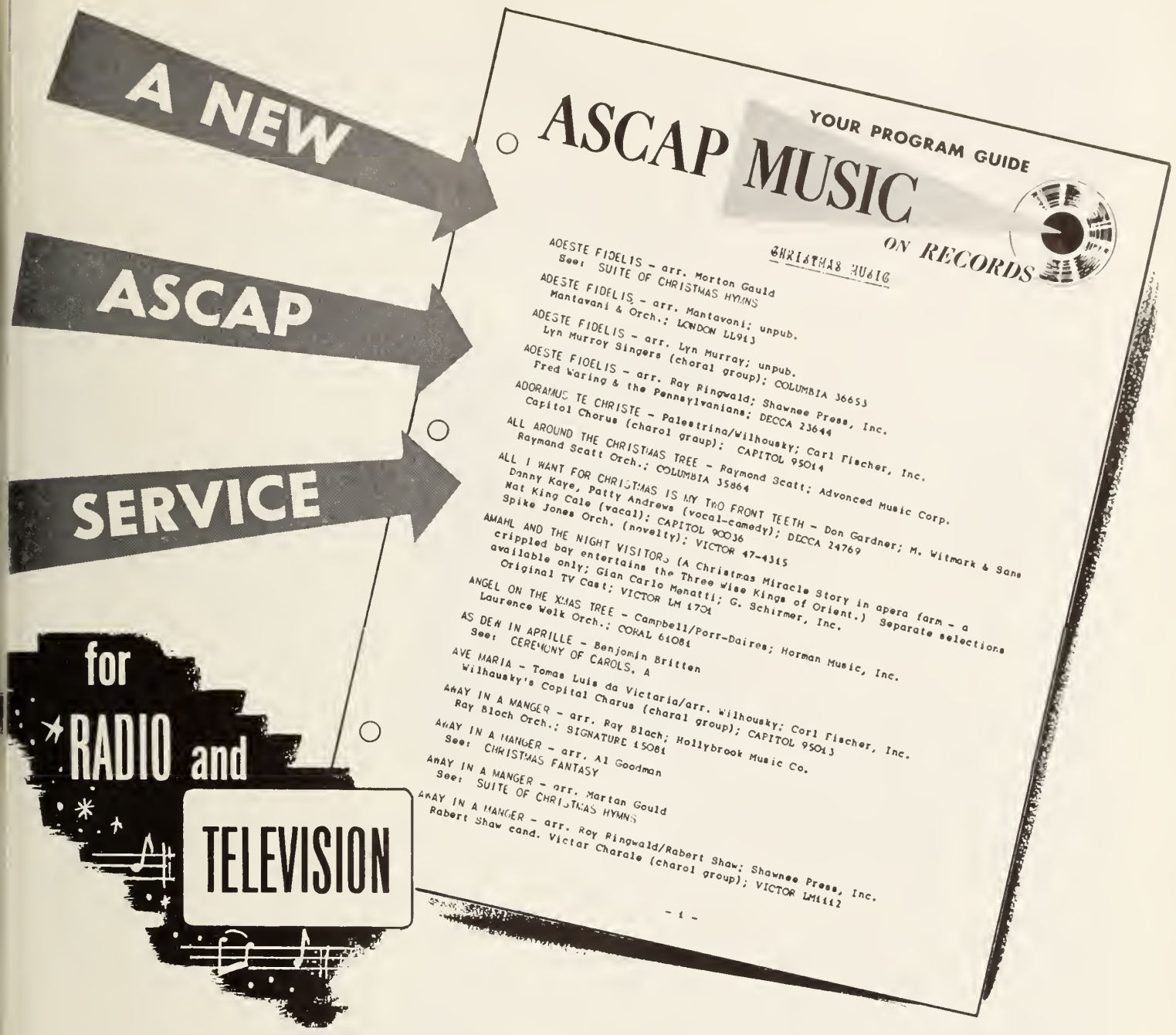
FARM TV

I wonder if you have any information regarding farm programing by tv stations, success stories or lists of farm advertisers using such programing.

NORM CISSNA
Asst. Mgr. & Sales Dir.
WTTV, Bloomington

• SPONSOR's 1954 Farm Radio and Tv section, in the 1 November 1954 issue, contains up-to-date information on farm television.

$60.00 INVESTMENT
SOLD $1,500.00 in floor covering
VIA ALL-NEGRO
WSOK
NASHVILLE, TENNESSEE



The American Society of Composers, Authors and Publishers takes pride in announcing "ASCAP Music on Records—Your Program Guide."

Designed to assist broadcasters in building better and more interesting programs for their listening audience, this listing of the finest music in the ASCAP repertory will be distributed to all the Society's licensees on a regular monthly basis.

Each issue will bring to your program director a new category of music chosen for timeliness, interest and variety, including such features as Holiday Hits—Seasonal Music—Music About Cities and Places, etc.

The release will contain the title of each composition, its composers and publisher, the record company and catalog number, and other pertinent information.

Watch for your copy of "ASCAP Music on Records."

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

575 MADISON AVENUE, NEW YORK 22, N. Y.

S. S. PIERCE

(*Continued from page 44*)

than competitive brands. In addition, many Pierce products, like expensive fancy-food baskets, are designed as gifts. Others, as previously mentioned, are strictly for male consumption.

Pierce therefore wanted a show that would appeal to a sophisticated, upper income audience of men and women. To ensure reaching this mixed audience, Cabot scheduled the program in the early morning, when both men and women are available to listen.

Why not an audience-participation quiz, or a d.j. program? Above all, the 123-year-old firm wanted a show consistent with its prestige, and reputation for dignity. Its news show is broadcast by Charles Ashley, a familiar and respected voice to Boston listeners. Pierce felt his comments have the authority and dignity it was seeking.

"The thinking behind Pierce's use of radio actually goes back to its emphasis on personal selling and its belief in the persuasiveness of the human voice," says Eugene MacArthur, a e at the Cabot agency. "An important part of Pierce's sales and merchandising efforts is a weekly phone call operation to a selected list of customers. Pierce talks to customers one at a time on the phone. It communicates with them en masse through its radio program.

"The company felt it would be wiser to buy a shorter show several days a week rather than just one long program because it believes in the value of repetition—repetition of its name and of its sales messages."

Pierce feels its two-year association with the Ashley show has given its name valuable identification with the program despite the fact it alternates sponsorship. "We believe the bonus of sponsor identification is an important part of air sponsorship," MacArthur said. "That's why we didn't even consider an announcement schedule."

Supervising Pierce's advertising at Cabot are Harold Cabot, president, and James I. Summers, vice president and account supervisor.

Company officials most closely connected with its advertising are Walworth Pierce, chairman of the board; Roger Preston, president; Wallace Pierce, vice president, and Sidney Zandtton, retail sales manager.

The firm's radio commercials are built around its two distinguishing characteristics: quality and service. In addition, the time- and money-saving features of Pierce products are stressed.

Every week, Pierce advertises a "radio special of the week"—one item priced specially low and plugged only on the radio show. To test the show's pull, it also makes special offers from time to time over the air.

Recently, for example, it offered a free copy of *Epicure*, a booklet containing unusual recipes and a list of selected Pierce products, plus an undescribed "surprise." The offer was mentioned on six broadcasts, drew over 3,000 requests from as far away as Maryland and Canada.

(The "surprise," incidentally, was a coupon for a one-pound tin of S. S. Pierce Red Label Coffee, worth $1.35, provided the bearer purchased $5 worth of Pierce brand foods in any of the company's retail stores.)

Another test, made last summer, involved a four-pound tin of pre-cooked chicken. The chicken was offered at $1.62 a tin in three announcements. (Regular price: $1.72). Sales of 1,250 tins of chicken—or $2,025 in sales—were directly traceable to the radio promotion.

Pierce executives feel results like these are justification enough for continuing the radio program, now in its third year for the company. Pierce is reluctant to divulge Boston area sales figures today compared with figures before the show was bought, but does say there has been a steady increase over the two-year span. The 1953 nationwide sales figure was about $30 million.

Because Pierce foods tend to cost more than other brands, commercials particularly stress the time-saving aspects of using pre-cooked foods and the money saved because there is no waste. Phrases like "all cooked and packed," "packed in its own delicious gravy-making broth," "you save a long, hot cooking job, too," and "quick-meal specialties" are frequently used.

Commercials on Pierce's *Epicure* magazine usually lead off with a gourmet recipe—celery stuffed with Roquefort cheese, for example—then mention other tips contained in the booklet, like instructions on serving wine. Pierce's free express and parcel post service to points outside Greater Boston is also mentioned often.

Probably the best known of its special services is Pierce's weekly telephone contact program. Over 100 full-time Pierce employees telephone about 18,000 customers in the Boston area each week. Most of the calls involve regular customers, but some are made to lists of new prospects. A good number of names on the "new prospect" list may be persons who respond to a special radio test offer.

If an old customer is involved, the Pierce phone contact man makes the call at a prearranged time, the same time each week, so that the person comes to expect and welcome it. The Pierce man generally starts off with some chit-chat about the customer's family (detailed index cards refresh his memory), then mentions one or two weekly specials. Most of those on the telephone list prefer to do their shopping this way, so the salesman usually takes an order for a week's grocery supply.

Phone conversations with new customers or prospects include an explanation of how Pierce operates and an offer to send them "This Week at S. S. Pierce," a pamphlet, which lists special values, highlights seasonal items.

Other Pierce services mentioned in the radio commercials include:

1. *Call-out service.* Pierce delivers orders to anyone phoning in, provided they are over a certain minimum expenditure.

2. *Call-in service.* Pierce will make up an order when a customer calls in and have it ready to be picked up at the customer's convenience.

3. *Bottle disposal service.* Company trucks pick up and deliver bottles: customer gets refund without ever visiting a store.

Boston residents who summer at their country homes or take yacht trips can write in orders, have them delivered to points within a certain distance from Boston.

Pierce backs up its radio schedule in the New England area with 52-week advertising in over 15 newspapers. One national magazine, *The New Yorker*, is used each month to promote S. S. Pierce brand liquors.

The S. S. Pierce Co. was founded in 1831 by Samuel S. Pierce. A third generation member of the family, Walworth Pierce, is now chairman of the board. ★ ★ ★

ROUND-UP

(Continued from page 69)

cided to make the most of the opportunity and urged an all-out write-in campaign for "Coffeehead." He suggested that since the job apparently required no ability and on work, Larsen was eminently qualified for it and that it might be just the thing to get him off the air. Asked to comment on his election to surveyor, all Larsen would say was. "My surveys show most people listen to WEMP."

* * *

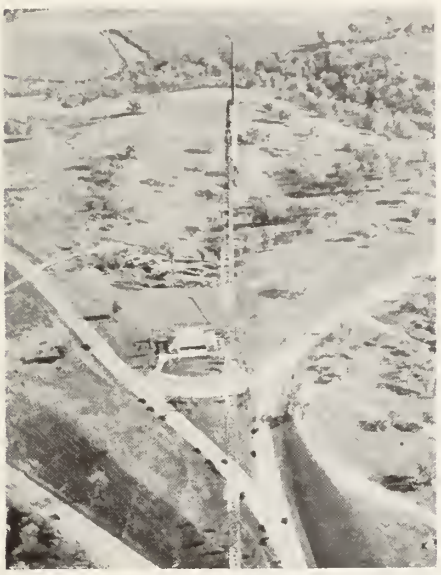
William M. Savitt, president of WCCC and Savitt, Inc. (retail store), both in Hartford, Conn., received this year's "Outstanding Boss" award of the Greater Hartford Junior Chamber of Commerce. Savitt was cited for "his progress from a one-man store 35 years ago to a store of 30 employees in his own building in downtown Hartford, with tremendous retail sales today, and an additional 15 employees at radio station WCCC: his progressive and humane employee relations and many community contributions have placed him in the highest regard of his business associates, employees and the community."

* * *

The latest promotion from RCA Recorded Program Services resembles a motion picture fan magazine. The 20-page booklet, magazine size, contains stills from "Movie Classics" being distributed by Recorded Program Services. Each feature film described in the booklet is listed with its cast, playing time, reprints of reviews the film received when it was first issued and other data.

* * *

KMBC-TV, Kansas City, is due to switch to its higher power of 316 kw transmitting from its newly-completed 1,023-foot tower about the middle of this month. Tower construction was begun 12 September and, when this



picture was taken on 28 October, was nearly completed. Final coaxial cables have since been under installation between the antenna at top of the tower and RCA color transmitter on the ground.

* * *

Cross-plug announcements between radio and tv stations are becoming more common. One of the most recent deals was made in Washington between WTTG (tv) and WWDC. Commenting on the arrangement, Ben Strouse, WWDC general manager, said, "One of the reasons WWDC has grown to a top spot in Washington radio is aggressive promotion. We've used other radio stations, newspapers, billboards, movie trailors, sandwich men, beauty contests, sky writing and what have you. Why not television?" he asks. "I even look at it myself once in a while."

* * *

In New York, following the cross-plug deal between WINS and WABD (tv) which was announced several weeks ago, WPIX (tv) and WMGM announced they would institute a system of cross-plugging talent and programs of each station. The exchange promotional arrangement was described as primarily on the "personality" basis, with stars of each station's shows plugging stars on the other outlet.

* * *

Another example of one station plugging another occurred in Pittsburgh recently when the Steel City's newest radio station, WILY, saluted the city's oldest, KDKA, on KDKA's 34th birthday. WILY slotted "happy birthday" announcements to the Westinghouse station through the day.

* * *

A Midwest radio station has bought time on several other radio stations to promote its programs. WOW, Omaha, purchased time at regular card

WMUR-TV

TRI-STATE STATION

VHF CHANNEL 9 MANCHESTER, N. H.

THE BEST SIGNAL—AND LOCAL COVERAGE FROM WITHIN THE MARKET

Nine of 10 New Hampshire Counties	113,825 TV families
Coverage of northern Massachusetts—Lowell, Lawrence, Haverhill, Fitchburg area	235,063 TV families
PLUS—*Coverage of south and eastern Vermont*	13,200 TV families
PLUS—*York County, Maine*	19,250 TV families
Total PRIMARY coverage	381,338 TV families

FOUR MILLION PERSONS LIVE IN THIS AREA

Represented by WEED Television Corporation



rates on seven stations in three states. WOW also uses 19 newspapers, movies and tv commercials to plug its programs. Radio stations on which time was bought include KWBE, Beatrice, Neb.; KFNF, Shenandoah, Iowa; WJAG, Norfolk, Neb.; KCIM Carroll, Iowa; KJAN, Atlantic, Iowa; KMAN, Manhattan, Kan., and KCHE, Cherokee, Iowa.

* * *

A cross-plug deal has been worked out between New York City's Transit Authority and WCBS' early-morning-man Jack Sterling. The six million daily subway and surface transportation riders will see car cards alerting the riders to tune in "The Subway Story" on Sterling's show. And Sterling will discuss human interest stories of transit workers; give safety hints; tell how riders can help solve their problems and those of the transit employees; give bulletins on delays and interruptions of service to alleviate waiting time and crowding at stations.

* * *

A booklet recounting in picture and prose the first 30 years of operation of WCCO, Minneapolis, has been sent to advertisers from Larry Haeg, general manager. Included in the booklet are pictures with autographs of the WCCO personalities who have been with the station over the past three decades or who serve in an executive capacity today.

When physicians from 60 county medical societies met in Philadelphia last month, one phase of their convention included a session on television programing. The physicians were welcomed by Rolland V. Tooke, general manager of WPTZ. In the picture Dr.



James R. Whitehall, president of the Pennsylvania State Medical Society, and Dr. Dudley R. Walker, president-elect of the PSMS, listen to an explanation of camera technique by Calvin Jones (foreground), WPTZ producer.

* * *

San Francisco is growing in its importance as a source of national advertising, according to AM Radio Sales Co. In announcing the opening of a San Francisco office, Stanley Spero, general sales manager of KMPC, Hollywood (one of AM Sales affiliated stations), said the Bay City already was an important source of revenue for his station as well as for WMCA, New York; WIND, Chicago; WLOL, Minneapolis; KOOL, Phoenix, and KOPO, Tucson—other outlets represented by AM Sales. Ken Carey, former account execuitve for KMPC, will manage the San Francisco office.

SPONSOR ASKS

(Continued from page 71)

physical appearance and personal warmth made the role a natural one for her. Through years of experience in addressing groups of women across the country, she had developed an easy, friendly, but dignified manner that equipped her for formal appearances.

The success of the Margaret Rudkin commercials are today well recognized among competitors in the premium bread field. They have contributed importantly to maintaining the spectacular rate of growth Pepperidge Farm bread has enjoyed, and suggest that advertising agencies would do well to take another look at client personalities as salesmen for their products.

SINCERITY IS THE KEYNOTE

By Tyler Davis

Tv and Radio Director
Dowd, Redfield & Johnstone, New York



I don't generally think that the sponsor is the best salesman of his product—either on tv or radio. But where sincerity is the keynote and you have the right kind of president or executive, then it's O.K. However, such procedure is more indicated in an institutional commercial than in a sell on a product.

You may know that our client, Albert Ehlers, Jr., president of the Ehlers Coffee Co., personally appears in film commercials for the product. In this case, we feel that the genuine sincerity

Now! DAYTONA BEACH'S Finest HOTEL



AS LOW AS $7.50 per person double occ.

INCLUDING 2 DELICIOUS MEALS

European Plan also Available

Spacious Rooms • Excellent Cuisine • Golf Course
2 Private Pools • Cabanas • Private Beach
Putting Green • Intimate Cocktail Lounge • Dancing
Planned Entertainment • Fisherman's Paradise.

For Reservations & Brochure
write or wire Rush Strayer, Gen. Mgr.



THE Daytona Plaza A CRAIG HOTEL
formerly the Sheraton Beach Hotel

DIRECTLY ON THE "WORLD'S MOST FAMOUS BEACH"

that he communicates carries it off well. To get an idea of his approach, here's what he says in one commercial:

"Hello. I'm Albert Ehlers, president of the Ehlers Coffee Co. Coffee flavor is our business. It has been for three generations. And we've found that when a blend of the finest coffees is 'twin roasted,' the result is a rich, deep, *wonderful* coffee flavor. The double-rich flavor for which Ehlers Instant Coffee is famous. Why don't *you* try a cup of Ehlers Instant today? If you don't agree this is the best coffee you've ever tasted, return the unused portion of the jar to us and your full purchase price will be refunded."

When the president of a company says that you can have your money back if his product does not live up to expectations, you know you will get it back. Such a claim is much more believable when made in this way than if an announcer would say it.

Use of this commercial does not stop with spot airing on video. Twelve frames from the one-minute pitch are merchandised throughout the grocery trade by the Ehlers sales force and by mail. Therefore, the sponsor not only handles the commercials but is a prominent figure in the product's merchandising as well.

GOOD INSTITUTIONAL APPROACH

By Otis W. Winegar

V.P. in Charge of Copy
Foote, Cone & Belding, New York



I do not recommend using a sponsor to sell a specific product, but when you are trying to do an institutional job—as Ford and General Foods did on special anniversary telecasts—then a person who happens to be the head of the company and can handle himself well on tv can probably do a better job in many ways than a professional announcer. He is the human symbol of what may be regarded as a very non-human entity, enables you to think of the firm in terms of a single person.

When Clarence Frances, Chairman of the Board of General Foods, appeared in the corporation's big anniversary show on tv some months ago, he was most charming and outstandingly good. He was introduced at the beginning of the show, made a brief talk, and acted as the gracious host. He was completely poised, gave the feeling that here was a company that was represented by a man who seemed very warm and friendly, yet inspired respect at the same time.

When Henry Ford II appeared on the Ford show, the critics (and I) felt that he presented himself quite well.

How effective a sponsor will be on the air depends on his degree of experience, his background and his personality. Some companies are headed by salesmen who might find it easy to adjust to tv; others by accountants or corporation lawyers who are usually not prepared to go into the role of an entertainer. A nervous, stiff, ill-at-ease man is not a good representative for a company—especially on a coast-to-coast tv network.

It is usually out of his line for a sponsor to be a salesman on radio or tv, but if the shoe happens to fit, then he might wear it on the proper occasions.



DIAL
KCOR
FOR
ACTION!

ACTION in translating YOUR message for the largest Spanish speaking audience in the Great Southwest. . . .

ACTION in top performance and production by a skilled staff of translators, directors, announcers, actors, singers and musicians. . . .

ACTION in putting YOUR product in thousands of homes in the San Antonio area. . . .

WE INVITE YOU TO ASK ABOUT OUR

Knowhow
Co-operation! and
On-the-beam
Results

Many national advertisers have successfully invaded this profitable market through KCOR's superb facilities and service. . . .

Some of them are:—

PROCTER & GAMBLE
LUCKY STRIKE
GENERAL FOODS
BRISTOL MYERS
CHESTERFIELD

KCOR

R. A. Cortez, Pres.
SAN ANTONIO, TEXAS
Texas' First Spanish Station
Represented by
Richard O'Connell, Nat'l. Adv. Dir
40 East 49th St., New York 17, N. Y.
PLaza 5-9140
LOS ANGELES — SAN FRANCISCO

Newsmakers in advertising



Edward G. Gerbic *was elected chairman of the board of the Association of National Advertisers at its 45th annual meeting in New York. Edwin W. Ebel of General Foods was elected vice chairman and Paul B. West was re-elected president. Gerbic succeeds Ben R. Donaldson of the Ford Motor Co. Formerly ANA vice chairman and before that its treasurer, Gerbic also has been president of the Advertising Club of New Jersey. He joined Johnson & Johnson as a salesman in 1934; now he's v.p. of J&J in charge of merchandising and advertising.*



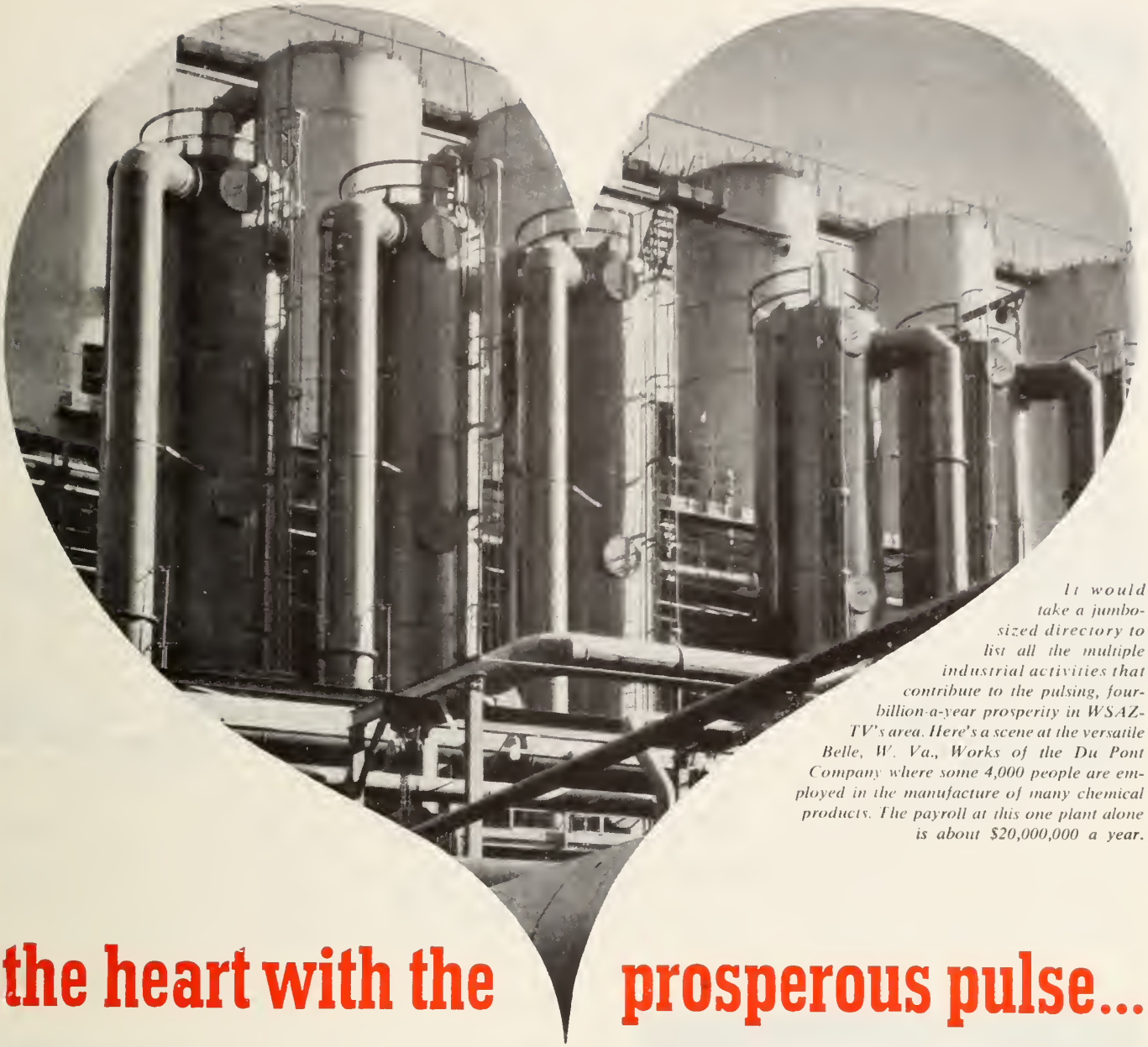
George B. Storer, *whose purchase of WXEL (tv), Cleveland, and KPTV (tv), Portland, for $8.5 million, and WJW, Cleveland, for $330,000, was just approved by FCC, has bought his second uhf. Pending FCC approval, he'll buy WFTL-TV and WMIE-TV, Miami (he'll merge them), for $335,410. He's selling KGBS-AM-TV, San Antonio, to Express for $3.5 million. Result: He's first to own FCC limit of seven tv stations, will have am-tv combinations in Miami, Cleveland, Detroit, Atlanta, Birmingham, Toledo; tv only in Portland; am only in Wheeling.*



J. F. Wolfram, *v.p. of General Motors and general manager of Oldsmobile Div., who was the first sponsor to sign for NBC TV's series of "Spectaculars"* (SPONSOR, 31 May 1954, page 30), *turned to network radio to help promote the new 1955 models, just out. Oldsmobile signed for 36 five-minute newscasts on 350 ABC Radio affiliates four nights a week; special campaign runs for three weeks. During the 1954 selling year Oldsmobile rose from 7th place to 4th place in sales. Radio-tv budget: Roughly $4 million.*



Norman Knight *has been elected vice president of General Teleradio, Inc., and executive vice president and general manager of the Yankee Network. Knight will make his headquarters in Boston and will manage WNAC-AM-TV there. He joined General Teleradio after his resignation as general manager of WABD, Du Mont's New York station. Previously he was vice president in charge of sales for* SPONSOR *and before that was Eastern manager of station relations for Mutual. Knight was educated at Washington U., St. Louis.*



It would take a jumbo-sized directory to list all the multiple industrial activities that contribute to the pulsing, four-billion-a-year prosperity in WSAZ-TV's area. Here's a scene at the versatile Belle, W. Va., Works of the Du Pont Company where some 4,000 people are employed in the manufacture of many chemical products. The payroll at this one plant alone is about $20,000,000 a year.

the heart with the prosperous pulse...

If you have a flair for geography, you probably know the North Pole is 90° north latitude . . and that the North Magnetic Pole is some 1,174 miles farther south.

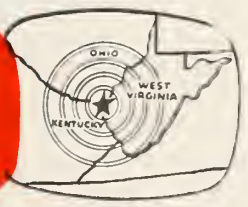
You perhaps know, too, that the geographical center of the United States is in Smith County, Kansas . . although the population center is eight miles north-by-northwest of Olney, in Richland County, Illinois.

On the other hand, if you have a flair for *profitable selling* you certainly realize the *industrial* center of the United States falls plumb in the middle of our Ohio River Valley where industries, factories, mills, plants and payrolls are so profuse we defy any economist to put his sliderule precisely on the pivot point of all this abounding prosperity.

The pulse of such prosperity is strong, youthful, and a drum-call for anyone with something to sell to many buyers. We therefore invite your attention to the fact that the *only medium* covering all 116 counties comprising the configuration of America's industrial heart is WSAZ-TV.

If you want a magnetic pole working for you in this industrial heart . . a persuasive, well-believed influencer of sales . . you can follow the steps of other successful advertisers. First, you contact the nearest Katz office. From there, you're in good hands.

WSAZ



T E L E V I S I O N

Huntington-Charleston, West Virginia

Channel 3 — 100,000 watts ERP

NBC BASIC NETWORK-affiliated ABC and Du Mont

Also affiliated with Radio Stations WSAZ, Huntington; WGKV, Charleston

Lawrence H. Rogers, Vice President & General Manager, WSAZ, Inc.

Represented nationally by The Katz Agency



Radio Advertising Bureau

We note with considerable interest that the Broadcast Advertising Bureau is now called Radio Advertising Bureau. The change is appropriate and will eliminate confusion.

Not long ago radio and television, unlike competitive media, had no clearing houses for information and promotion. Today both radio and television are well served by hard-hitting, increasingly effective bureaus. We look to both the RAB and TvB for outstanding performances during 1955.

On both fronts, presentations to specific advertisers will be made on an increasingly pinpointed basis. Many advertisers will get the sort of sell that heretofore they have received only from the magazines and newspapers.

Despite our enthusiasm for the job RAB is doing, we'll continue to voice our hope for a strong national spot unit within that bureau. Spot radio in particular needs fast and individual attention.

* * *

Spot's confusing name

One of spot radio's biggest problems was neatly illustrated within a recent Charles M. Sievert column in New York's *World-Telegram & Sun*. Charles, who's one of the most knowing guys covering the advertising beat, clearly misunderstood the nature of spot radio when he defined it as "You know, those commercials that come in unattached to put between programs?"

He made the reference while mentioning SPONSOR's recent article on the 1954 outlook for spot radio ("Spot radio's time of decision," 5 November 1954, page 29). We were immediately struck by this thought: If a hep advertising reporter misunderstands spot radio, how many company presidents and other executives removed from immediate contact with advertising must share the misapprehension?

Spot radio, of course, is far more than just a medium for announcements placed between programs. It includes any form of sponsorship on a selective market-by-market basis. The client can choose from a wide range of local program types—everything from the d.j. show to the participation in a cooking program. And announcements between programs as well.

When executives have the impression spot radio or tv is confined to announcements between shows, spot suffers. Yet the medium's name tends to perpetuate that confusion. Spot is the trade expression for brief announcements. It is also the medium's name.

Some years ago SPONSOR campaigned to try to get the industry to change the medium's name to "selective," because we felt that term was far more descriptive. Perhaps we gave up the effort too soon but "selective" never caught on in this country although it has become widely used in Canada.

* * *

Wanted: failure stories

SPONSOR is on the prowl for stories of advertisers whose campaigns *failed* on radio or television. The objective: to point out why so as to provide constructive lessons for others.

Will you as a reader help us perform this service? We'd like leads—brief memos on the kind of failures which provide the lessons that make for success. If you wish, we'll shield the name of company or agency involved.

It's our hope that leads may come from advertisers, agencies, stations, networks, researchers. They can be recent or go back a number of years—provided the advertising lessons they teach hold good for today.

Applause

ARF ratings committee

When the Advertising Research Foundation report on audience measurement comes out within a few days or weeks, the reactions will vary. Some research firms have already indicated disagreement and inevitably there will be researchers who, while agreeing with the objectives of the report, will take issue on some specifics. This should find unanimous agreement, however: that those who worked so hard in its preparation deserve the applause of the industry.

We wonder if there is another business which could muster so many busy people for work over a two-year period, including perhaps 100 meetings. Some measure of the difficulty of the subject matter can be had from the fact that the report went through seven drafts.

The soon-to-be-published report sets forth general research standards for radio and tv audience size measurement. It does not go into the actual workings of individual research firms. As originally planned, the ARF committee was to produce subsequent reports reviewing research practices of individual firms and analyzing the data they produce. It's to be hoped that the length of time it takes to prepare the first report will not deter the ARF from pushing forward with the originally planned subsequent reports or with other studies of a specific nature. Controlled experiments on the validity of research methods are needed as well.

The members of the ARF radio-tv ratings review committee who worked so long are: E. L. Deckinger, chairman, Biow; Teddy Anderson, BBDO; Hugh M. Beville, Jr., NBC; Harper Carraine, CBS Radio; Donald Coyle, ABC; Wallace T. Drew, Grey; Jay Eliasberg, ABC; Norman Glenn, DCSS; Robert M. Hoffman, WOR, New York; Gordon A. Hughes, General Mills; Oscar Katz, CBS Television; Howard G. Kuhn, Compton; William Millard, McCann-Erickson; Hal Miller, Biow; Richard J. Puff, MBS; Bernard Sherak, K&E; Charles R. Smith, WCCO, Minneapolis; G. Maxwell Ule, K&E; Harry D. Wolfe, Colgate-Palmolive.

The working committee for the report on standards are: G. Maxwell Ule; Donald Coyle; E. L. Deckinger.

A BRAND NEW *Christmas Gift Idea Designed to Bring Your Company* BRAND NEW BUSINESS

Why settle for an ordinary gift when it takes just a few moments to give clients, prospects and business associates one that reflects your thoughtfulness at Christmas . . . keeps them reminded of you throughout 1955 . . . and shows them how to make their air advertising more profitable.

***You actually give* Three *gifts in one — all for as little as* $5.00**



1

You give a full year, 26-issue subscription to SPONSOR. Starting at the Holiday Season and continuing throughout the new year, SPONSOR helps your recipients save time, work, trouble . . . shows them how to cash in on broadcast advertising's great pulling power . . . gives them ideas they can get from no other source.

2

You give clients and prospects the "Air advertising Library". At the Holiday Season, SPONSOR will send each person on your list 8 important radio or TV publications and booklets they'll use, refer to and thank you for over and over again. (When completing the form below, please specify whether you wish us to send the Radio or TV edition of the "Air Advertising Library.")



3

You give a handsomely designed gift card at Christmas time.

***Act Today* — —** offer limited to just one station or agency in each area!

SPONSOR
40 EAST 49TH STREET
New York 17, N. Y.

Special Holiday Rates

One 1 Year Subscription (your own or first gift) — $8

Each additional 1 year gift — $5

Donor's Name _____

Company _____

Address _____

City _____ Zone ____ State _____

☐ Include my own subscription ☐ Send bill later

☐ I enclose $_____ for ____ subscriptions

Gift cards to read from _____

Send gift to _____

Company _____

Address _____

City _____ Zone ____ State _____

Include ☐ Radio ☐ TV Edition of "Air Advertising Library".

Send gift to _____

Company _____

Address _____

City _____ Zone ____ State _____

Include ☐ Radio ☐ TV Edition of "Air Advertising Library".

(Please type remainder of your business gift list on a separate sheet and attach).

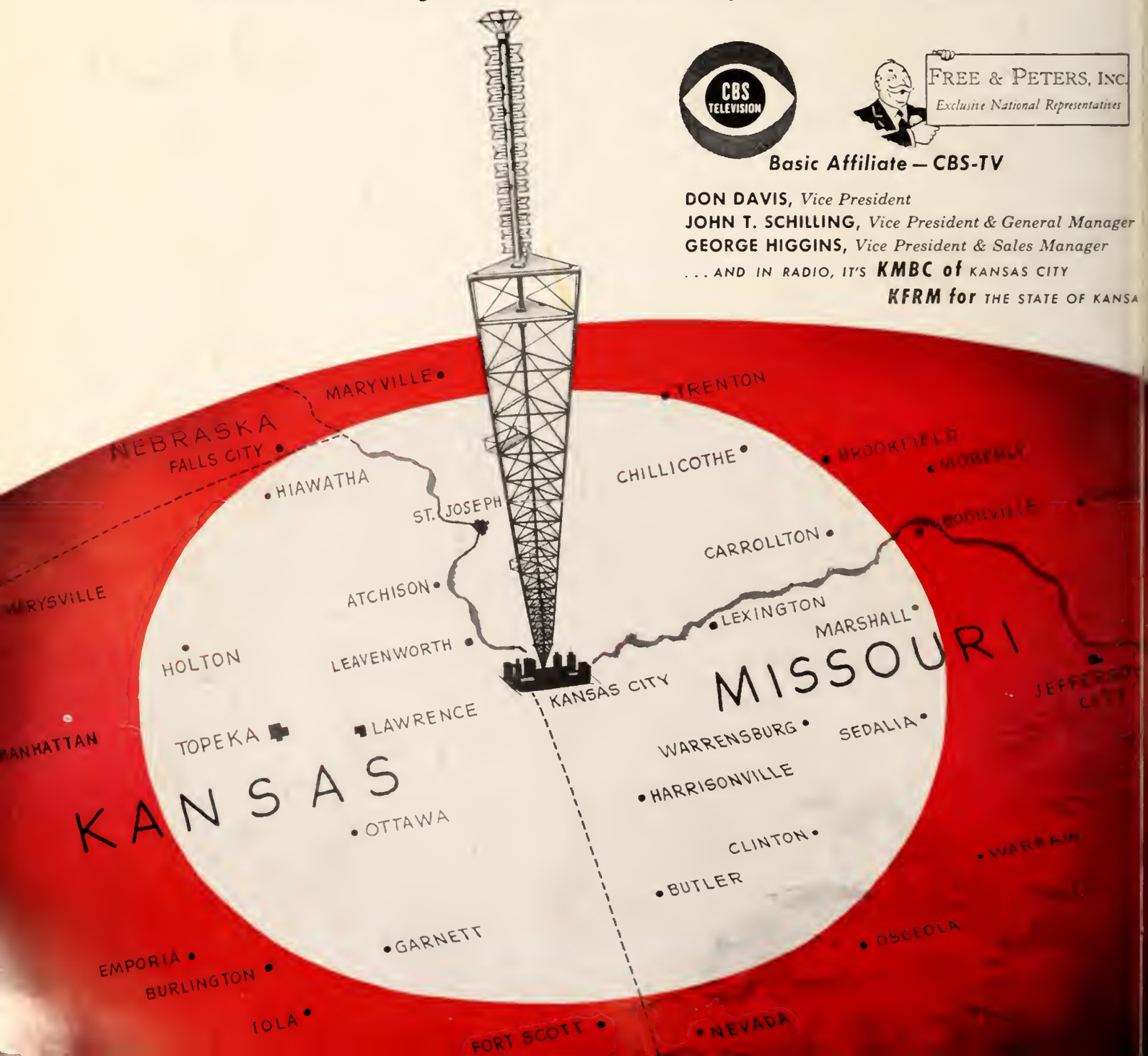
now going farthest
with the mostest.....

WITH A GIANT 1,079-FOOT TOWER (above average terrain) and a 316,000-watt color-equipped RCA transmitter, KMBC-TV dwarfs every other television facility in the Heart of America. The new Channel 9 TV signal is booming strong and clear into areas never before covered by a Kansas City station. As a result, thousands of additional new television homes are swinging to Channel 9 for the kind of programming that only KMBC-TV and the CBS-TV network can deliver.

If you're aiming your advertising message at Kansas City and its rich surrounding secondary markets, KMBC-TV is far and away the best place to invest your television dollars. Your Free & Peters Colonel can give you the lowdown on the Midwest's most up-and-coming TV station. Contact him for availabilities.

KMBC-TV

Kansas City's Most Powerful TV Station



e magazine radio and tv advertisers use

SPONSOR

13 DECEMBER 1954

50¢ per copy • $8 per year

RECEIVED
DEC 20 1954
NBC GENERAL LIBRARY

TOP 20 AIR AGENCIES
page 31

Wonder Bread uses radio for mom, tv for junior
page 34

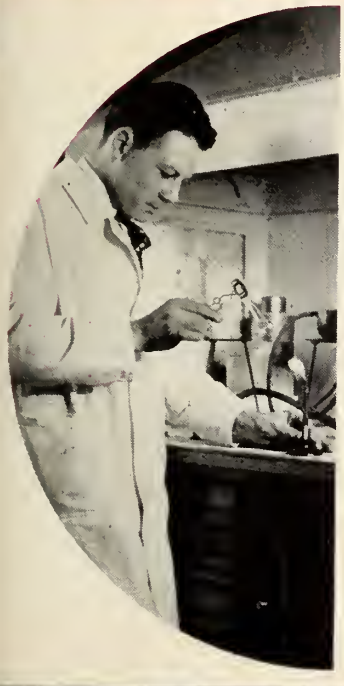
Biggest errors in television selling
page 36

Strauss Stores: expanding with saturation radio
page 38

396 local admen evaluate media
page 40

What timebuyers want in radio-tv trade advertising
page 42

Newsreel tests [illegible] to "[illegible]"
page 44





HUDSON PULP & PAPER CORP.

DOES A COMPLETE JOB...

SO DO HAVENS AND MARTIN, Inc. STATIONS... { WMBG WCOD WTVR

The Hudson Pulp & Poper Corp. owns its own woodlonds ond controls the complete production of its products from the logging of the wood through the pulp ond poper monufocturing process until the nopkins ore pockoged ond shipped. Spending more money on odvertising poper nopkins thon ony other company in the industry, Hudson is, in turn, the world's lorgest monufocturer of poper nopkins.

The Hovens and Mortin Inc. stotions are the only complete broodcosting institution in Richmond—WTVR(TV), WMBG(AM), WCOD(FM). These first stations of Virginia are pioneer NBC outlets speciolizing in management ond progroming. That perfect combination of experience, sincere service and progrom imagination continues to build lorge and loyal audiences in and throughout the Old Dominion Stote.

WMBG AM **WCOD** FM **WTVR** TV
First Stations of Virginia

Hovens & Mortin Inc. Stations ore the *only* complete broadcasting institution in Richmond.
Pioneer NBC outlets for Virginio's first market.
WTVR represented notionally by Blair TV, Inc.
WMBG represented nationally by The Bolling Co.

WTVR
RICHMOND, VA.
HAVENS & MARTIN INC.
CHANNEL 6
South's first television station

imum power—100,000 watts at
Maximum Height—1049 feet

Radio's rarin' in Baltimore!

—and the big bargain is still W-I-T-H



128,095 radio sets sold last year; only 48,334 TV sets!

W-I-T-H's audience is bigger now than ever! And the rates are just the same.

128,095 radio sets have been added in the Baltimore area. Now—more than ever—you get a lot for a little from W-I-T-H.

Baltimore is a tight, compact market. W-I-T-H covers all you need with Top Nielsen—at rates that make it possible to get the frequency of impact that produces sales.

Get your Forjoe man to give you the whole story about W-I-T-H and the Baltimore market.

—in Baltimore WITH

TOM TINSLEY, PRESIDENT • REPRESENTED BY FORJOE & COMPANY

REPORT TO SPONSORS
13 DECEMBER 1954

Sponsors safe in Pittsburgh

Network tv sponsors fearful of being bumped off WDTV, Pittsburgh (nation's 8th market), following sale of Du Mont outlet to Westinghouse can sit back. Chris Witting, Westinghouse Broadcasting chief, told SPONSOR though station would be NBC basic outlet sponsors on other webs will be protected until second vhf outlet comes in. He also pointed out that when time becomes available (assuming FCC okay of sale) NBC shows will naturally get nod.

–SR–

Pittsburgh maneuverings

Question of second "v" in Pittsburgh is complicated. WDTV transfer removes Westinghouse from Channel 11 fight. Two remaining applicants for channel, WJAS and WWSW, may merge in bid for CBS affiliation. But CBS has asked FCC to o.k. its purchase of WSTV-TV, Steubenville, O., which would move transmitter-antenna site to point 3.5 miles from heart of Pittsburgh. CBS move is being fought by WJAS, as well as WTRI (tv), Albany uhfer, for unrelated reasons. Only other station in Pittsburgh is WENS, uhf outlet.

–SR–

Burnett has film on color tv

Agency experimentation with color tv continues at quickening pace. Leo Burnett, Chicago, is just finishing 40-minute color film titled "Reaching for the Rainbow," which will demonstrate new color techniques including various film processes. Film will show results of original research in lighting for various color film processes. (For tips on using color film from commercial producers, see Sponsor Asks this issue, page 52.)

–SR–

How holidays affect tune-in

Rating expectancy of tv on Christmas Eve is below normal for month of December evening viewing. New Year's eve, on other hand, gets higher than average audience. That's based on A. C. Nielsen sets-in-use figures of last year. Christmas Eve sets-in-use was 46.4% compared with average evening figure of 54.1% (from 8 p.m. to midnight). In late evening on New Year's Eve sets in use shoots up. Level is 86% over "norm" for month between 11 p.m. and 2 a.m., from 20.6% to 38.3% of homes. Pattern on "day" holidays (Xmas Day, New Year's Day, Thanksgiving, Easter) usually show above-average viewing up to 7 p.m., below-average viewing afterwards.

Average weekly cost of quarter-hour five-a-week tv news show is $17,250

At present, there are four quarter-hour across-the-board news programs in nighttime network tv. These programs are listed at right with their individual costs, which range from $12,500 to $22,500, average $17,250. Two of the programs are wholly bankrolled by one sponsor each—"Camel News Caravan" (with John Cameron Swayze) on NBC TV, by R. J. Reynolds; and "Morgan Beatty" on Du Mont by Miles Labs. Tide Water Oil sponsors "John Daly, News" on ABC TV three days a week, while "Douglas Edwards" on CBS TV has no less than four sponsors sharing his cost: American Home Products, American Tobacco, Avco Mfg., and Pharmaceuticals, Inc.
A complete roster of all shows on the four tv networks along with costs, sponsor, agency, etc., appears in the Tv Comparagraph on page 79.

John Daly News	$15,000
Douglas Edwards News	22,500
Morgan Beatty News	12,500
Camel News Caravan	19,000

SPONSOR, Volume 8, No. 25. 13 December 1954. Published biweekly by SPONSOR Publications Inc. Executive, Editorial, Advertising, Circulation Offices, 40 E. [illegible] St., New York 17. Printed at 3110 Elm Ave., Baltimore, Md. $8 a year in U.S. $9 elsewhere. Entered as second class matter 29 Jan. 1949 at Baltimore postoffice under Act of [illegible] Mar. 1879

REPORT TO SPONSORS for 13 December 1954

ARF report in mail this week

Advertising Research Foundation report on radio-tv ratings scheduled to be mailed to subscribers this week. Bound volume has 88 pages detailing standards for audience measurement as set forth by 19-man committee of researchers. Next steps may include controlled experiments to check validity of research methods. ARF committee worked 2 years, went through 7 drafts. (See SPONSOR, 29 November page 31.)

–SR–

Fee tv's effect on advertisers

With FCC commissioners now actively discussing subscription tv, admen are eyeing possible effects of FCC approval for pay-as-you-see on commercial television. Proponents of subscription tv have long contended that it would help rather than hinder commercial advertisers. One argument is subscription tv would help support secondary stations advertiser does not use regularly so they are available when needed for saturation coverage. Some few fee tv would compete with advertisers for sports events. But proponents say many of best events are already restricted to theatre television or available on extremely restricted basis (as in case of NCAA football casts).

–SR–

New film show for Colgate

Colgate-Palmolive (through Ted Bates) will sponsor "The Millionaire," new half-hour film show, starting January 1955 over CBS TV, Wednesdays 9:00-9:30 p.m. Produced for Colgate by Don Fedderson in Hollywood, new film replaces "Strike It Rich." Agency signed 5-year contract with usual cancellation clause. Show concerns millionaire, never seen on camera, who leaves $1 million to a different person or family each week.

–SR–

Show theme is important

Importance of title in pointing up mood of show is important, says Schwerin Research Corp. Firm points out that title often reflects basic idea of show, but that show's producer will sometimes forget this. Schwerin cites examples where interest in show lags when story strays from title theme. Examples: Listeners to "This is Nora Drake" were more interested in scenes where heroine appears than where she's absent. Listeners to "Hilltop House" showed more interest in orphanage after which show is named than in outside life of heroine.

–SR–

Spot radio's cloak-and-dagger

Most answers to sponsors' perennial question, "What is my competition doing in spot radio and tv?", are still sought in cloak-and-dagger fashion. Agencies and clients often send questionnaires to stations or query leading reps. But attempts to break through "top secret" curtain are growing. At presstime, Jim Borest, head of Executives Radio-Tv Service ("Factuary"), was readying plans to produce quarterly spot-radio report which agencies could use in making guesstimates as to opposition spot spending.

–SR–

WILK-TV wins promotion prize

Nationwide promotion contest by Lehn & Fink Products in connection with drug firm's "Ray Bolger Show" on ABC TV was won by pretty Dorothy Albee, promotion director of WILK-TV, Wilkes-Barre, Pa.—channel 34 uhf-er. Roy E. Morgan is executive v.p. and general manager. Station spotted sponsor's products on special radio and tv shows, ran local contest, made merchandising and newspaper tie-ins, made consumer surveys. Second and third places: WXYZ-TV, Detroit; WMAL-TV, Washington. Contest period ran for last 2 weeks in September, drew total of 45 entries. Award was made by L&F ad manager Albert Plaut. All stations donated estimated $100,000 in free air promotion.

WKRC-TV

316,000 watts

on Channel 12

CBS CINCINNATI, OHIO

MAXIMUM POWER

Soon

MAXIMUM POWER

WTVN-TV

100,000 watts

on Channel 6 COLUMBUS, OHIO

Don Chapin
Mgr. New York Office,
550 Fifth Avenue

Ken Church
National Sales Manager

REPRESENTED BY THE KATZ AGENCY

the magazine radio and tv advertisers use

SPONSOR

Volume 8 Number 25
13 December 1954

ARTICLES

The top 20 air agencies
Who are this year's agency leaders in radio and tv billings? SPONSOR lists them in order, presents highlights on the accounts they carry and their 1954 air activity. **31**

Wonder-Bread recipe: radio for mom, tv for jr.
No. 1 breadbaker, Continental Baking, is veteran air user, allocates 60% of budget for radio and tv. Network radio in morning reaches housewife, net tv in late afternoon aims at kids. Spot in both media give added support **34**

Seven Deadly Sins of tv commercials
Graphically illustrated do-and-don't tips show sponsors several means by which they can heighten the chances of their tv commercials' success **36**

Strauss Stores: expanding with saturation radio
Auto accessory chain tested radio six months ago, now devotes nearly half of $500,000 total budget to medium. Allocation is predicated on upped sales **38**

396 local admen look at media
University of Oklahoma study shows local advertising men have few, if any, yardsticks to gauge media effectiveness **40**

What buyers want in radio-tv trade ads
SPONSOR interviewed important timebuyers in major ad agencies, found that the trade ad with the most appeal is one which points up a station's uniqueness rather than the one which brags **42**

Why radio-tv "sono buoni" for Ronzoni
Air media get 80% of macaroni maker's total budget, help Ronzoni Americanize its products. Firm's catchy slogan, used in all radio and tv commercials and in jingle, has been strong aid to remembrance of pitch **44**

Tv Dictionary Handbook for Sponsors: Part X
Taking the final lap of the journey from "T" through "Z," this tenth installment of SPONSOR's Tv Dictionary brings the work to a close **46**

Special effect section of Tv Dictionary
The Tv Dictionary features a separate section on Special Effects, which is here presented. Among subjects covered are painting techniques in artwork, projected art titles and moving tv displays **48**

COMING

Why we like both radio and tv: Block Drug
George Abrams, vice president of long-time air advertiser, Block Drug, details reasons behind the company's faith in broadcast use **27 Dec.**

Spot radio and tv: cloak-and-dagger media
Surprisingly little is known about spot radio and tv in terms of facts and figures on client expenditures. SPONSOR will delineate what attempts are being made to throw more light on this secretive situation

DEPARTMENTS

TIMEBUYERS
AGENCY AD LIBS
49TH & MADISON
NEW & RENEW
SPONSOR BACKSTAGE
MR. SPONSOR, William G. Power
SPONSOR ASKS
NEW TV STATIONS
NEW TV FILM SHOWS
P. S.
FILM NOTES
AGENCY PROFILE, Walter Guild
ROUND-UP
RADIO RESULTS
TV COMPARAGRAPH
NEWSMAKERS
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DON'T "PICK BLIND" IN SHREVEPORT!



LOOK AT KWKH's HOOPERS!

Shreveport has *five* radio stations (and all networks), but recent Hoopers show that KWKH is by all odds the favorite station, locally. And of course KWKH's coverage story really just *begins* at Shreveport's City Limits!

JAN.-FEB., 1954 — SHARE OF AUDIENCE

TIME	KWKH	STATION B	STATION C	STATION D	STATION E
MON. thru FRI. 8:00 A.M. - 12:00 Noon	38.1	19.5	6.2	16.0	19.5
MON. thru FRI. 12:00 Noon - 6:00 P.M.	44.3	21.2	9.2	6.1	19.4
SUN. thru SAT. EVE. 6:00 P.M. - 10:30 P.M.	54.6		11.2	8.5	24.0

LOOK AT KWKH's SAMS AREA!

S.A.M.S. credits KWKH with 22.3% more daytime radio homes than all other Shreveport stations *combined!* Costwise, KWKH delivers 89.4% more listeners-per-dollar than the next-best station in the area!



KWKH

A Shreveport Times Station

TEXAS
SHREVEPORT, LOUISIANA
ARKANSAS

50,000 Watts • CBS Radio

The Branham Co. Representatives

Henry Clay
General Manager

Fred Watkins
Commercial Manager

A NEW TV SHOW TH

LO

A thrilling, new, half-hour musical film serie
featuring America's great all-time singing favo
EDDY ARNOLD... supported by a clever, tale

"EDDY AR

Musical Notes on EDDY ARNOLD

Perhaps no one singer has done more to bridge the gap between Country and Popular music than Eddy Arnold. Since his first Victor release was issued in 1945, not one of his single records has sold less than 250,000 copies, and all together they have reached the stunning total of over 30 million! His radio programs are heard daily over more than 1,000 stations in the United States and Canada, and he has starred in his own TV series on both CBS and NBC.

Eddy Arnold's trademark is a warmth and neighborly homespun quality that ingratiates him with every type of an audience. For this reason, whether he is performing at a Smoky Mountain hoedown or in a sophisticated Las Vegas supper club, Eddy has received enthusiastic acclaim. His new TV film series will be awaited by an eager, receptive public numbering in the millions.



HE PEOPLE WILL

VE

and given smart, expert production. This show
mmercial! It's as close as you can come to
ing you have a sure-fire TV success in advance.

OLD TIME"

Produced and Directed by Ben Park; Executive Producer—Joseph Csida



"Regulars" in the Eddy Arnold Gang:

BETTY JOHNSON. Terrific new singing discovery. This show should be her stepping stone to stardom.

HANK GARLAND and ROY WIGGINS, a sensational guitar team that heads up the musical department.

THE GORDONAIRES, an exceptional quartet who have been featured on NBC's Grand Ole Opry.

WE'VE GOT 'EM—Prices, brochures, audition prints, order blanks! 26 half hours now in production, ready for a January first release. Let's hear from you!

WALTER SCHWIMMER CO., 75 East Wacker Drive, Chicago 1, Ill. • FRanklin 2-4392

New York Office: Ted Beil, 16 E. 41st St. • LExington 2-1791



Ask a Neighbor

FOR REAL FACTS

California Advertisers who know Los Angeles and Southern California radio best buy KBIG.

Regional and National advertisers who make their buying decisions in California know the value of KBIG by first hand experience and results. Here are a few using the Catalina Station in 1954.

Aeroshave, Arizona Brewing Co., Barbara Ann Bread, Bernstein Sauces, Brew 102, Champale, Coca-Cola, Delaware Punch, Dietonic Beverages, Folgers Coffee, Fritos, General Motors Acceptance Corp., California Gold Label Beer, Ho-Maid Bread Mix, LB Hair Oil, Lyon Van & Storage, Macmillan Oil Co., Mary Ellen Jams, Mission Pak, Nic-L-Silver Batteries, North American Van Lines, Northrop Aircraft, O'Keefe & Merritt, Orange Julius, Pacific Telephone & Telegraph, Papermate Pens, Paramount Pictures, Pfaff Sewing Machines, Pioneer Water Heaters, Rheingold Beer, Richfield Oil Co., Sakrete Cement, Shasta Water Co., Thrifty Drug Co., Towne-Talk, Trailer Coach Assn., Treesweet, Trewax, Union Oil Co., Union Pacific Railroad, United Artists, Warner Bros., Western Holly Stoves, Westinghouse Electric, White King Soap, White House Dressings, Willard Tablet Co., and Yami Yogurt.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOllywood 3-3205

Nat. Rep. Robert Meeker & Assoc. Inc.

Timebuyers at work



Charles L. Lewin, *v.p. in charge of radio-tv at New York's Rockmore agency, is a firm believer that "logic is just as important as rating formulas in buying spot." He cites as an example the campaign for one of the agency's newest accounts, Hebrew National Kosher Wines. Product research showed most purchasing of Kosher wine is actually by non-Jewish families today: most purchases are on Thursday, Friday, Saturday. Three-state introductory campaign therefore is aimed at broad audience on these end-of-week days with minute radio participations, filmed tv I.D.'s. Chuck has been in field since 1937, is one of youngest "old veterans."*



Pat Brouwer, *of Needham, Louis & Brorby, Chicago, feels that no advertiser should buy spot radio-tv solely because of the merchandising that may be thrown in by the station. But "since advertisers rely more and more on these services" she feels that "it would be extremely helpful if stations having such plans to offer would describe them briefly on their rate cards." In addition, listing "the minimum expenditure necessary" to qualify would save a lot of checking time. "This information," Pat feels, "definitely is needed today" since "many stations offer nothing, some a great deal of merchandising."*



Jean Henderer, *Scott Henderson Co., Tucson, is sure that "national advertising agencies and national advertising managers would do well to consider the local and regional agencies in the picture when launching a campaign in areas beyond the scope and understanding of their Eastern offices." Typical case of choice local availability Jean turned up in local tv 10:00 p.m. "Weatherman Show." Program has highest local multi-weekly Pulse. Reason: Tucsonites like to dial the show, gloat over the fact that the weather in other parts of the U. S. is foul although local Tucson weather may be sunny.*



Don Amsden, *Allen & Reynolds, Omaha, recently helped evolve a new technique for tv saturation introductions of a new product. "We decided on the most influential tv personality in a market, and secured her exclusive services as commercial talent for live participations on every possible local program," he explained. "The strategy of a single 'pitch woman' appearing around the clock, five days a week, paid off in unusually complete station merchandising support, secured store distribution, produced fine sales against competition from national brands." Agency policy is to use "teams" of media specialists.*

He Spins 'Em for the Jack in Jackson!



CASS KAID.. "The Smile on the Dial" MAKES ADVERTISERS PURR AT THE PROFITS

WKHM IS *FIRST*
N JACKSON...
***IRST* IN POWER**
***IRST* IN RATINGS**
***IRST* IN NEWS**
***IRST* IN MUSIC**
***IRST* IN SPORTS**

SO BUY THE BEST...

He's a household word in Jackson's homes. They listen to Cass and they buy what he sells! Nobody . . . but NOBODY even comes close to his rating. He's tops by 3 to 1. Young or old, they all love Cass Kaid. No wonder his platter-patter is paying off for advertisers in this rich midwest market.

How much jack are you *getting out of Jackson? You could get* more *if you put Cass Kaid to work for* you!

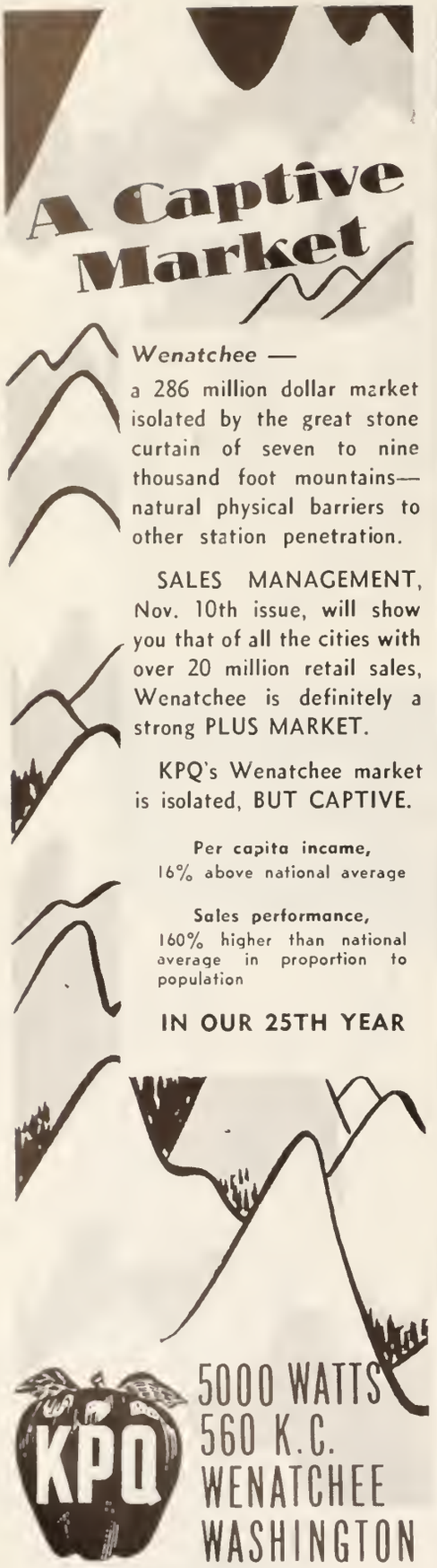
WKHM

Jackson, Michigan

Frederick A. Knorr, *Pres.*
John O. Gilbert, *Mg. Director*
Represented by HEADLEY-REED

WKHM—Jackson . . . WKMF—Flint . . . WKMH—Dearborn-Detroit is the package buy that covers 77% of Michigan's entire buying power. Yet you save 10% when you buy all 3. Highest ratings . . . because *everybody* likes News, Music and Sports!





AGENCY AD LIBS



by Bob Foreman

As a callous youth preparing, unwittingly, for the aesthetics of television, I was subjected along with my contemporaries to a novel entitled "Silas Marner" about which I remember two things. One was that the author was a woman named George Eliot; the other was the main gimmick of the epic being the phrase, "a little child shall lead them." Without wishing to cause George Eliot any gyrations in her grave, may I say that the same six words might well be applied to television.

You, too, may be blessed with a group of little strangers in your house who are riveted to the floor in front of the tv set and who neither acknowledge your arrival home in the evening with a glance or a word, since they cannot afford to miss even a second of the treasure trove of art and action depicted on the screen before them.

You, too, may be subjected to the constant arguments about which programs to view and if you're like me, you invariably lose.

But all is not gloom for I have found that there is some good to be derived by those of us in the business from youngsters' preferences and their expressions of interest about the fare they see in tv. Children do differ, of course, because of their educational advantages, native intelligences, and for other reasons as well. However, I submit that their similarities are far more pronounced and their entertainment criteria far more reliable (as far as we are concened) than the variables that are present.

So, if you have as I do, a liberal sprinkling of offspring representative of all age groups and the various sexes, you've got a rather accurate built-in Audimeter—even if it is a rather expensive one to feed, clothe and house.

I am firmly convinced that, wisely used, the preferences of children can aid tremendously in the selection and direction of television programing which appeals, not solely to youngsters, but to the adult populace as well.

In stating this, I am not dredging up the cliché about the average adult mind being the equivalent of a 10 year old's or whatever the age-level bruited about is. Far from it. All I'm saying is people are people and kids react quicker, more simply, and these days most similarly to adults. And it's far easier to find out why from them. They lack veneer, prejudice and complexity. Also, they tell the truth.

Let's forget the strictly kid shows which are built to ap-

(Please turn to page 73)

316,000 WATTS

KEYD-TV

keyd to the great

MINNEAPOLIS *and* ST. PAUL

market



Now You Can Buy
MAXIMUM COVERAGE AT MINIMUM COST

KEYD-TV is "keyd" to low cost selling of this rich metropolitan and rural market—a 62 county area of over 480,000 TV families, including large cities and suburbs, prosperous towns, and most of Minnesota's richest farming area. Minneapolis-St. Paul's new 316,000 watt Channel 9 station, will begin telecasting on January 9th. KEYD-TV will have Dumont network, augmented by top films and news and sports programs "keyd" to local interest. A complete RCA installation, the newest, most modern drive-in studios, complete remote equipment, and a maximum power transmitter, located in the Foshay Tower, will assure the best in TV production and reception.

On January 9 the *Upper Midwest* will be tuning to... KEYD TV 9

Ask Your H-R Representative About KEYD-TV's "Incentive" Rates.

IN OKLAHOMA CITY

Survey after Survey tells the Story o

PULSE . . . . . October 8-14, 1954
HOOPER . . . October 13-19, 1954
ARB . . . . . October 21-27, 1954

As in past surveys, this recent vote of overwhelming viewer-preference is not confined to a few network shows ***but embraces the entire WKY-TV program schedule of local live, film and network shows!***

PULSE-

8 OF TOP 10 SHOWS...
21 OF TOP 25 SHOWS...
43 OF TOP 50...
are on WKY-TV!

THE NATION'S FIRST COLOR TELEVISION STATION

WKY-TV Continuing Dominance!

HOOPER-

9 OF TOP 10 SHOWS...
23 OF TOP 25 SHOWS...
48 OF TOP 50...
are on WKY-TV!

ARB-

8 OF TOP 10 SHOWS...
23 OF TOP 25 SHOWS...
48 OF TOP 50...
are on WKY-TV!

WKY-TV coverage is second to none in Oklahoma!

Channel 4
WKY-TV
OKLAHOMA CITY

OWNED AND OPERATED BY THE OKLAHOMA PUBLISHING CO.
THE DAILY OKLAHOMAN • OKLAHOMA CITY TIMES • THE FARMER-STOCKMAN
WKY RADIO • REPRESENTED BY THE KATZ AGENCY, INC.



a close look at facts

WTHI-TV Channel 10 is the ONLY station with complete coverage of the Greater

Wabash Valley

- One of the Mid-west's most prosperous industrial and agricultural markets
- $714,500,000 Retail Sales in year '53-'54
- Blanketed ONLY by WTHI-TV's 316,000 watt signal
- 227,000 Homes *(147,000 TV homes)*

118,000

UNDUPLICATED WTHI-CBS TV HOMES!

WTHI-TV

CHANNEL 10

TERRE HAUTE, IND.

316,000 Watts

Represented nationally by:

The Bolling Co.
New York & Chicago

49th and MADISON

SPONSOR *invites letters to the editor. Address 40 E. 49 St., New York 17.*

BALL OF WAX

I was delighted with your November 15 issue, which seemed (as usual) to be mighty solid stuff. The only exception was a giddy section beginning on page 38, and continuing into the back of the magazine.

My instructions to you were to stamp out *The Big Ball of Wax*, and you have obviously disregarded them. The well-planned layout, the perceptively written copy and the whole editorial concept combine diabolically to make people buy and read the book.

My publisher thanks you, my wife (who spends my royalties) thanks you. It is only the youth of our nation who will suffer.

SHEPHERD MEAD
Vice President,
Benton & Bowles, Inc.
New York

I couldn't let your issue of November 15 go by without telling you that I have found it one of the most helpful, informative issues I have ever read in *any* trade publication.

Congratulations to your staff on a superb job.

RICHARD MANVILLE
President
Richard Manville Research
New York

FARM SECTION

We thought your farm special was tremendous. Television and radio farm directors across the country are certainly in your debt for the wonderful support you have given our profession.

MAL HANSEN
Farm Service Director
WOW, Omaha

I want to thank you for the mention and cut you carried about some WNOX farm activities in your farm market story in the November 1 issue of SPONSOR. Of course, we at WNOX appreciate receiving this publicity. However, I should like to point out an error in the cut lines under the WNOX picture on page 52. It is, "WNOX Nashville booth . . ." Of course, WNOX is a Knoxville station, one of the oldest in the country, having been on the air since 1921, or almost 34 years.

R. B. WESTERGAARD
Vice President
WNOX, Knoxville

RADIO SELLING

Thanks very much for your article "An Ad Manager's Critique of Radio Selling," in your November 15 issue of SPONSOR [page 36]. I have read every word of it carefully, and from my experience it tells a radio story of "woe" better than anything I have read. This should certainly cause a lot of red faces. Mine included.

E. S. WHITLOCK
Manager
WRNL, Richmond

AUDIENCE RESEARCH

In view of the fact that there are so many lazy-brained people in the trade (and press) who like to razz audience research because they haven't made an effort to understand it, your November 15 "Agency Ad Libs" [page 14] was a dose of pure oxygen.

Bob Foreman did a splendid job of telling people, in a lucid way, some of the basics of the practical uses of different types of ratings, thereby performing a much-needed service. Good work, and thanks!

MURRY HARRIS
Public Relations Director
A. C. Nielsen Co.
New York

SPOT RADIO'S SALESMEN

If they are available I would like to have six more copies of the September 6 issue containing the article "Spot radio's creative salesmen" [page 56]. I want to be sure all of our salesmen have one in their folder.

Good presentations are becoming increasingly important in radio, and I think your article was very timely. In fact, the material is so important that it might have been better if you had released it in four separate arti-

WKRC Radio

King in the *Queen City**





Morning, noon and night, WKRC-Radio reigns King in the Queen City in Quarter Hour listening Monday through Friday.*

No wonder advertisers and their agencies choose WKRC-Radio when they want sales results in the Cincinnati area.

Contact your Katz Agency representative for more detailed information.

*July, August — Pulse

We use WKRC Radio regularly and sales results show that in the Cincinnati area WKRC - Radio is a primary selling tool.

JAMES M. TWOMEY
Cincinnati General Manager
City Products Corporation

RADIO CINCINNATI, INC.
owners and operators of:

WKRC-Radio, Cincinnati, Ohio
WKRC-TV, Cincinnati, Ohio
WTVN-Television, Columbus, Ohio
WTVN-Radio, Columbus, Ohio

Kenneth W. Church, *National Sales Manager, Radio Cincinnati, Inc.*

CBS **WKRC RADIO** *CINCINNATI, OHIO

CBS RADIO AFFILIATE

Represented by The Katz Agency



YOU MIGHT TRAVEL 421 MPH ON THE GROUND*—

BUT . . .

GRAND RAPIDS-KALAMAZOO HOOPERS
January, 1954
Share-Of-Television-Audience

	MON.-FRI. 7 a.m.- 12 noon	MON.-FRI. 12 noon- 5 p.m.	SUN.-SAT. 6 p.m.- 12 midnight
WKZO-TV	80%†	85%	62%
B	31%†	15%	38%

†Adjusted to compensate for the fact that neither station was on the air all hours.

NOTE: *Sampling was distributed approximately 75% in Grand Rapids area, 25% in Kalamazoo area.*

YOU NEED WKZO-TV TO COVER GROUND IN WESTERN MICHIGAN!

The WKZO-TV television market is *much* larger than you'd guess. It includes more than 514,000 television homes in the 29 most populated Western Michigan and Northern Indiana counties!

January, 1954 Hoopers, left, show that WKZO-TV is far and away the number-one station in this area. WKZO-TV gets almost two-thirds more *evening* viewers, almost five times more *afternoon* viewers, one-and-a-half times more *morning* viewers, than the next station!

Let Avery-Knodel give you all the facts on WKZO-TV—Channel 3, and the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids.

100,000 WATTS • CHANNEL 3 • 1000' TOWER

AM – TV – FM

The Telzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

WKZO-TV

OFFICIAL BASIC CBS FOR WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

**In 1954, Lt. Col. John P. Stapp rode this fast in a rocket-propelled testing sled at Holloman Air Force Base in New Mexico.*

cles on the different rep firms.

J. B. Conley
KEX
Portland, Ore.

• Extra copies of the 6 September 1954 issue are available at 50c each.

TV SCHIZOPHRENIA?

The fact that a recent issue of your magazine carried an editorial consoling the sponsors, agencies, producer and network involved in the first spectacular and cheering on the big spenders for their pioneering efforts [4 October 1954, page 128], and that a subsequent issue carries a scathing denunciation of these same big spenders ["Agency Ad Libs," 18 October 1954, page 8], points up, I think, the schizophrenia inherent in big-agency thinking about television today.

As operators of a wholly independent tv station overlapping a huge market with six metropolitan network affiliates, we have been told by Madison Avenue bigdomes that our base CPM of 40-something cents per commercial minute is too high for their advertisers' budgets: possibly you can understand our perplexity when we read of these same agencies' panting and foaming to buy into spectaculars at the rate of $35 for said same.

Let's face it: the big companies and big agencies are going sheeplike through a phase of adolescence in which, since there are no experts, anybody can be an expert.

As poor pioneers, barefoot country boys from the Georgia hills who have set up, programed and maintained on the air for 16 months, a vhf tv station in the face of some of the toughest major-market competition in the country, without benefit of networks, have we perhaps earned the right to make the following predictions as to the ultimate pattern of national advertising in tv?

First, the concept of big spending for names not so big will fade just like the *A & P Gypsies*, as Madison Avenue learns that quite often, the lad from the Copa is less well known than the lad from Hal Roach, as far as Main St., Podunk, is concerned. Ballet dancers will return to the chorus line and will just work for scale.

Second, some researcher will discover a mother lode of data on what the masses like in the way of entertainment by checking the bookings at county fairs, church socials, wrestling arenas and in *Billboard*, and applying the results directly to the retailers' cash registers the morning after the program—at which point, more than several network shows will be retired, quite suddenly.

Third, the swelling chorus of complaints from the nation's retailers, tired of getting nothing out of the corporation's latest video extravaganza except a mat to put into the local *Bugle*—least of all, the satisfaction of having customers who saw the show—will force the manufacturers of goods to budget their tv money into local-level or co-op patterns so the retailer can get his name on tv, too.

The point I'm making is that here at WROM-TV, we're just sitting around with our 100,000-plus hillbilly homes, waiting for the hoo-raw to die down with the network shows, genteely going hungry while we live off our good local merchants, knowing just as sure as Sunday that in time to come, maybe not so long, we're going to suddenly fit the pattern instead of being the illegitimate child at the family reunion, and a low-brow independent tv station is going to be as hot as a low-brow independent radio station is today, when all tv business gets local, where it should have been all along.

Ed Mc Kay
Manager
WROM-TV
Rome, Ga.

• SPONSOR commended those who were investing heavily in the attempt to develop new approaches to programing, citing some of the flaws in the attempt. Bob Foreman, who as author of Agency Ad Libs expresses his own views, objected to boasts about spending for spending's sake and the big money philosophy in general.

RADIO/TV DIRECTORY

Thank you very much for sending us copies of SPONSOR's Radio/Tv Directory.

This directory is absolutely invaluable to us, and I, personally, don't know how I'd live without it. They're so convenient—and such time savers!

We were very pleased to see that the new 1954-'55 directory was so complete and we like the new efficient and attractive layout.

Myrtle O. Morris
Storer Broadcasting Co.
New York

• SPONSOR's 1954 Radio/Tv Directory is available free to subscribers.



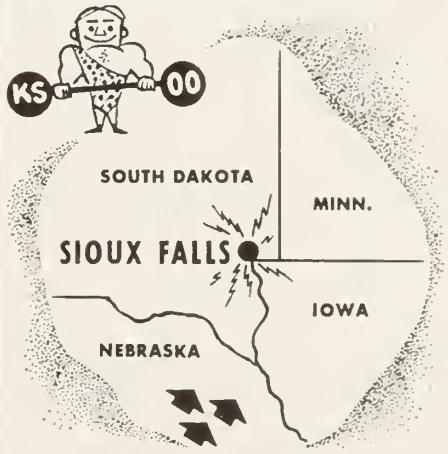
"Red" Stangland (left) KSOO's Radio Farm Director interviews Warren Friessen (center) 1954 South Dakota "Single Row" champion, and Bill Friessen, Warren's father 1953 South Dakota and National Single Row Champion.

11,000 FARM FOLKS Turn Out for RADIO-KSOO Mechanical Corn Picking Contest . . .

Radio—KSOO started it in 1952. The winner goes to the National Contest. Objective: to stress efficiency and safety in using mechanical corn pickers. Implement and seed companies tie-in with displays. This annual State Contest is only one of many outstanding promotions "Red" Stangland takes to farmers in the Radio—KSOO coverage area. Others are Farm Study and Vacation Tours, State-Wide Farm Safety Program, State-Wide Farm Information Service. Plant your advertising dollars where they'll produce the greatest sales yield.

Things Happen When KSOO Sells!

One of the Many Reasons the Farmer Regards KSOO as His BEST Farm Friend



KSOO

Sioux Falls, S. D.

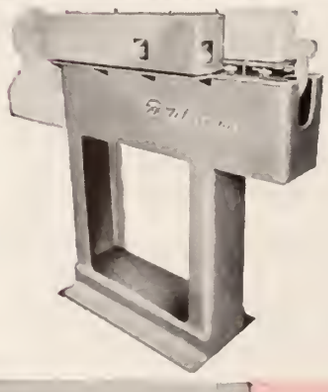
Nationally Clear Channel 1140 KC
ABC Radio Affiliate
10,000 WATTS DAYTIME
5,000 WATTS NIGHTTIME
Represented Nationally by Avery-Knodel, Inc.

NEW VIDICON

RCA's Superior



For MULTIPLEXING, or direct use!



RCA's TK-21 Vidicon Film Camera can be used with RCA's Multiplexer, TP-11, for multiple picture inputs (see illustration opposite page). Or, it can be mounted directly on any of the RCA TV Projectors—such as the TP-16, TP-35, or TP-6A (see above).

film-camera

film  camera chain

DEVELOPED HAND IN HAND with the new RCA-6326 VIDICON tube, RCA's TK-21 Film Camera does for *film* picture quality what the RCA Image Orthicon Camera has done for *"live"* picture quality.

"Live" picture sharpness!

For unsurpassed picture detail, choose the RCA Vidicon film camera! It's the only film pick-up system with enough signal output (and low enough noise in the signal) to use *aperture response correction.* Aperture response correction brings picture detail to maximum sharpness (detail resolution, 100% at 350 lines) while holding a high signal-to-noise ratio. *Benefit:* You produce finer film pictures . . . with a quality you get from your studio camera.

"Live" picture contrast!

The RCA Vidicon adds "studio" realism to your film pictures. The gamma characteristic of the Vidicon tube is ideal for film reproduction . . . 0.65, constant over a dynamic range of 150 to 1. *Benefit:* You get more realistic film pictures than ever before possible.

Low light source requirements!

The high light sensitivity of the RCA VIDICON film camera enables you to reduce projection lamp voltage, reduce heating, increase lamp life substantially.

Edge-lighting, shading eliminated!

The RCA VIDICON operates entirely without edge-lighting, electrical shading, and any other form of supplemental lighting. Benefit: You adjust "wall focus" and "beam" from day to day . . . *then this camera virtually runs by itself.*

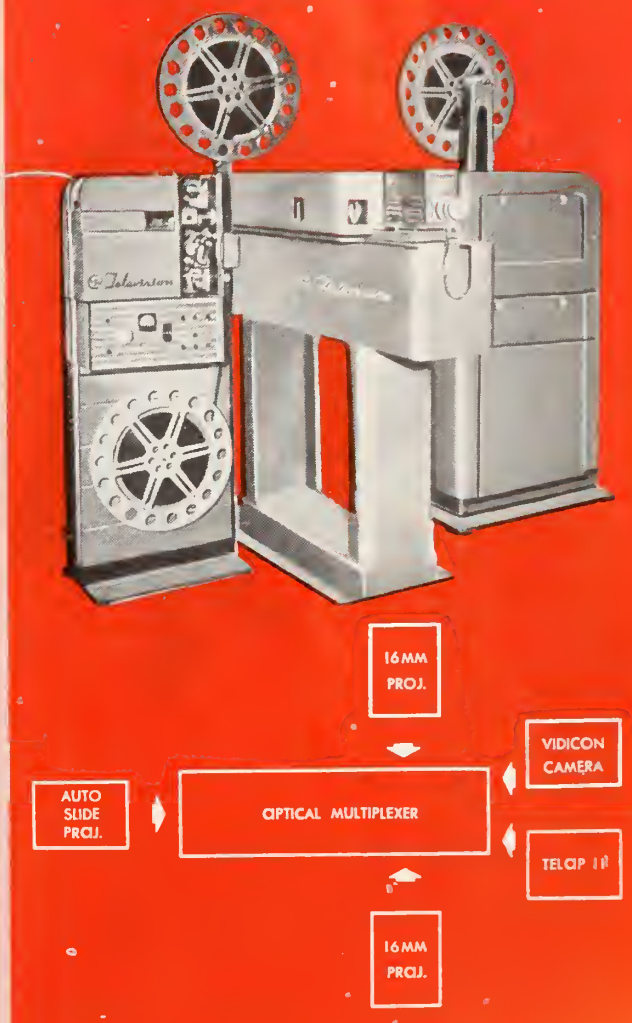
RCA VIDICON Film-Camera Chain TK-21 includes:

- 1 VIDICON Camera MI-26021
- 1 RCA-6326 VIDICON Tube MI-26671
- 1 Control Chassis MI-26061
- 1 Deflection Chassis MI-26081
- 1 Remote Control Panel MI-26241
- 2 WP-33B Power Supplies MI-26085-B
- 1 TM-6B Master Monitor MI-26136-A
- 1 Master Monitor Kinescope MI-26655
- 1 Master Monitor C-R Tube MI-26665
- 1 Blower MI-26579-B
- 1 Console Housing MI-26266-B
- 1 Camera Cable & Connectors MI-26725-A10

For the finest TV film reproduction you've ever seen, specify an RCA VIDICON film-camera system. Ask your RCA Broadcast Sales Representative for technical details. In Canada, write RCA-Victor Ltd., Montreal.

RCA PIONEERED AND DEVELOPED COMPATIBLE COLOR TELEVISION

4 picture sources in multiplexed use!



An RCA Multiplexer, Type TP-11 allows a single Vidican Camera to accept up to four film picture saurces—two 16mm ar 35mm film projectars, a TP-3B, 35mm autamatic slide projectar, and a Telop II slide and opaque projectar. The multiplexer is pictured above in a multi-input film system using two RCA TP-6A prafessional film projectors.

RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DIVISION



We cover the Houston MARKET

I'm a cat. I work for some people.

They gave me a job to do: go cover Houston. Get the facts. Give us the pitch. Case the town good.

Gave 'em the facts straight:

Houston's got a million people, all rolling in dough. Rich. Lots of 'em new. Biggest burg in the South. People had everything but kept wanting more. Still want more. TV station sold out all the time. No real hot stuff available.

Told 'em what they had to do:

Build a new TV station. They built it. KTRK-TV, Channel 13. Tie it in with ABC. They did it. Print a rate card. They did it. They're in business.

But it's easy to underestimate in Texas, and I underestimated.

Should have told 'em to build TEN new TV stations. Their prime time's all but gone now.

Take this cat's advice: get in there now while there's something left. Lush market, man. Set-up. Go knock it over.

KTRK-TV Reception Area
*Population: 1,354,200.**
Effective Buying Income:
*$2,378,000,000.00.**

**Sales Management Index.*

KTRK-TV

THE CHRONICLE STATION, CHANNEL 13, P. O. BOX 12

HOUSTON 1, TEXAS — ABC BASIC

HOUSTON CONSOLIDATED TELEVISION CO.
General Mgr., Willard E. Walbridge
Commercial Mgr., Bill Bennett

NATIONAL REPRESENTATIVES:
BLAIR-TV, 150 E. 43rd St.,
New York 17, N. Y.

New and renew

1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Bankers Life & Casualty Co, Chi	Grant, Schwenk & Baker, Chi	ABC 170	Paul Harvey News; Sun 10-10:15 pm; 1 Jan; 52 wks
Christian Science Pub. Co, Bost	W. Butterfield, NY	ABC 350	Christian Science Monitor Views the News; T 9:25-30 pm; 4 Jan; 52 wks
Crosley div of Avco Mfg, Cinci	BBDO, NY	NBC full net	Cotton Bowl Game; Sat 2 pm to concl; 1 Jan only
Crosley div of Avco Mfg, Cinci	BBDO, NY	NBC full net	Great Gildersleeve; partic; M, W 10:15-30 pm; 29 Nov-10 Dec
Crosley div of Avco Mfg, Cinci	BBDO, NY	NBC full net	Fibber McGee & Molly; partic; M, W, 10-10:15 pm; 17-28 Jan
Crosley div of Avco Mfg, Cinci	BBDO, NY	NBC full net	Friday with Garroway; partic; F 8:30-10 pm; 29 Nov-10 Dec; 17-28 Jan
Crosley div of Avco Mfg, Cinci	BBDO, NY	NBC full net	Richard Harkness News; partic; Th 9-9:05 pm; 29 Nov-10 Dec; 17-28 Jan
Gen Motors Corp, Detr	Kudner, NY	NBC full net	Your Land & Mine; M 8-8:15 pm; 13 Dec; 52 wks
Gillette Safety Razor Co, Bost	Maxon, Detr	NBC full net	Rose Bowl Game; Sat 4 pm to concl; 1 Jan only
Olson Rug Co, Chi	Presba, Fellers, & Presba, Chi	ABC 350	Breakfast Club; M 9-9:15 am, 10 Jan; 13 wks
Q-Tip Sales Corp, L.I. City	L. Gumbinner Adv, NY	NBC full net	Mary Margaret McBride; M, T 10-10:05 am; 31 Jan
United Motors Serv div of Gen Motors, Detr	Campbell-Ewald, Detr	CBS 206	Lowell Thomas; M-F 6:45-7 pm; 1 Nov; 39 wks


Charles F. Phillips (3)


Bud Austin (3)

2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Aero Mayflower Transit Co, Indpls	Sidener & Van Riper, Indpls	ABC 350	Mayflower Evening News; T-F 7:55 pm; 8:55 pm; 9:55 pm; 4 Jan; 13 wks
Assemblies of God, Springfield, Mo	W. F. Bennett, Chi	ABC 350	Revival Time; Sun 10:30-11 pm; 12 Dec; 52 wks
Continental Baking Co, NY	Ted Bates, NY	CBS 57	Make Up Your Mind; M-F 11:30-45 am; 15 Nov; 52 wks
Goodyear Tire & Rubber Co	Kudner, NY	ABC 350	Greatest Story Ever Told; Sun 5:30-6 pm; 2 Jan; 52 wks
Rockwood & Co, Bklyn	Paris & Peart, NY	ABC 311	Breakfast Club; W, F 9-9:15 am; 12 Jan; 52 wks


Matthew Culligan (3)

(See page 2 for New National Spot Radio and Tv Business)

3. Broadcast Industry Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Bud Austin	Telefilm Enterprises, NY, vp & gen mgr	Nat'l Telefilm Assoc, NY, hd nat'l sls dept
Dean Bafford	WKNB-TV, Hartford, Conn, pub rel dir	WTVP, Decatur, Ill, prom dir & reg acct exec
Richard Bevington	First Nat'l Bank, Cinci, mgr of travel bureau	WKRC, Cinci, sls stf
Ewart Blain	WEEU-TV, Reading, Pa, sls dir	KYW, Phila, sls stf
Robert Block	AM Radio Sales, LA, West coast rep	Same, mgr
William Brazzil	KSTP-TV, St Paul, Minn, sls mgr	WJIM-TV, Lansing, Mich, gen sls mgr
Edmund C. Bunker	KNXT & CTPN, LA, gen sls mgr	WOKY-TV, Milw, gen mgr
John Callow	WCBS, NY, acct exec	CBS Radio Net Sales, NY, acct exec
Michael Campbell	WCBS, NY, sls serv mgr	CBS Radio Spot Sales, NY, sls serv mgr
Ken Carey	KMPC, LA, acct exec	AM Radio Sales, SF, mgr
George Clark	Clark Reps, Chi, owner & hd	Gotham Bdcst Co, Chi, midwestern sls mgr of WINS, NY; KYA, SF; KTVW, Taco, Wash
William Crawford	WOR, NY, sls mgr	WABD, NY, sls mgr
Wade Crosby	TPA, Chi, northwest rep	Same, LA, west spot div mgr
Matthew Culligan	NBC-TV, NY, sls mgr partic prog dept	Same, nat'l sls mgr
Maurice Dallimore	NBC, NY, prom & publicity dept	KTVW, Seattle, prom mgr
Michael Dann	NBC-TV, NY, mgr of net prog	Same, dir of prog sls
Mark Dean	WGLV-TV, Easton, Pa, asst prom mgr	WFMZ-TV, Allentown, Pa, prom & mdsg mgr
Charles Denney Jr	ABC-TV, LA, sls exec for western div	TPA, Bost, eastern spot div mgr
Ralph Dennis	H-R Reps, NY, acct exec	CBS Radio Spot Sales, NY, acct exec
Jack Denninger	Blair-TV, NY, eastern sls mgr	Same, vp
W. Perry Dickey	WOAI, WOAI-TV, San Antonio, prog & prodn mgr	KOMA, KWTV, Okla City, prog dir
C. L. Doty	WSBA, WSBA-TV, York, Pa, gen mgr	WCPO-TV, Cinci, sls mgr
Charles Dunbar	CBS Radio Spot Sales, NY, acct exec	WERE, Cleve, gen sls mgr
George Faust	KNXT, LA, acct exec	Roland Reed Prod, LA, vp chg of sls
Nancy Ferrara	Hilton & Riggio, NY, asst timebuyer	Ed Petry, NY, tv sls serv mgr


John M. Wilson (3)


Perry W. Dickey (3)


Richard Bevington (3)

● *In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; Station Changes (reps, network affiliation, power increases)*



Gayle Grubb (3)



Robert J. McIntosh (3)



H. Walton Smith (3)



William Kiley (3)



E. F. Griffith Jr (3)



Clarence L. Doty (3)

3. Broadcast Industry Executives (continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Robert Foster	Kling Studios, Chi, sls rep	Sarra, Inc, Chi, sls & film planning stf
Murray Grabhorn	WATV & WAAT, Newark, NJ, sls mgr	Avery-Knodel, LA, tv acct exec
Gayle Grubb	WJBK, WJBK-TV, Detr, gen mgr	Storer Bdcst Co, SF, vp & dir
Shirley S. Godley	N. W. Ayer, NY, asst dir of r-tv res	DuMont Net, NY, prom, adv, mdsg mgr
E. F. Griffith Jr	Retail Equipment Bus, Athens, Ga, mgr	WRFC, Athens, Ga, comml mgr
Bates Halsey	Paul Raymer Co, NY, tv acct exec	Weed Tv, NY, eastern sls mgr
Vern Hendrickson	Carlson & Forino Studios, NY, sls mgr	WMGM, NY, acct exec
Bailey Hobgood	WBT, Charlotte, NC, asst prog dir	Same, prog dir
Stanley Johnson	KCBS, SF, nat'l sls rep & mdsg dir	Same, acct exec
A. E. Joscelyn	Television Diablo; KOVR, SF, exec vp & gen mgr	Same, LA, pres
Ken Kellogg	KNX-CPRN, LA, prog dept	KNX Radio Sales Dept, LA, asst sls serv mgr
John Kelly	WJW, Cleve, vp & sls mgr	Same, gen mgr
Bill Kiley	WFBM, WFBM-TV, Indpls, vp in chg of sls	Same, gen mgr
George Kirkpatrick	KFEL-TV, Denver, sls stf	Same, local sls mgr
Norman Knight	WABD, NY, gen mgr	Gen'l Teleradio & WNAC, WNAC-TV, Bost, exec v & gen mgr
Russ Lamb	KMBC, Kans City, sls mgr	KVOO-TV, Tulsa, comml mgr
Connie Lazar	Unity Tv Films, LA, west coast rep	Governor Tv Films, LA, west coast rep
Terry Lee	WFAA, Dallas, asst mgr	KOVR, SF, gen mgr & exec vp
Robert Leler	Fleetwood Co, Chattanooga, gen mgr	TPA, Chi, midwest spot div mgr
Harry Lipson	WJBK, Detr, asst mang dir & sls mgr	Same, gen mgr
Lester Mallets	Charles Antell, Balt, adv dir	WATV, WAAT AM-FM, NY, sls stf
Jack Mann	NBC Radio, NY, sls stf	CBS Radio Net Sales, NY, acct exec
Gordon Mason	KNX, LA, asst sls serv mgr	KNX-CPRN, LA, prog prom mgr
William Materne	ABC, NY, asst nat'l sls mgr	CBS-TV Net Sales, NY, acct exec
John McCorkle	SSC&B, NY, timebuyer	CBS Radio Spot Sales, NY, acct exec
Robert J. McIntosh	WJPS, Evansville, ind, gen mgr	WWJ, Detr, local sls mgr
William Melson Jr	WBT, Charlotte, NC, prog dir	Same, sls dept
Bill Michaels	KGBS, KGBS-TV, San Antonio, mang dir	WJBK-TV, Detr, gen mgr
Duncan Miller	WWDC, Wash DC, asst prog dir	WTTG, Wash DC, publicity & prom dir
Jack Mulligan	KLAC, LA, acct exec & sls mgr	KMPC, LA, acct exec
William J. Murray	CBS Radio Spot Sales, NY, acct exec	H-R Rep, NY, sls stf
Don Newbury	KLIF, Dallas, sls rep	KFH, Wichita, Kans, sls mgr
Harold Parise	WREX, Superior, Wisc, mgr	WEBC, Duluth, Minn, mgr
Charles Phillips	WFBL, Syracuse, NY, comml mgr	Same, gen mgr
Karl Plain	KSTP, St Paul, nat'l sls mgr	Same, sls devel mgr for r
Marshall Plant	KPIX, SF, sls serv dept	KOVR, Stockton, Cal, sls serv dept
Roy Porteous	NBC-TV, NY, supvr sls unit for Today	Same, sls mgr partic prog dept
Herbert Rabke	Harry B. Cohen Adv, NY, gen mgr	Transfilm Inc, NY, sec-treas
William Rambo	KOVR, Stockton, Cal, sls stf	Same, sls mgr
Roger Read	WKRC-TV, Cinci, sls stf	Same, asst sls mgr
Michael Renault	WABC, NY, comml mgr	Same, acting gen mgr & sls mgr
Gerald Rock	Musak Corp, NY	Same, sls mgr
Marvin Rosene	KSTP, St Paul, r reg sls mgr	Same, gen sls mgr r-tv
William Ryan	BAB, NY, pres	Quality Radio Group, Chi, exec vp
George Scanlon	WCBS, NY, accin	Same, sls serv mgr
Douglas Sinn	WWJ-TV, Detr, tv sls	Same, asst sls mgr
Robert Sinnett	WEEI, Boston, nat'l sls mgr	CBS Radio Spot Sales, Chi, acct exec
Peter Storer	WJBK, WJBK-TV, Detr, mdsg mgr & sls rep	CBS Radio Spot Sales, NY, acct exec
H. Walton Smith	Jack Knabb Adv, Rochester, acct exec	WHAM, WHAM-TV, Rochester, dir of prom, publicit
William Spencer	WHOT, So Bend, Ind, vp & dir	WCOL, Columbus, stn mgr
Ted Stell	KOA-TV, Denver, prodn mgr	Same, sls stf
Leonard Trostler	WERE, Cleve, asst sls mgr	Same, local sls mgr
Perry Ury	WHIZ-TV, Zanesville, Ohio, sls rep	WFMZ-TV, Allentown, Pa, dir of sls
Vern Venaas	WKRC, Cinci, sls stf	WKRC-TV, Cinci, acct exec
Gerald Vernon	ABC-TV Net Central Div, Chi, sls mgr	Same, dir
Alex West	KCBS, SF, sls stf	KIRO, Seattle, acct exec
John M. Wilson	WOW, Omaha, local sls stf	Same, local sls mgr
Patricia Young	WCAU, Phila, prom dept	WMGM, NY, sls prom mgr

4. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
American Brewery, Inc, Balt	Beer & ale	VanSant, Dugdale & Co, Balt
Bayuk Cigars, Inc Phila	Phillies & Webster cigars	D'Arcy Adv, NY
Carter Products, NY	Arrid, Rise r-tv spot adv	Ted Bates, Chi
Chock Full O'Nuts, NY	Coffee	Grey Adv, NY
Eversharp, Inc, Chi	Shaving & writing div	CGW, NY
Flako Products, New Brunswick, NJ	Baking mixes	Roy S. Durstine, Inc, NY
Gunther Brewing Co, Balt & Wash DC	Premium dry beer & Old English ale	Bryan Houston, Inc, NY
Harriet Hubbard Ayer, Inc, NY	Cosmetics	James P. Sawyer, NY
Independent Grocers' Alliance, Chi	Retail food chain	George Florey, Inc, Chi
Metorola, Inc, Chi	R-tv sets	Leo Burnett, Chi
Philco Distr, Inc, Phila	Home appliances	Gray & Rogers, Phila
Philip Morris & Co, NY	Marlboro cigarettes	Leo Burnett, Chi
Shell Oil Co, NY	Gas & oil products	K & E, NY
Skelly Oil Co, Kans City	Oil & gas products	Bruce Brewer & Co, Kans City
James Vernor Co, Detr	Ginger ale	Denman & Baker, Inc, Detr
Whirlpool Corp, St Joseph, Mo	Washers, dryers & ironers	K & E, Chi

5. New Firms, New Offices, Changes of Address

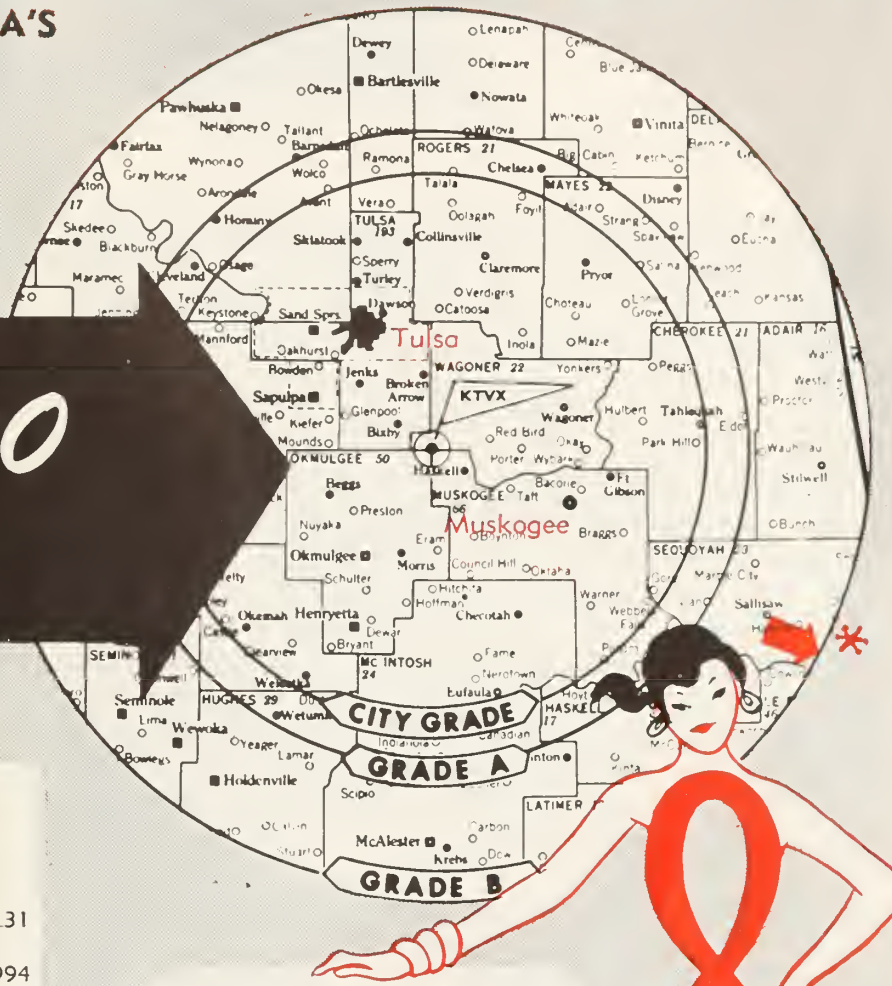
AM Radio Sales Co, r reps; new SF office, Ken Carey, mgr
CBS TV, opens west coast stn rels office; 1313 N. Vine, Hywd, Bert Lown, mgr
Clarke Brown Co, southern r-tv reps, open new office; 101 Marietta St Bldg, Atlanta, Bill McRae, mgr
Hixson & Jorgensen, Inc, LA, move to 3257 Wilshire Blvd,
Ed Kletter Assoc, NY, new offices in 515 Madison Ave
Mumm, Mullay & Nichols Adv, Columbus, Ohio, open NY office
Needham, Louis & Brorby, NY, expand NY office & move to 730 Fifth Ave
Storer Bdcst Co, open coast office in SF, Gayle Grubb, mgr

SUPER POWER

IN
EASTERN OKLAHOMA'S

SUPER MARKET NOW

316,000 Watts



THE KTVX AREA MARKET

Counties Covered	31
Total Population	1,038,994
Total Families	313,491
TV Families	170,650
Spendable Income	$1,298,141,000
Total Retail Sales	$916,065,000

*Fort Smith, Ark., "Shopping Center" of Western Arkansas, lies well within KTVX's 150-microvolt-per-meter "rural" coverage circle.

Channel 8 KTVX

OWNED AND OPERATED BY

TULSA BROADCASTING CO.

Gen. Offices — Box 1739, Tulsa, Okla.
Studios — 720 Eastside Blvd., Muskogee, Okla.
AVERY KNODEL, INC., National Representative

Affiliated with

KTUL Radio, Tulsa,. Okla. — KFPW Radio, Fort Smith, Ark.

ABC
L. A. Blust
Vice Pres.-Gen. Mgr.

DUMONT
Ben Holmes
Natl. Sales Mgr.

SPONSOR BACKSTAGE



By Joe Csida

It was the first time I had ever met her. She was exceptionally attractive in a pert way, with a saucy face and a trim figure. She was newly pregnant. Newly enough so that it did not show in her body, but only gave her face that extra glow, and her eyes that brightness which a first pregnancy brings to many girls. On rhythm numbers she sounded considerably like Teresa Brewer and she had a tendency to style ballads a la Joni James. I told the guy who was considering signing her to a personal management contract that I thought she had extremely good possibilities. Her name is Joan Weber.

Now she's had her baby and proved the somewhat unwitting instrument for as spectacular a piece of promotion for a tv show and a sponsor as the industry has seen in many a day. Seven or eight weeks previously she had cut her first sides for Columbia Records. One tune was called *Marionette* and the other *Let Me Go, Lover.* The record was released, and failed in its first several weeks of exposure to create any appreciable stir.

In the meantime, however, Columbia Records' astute artist and repertoire director, Mitch Miller, and Murray Martin, press agent for the Westinghouse dramatic tv show, *Studio One*, got together and schemed a scheme. A *Studio One* script called *Let Me Go, Lover* was written. It featured a disk jockey as its central character. A record by a girl named Joan Weber of a tune called *Let Me Go, Lover* was played and replayed and referred to and re-referred to during the course of the show. That was on a Monday night a few weeks ago. On Tuesday morning record shops all over the country were besieged with people who wanted to buy the Joan Weber record of *Let Me Go, Lover.* Disk jockeys on literally hundreds of stations around the country were requested to play the record.

I was in Nashville that Tuesday morning a couple of weeks ago, attending the 29th Anniversary celebration of WSM Grand Ol' Opry and a country music disk jockey convention. Word prairie-fired through the convention of what had happened on *Studio One.* A disk jockey on WERE, Cleveland, named Tommy Edwards said: "I didn't like the tune when it first came out and I still don't like it. But I'm

(*Please turn to page 72*)



Station Finds Renewals Easier

AP News Wins Sponsor Loyalty

Station WKAP, Allentown, Pa., can testify about the special profit yield for stations which push their AP newscasts. The "extra dividend" comes from lower selling costs—because AP newscast sponsors are likely to renew, renew and renew.

For example, C&G Motors, of Emmaus, Pa., fully appreciates a principal characteristic of newscasts: the ability to hold the same audience day after day. C&G has sponsored WKAP's "News at Noon" program six days a week, since March of 1947.

Here's a comment from this sponsor that has dollars-and-cents overtones: "I wouldn't think of dropping our AP News at Noon program," says Max Cornfeld, president of C&G Motors. "Our customer response has been terrific—*and folks actually count on our daily news coverage.*"



Says Manager O. R. Davies of WKAP: **"AP gives us something we can really sell—speed in news transmission and a world-wide reputation for accuracy and thoroughness."**

SPONSORS WARM TO AP
Because...it's better
and it's better known.

"Girl bull fighter gored... Condition critical.

Will feed you the details later."

Case History No. 3

It was a typical Sunday evening at the home of James Bruce Frazier, farm editor of KBST, Big Spring, Texas. He and Mrs. Frazier and their five children were gathered in the living room. It had been a comfortable, lazy kind of day.

Just before 9 p.m., Frazier's mother rushed into the house.

"Bruce, Pat's been hurt. They've just called up Dr. Woodall."

"Pat" was Patricia McCormick, the 24-year-old Big Spring girl who gained national fame as a bull fighter in Mexican arenas. She was featured that day at Villa Acuna—across from Del Rio. Frazier knew the McCormick family well. He checked immediately and learned that Pat's mother and two doctors were leaving at once for the Mexican border town.

He telephoned Station Manager Jack Wallace first, then KBST's news staff. After that, a quick report to The Associated Press in Dallas:

"Patricia McCormick, the girl bull fighter, has been gored at Villa Acuna. Her condition is critical. Mother and two doctors on their way. No details yet but will keep trying and feed them to you later."

The pretty bull fighter had been much in the news. AP editors in the Dallas bureau went to the source and rounded out the dramatic story with additional help from Frazier. With no lost motion, the facts were on their way. It was another shut-out beat for AP member stations across the nation, with full credit going to Frazier's alert "AP consciousness."



"I thought of AP first thing off," said Frazier. "It was my chance to reciprocate for the many fine beats we've received from other AP members."

James Bruce Frazier is one of many thousands who help make The AP better . . . and better known.

If your station is not yet using Associated Press service, your AP Field Representative can give you complete information. Or write—



Those who know famous brands...know the most famous name in news is AP



THE SHOW: Out of this world

THE RESULTS: Down to earth

"Space Ship" is an original show which was created and is produced entirely by WDSU-TV for Ward Baking Company. WDSU-TV's outstanding team of producer-director-sound-script-art-lighting dreamed up a show which children eat up. They also eat up Ward's Tip Top products in a down-to-earth manner that seems to satisfy the sponsor very well.

"Space Ship" is typical of the locally produced, locally slanted shows that WDSU-TV puts on for a top-name roster of nationally distributed products. Why not let WDSU-TV create a show for you?

WDSU-TV • NEW ORLEANS

MEET ROBB
(Two B's, If You Please)
THOMAS

He might offer you another explanation, but to his sponsors those two "B's" mean *Big Business.*



Popular music, personality interviews, frequent news and sports reports and pleasant chatter about Milwaukee events —that's the "R.T." formula on Robb's mid-morning "Record Shop" and late afternoon "1340 Club."

Milwaukee loves it, loves WEMP's round-the-clock disc-jockey personalities. And so do dozens of national advertisers.

Join them and find out how WEMP delivers up to twice the Milwaukee audience per dollar of Milwaukee network stations.* Call Headley-Reed!

**Based on latest available Pulse ratings and SRDS rates.*

WEMP WEMP-FM
MILWAUKEE
HUGH BOICE, JR., Gen. Mgr.
HEADLEY-REED, Natl. Rep.
24 HOURS OF MUSIC, NEWS, SPORTS



Mr. Sponsor

William G. Power

Advertising Manager
Chevrolet Motor Div., General Motors

Bill Power, Chevrolet's ad manager, recently got up before the ANA Convention at the Plaza Hotel in New York, to introduce Roger Kyes, GM vice president. First, he vigorously rang a huge gold bell to call the meeting to order.

"The job I do here of introducing Roger Kyes," said he jokingly, if candidly, "Is a job that may have some repercussions for me. If I do it well, I may become a GM v.p. If I do it badly. . . . well, is anybody interested in hiring an old-time adman?"

From the speaker's table came an immediate offer from Ben Donaldson, Ford Motor Co.'s ad director.

Outside the convention halls, there's little joking between Chevrolet and Ford. To get an edge on competition, both General Motors and Ford introduced the 1955 line two months earlier than usual. But such are the pressures of the tightened market, that many dealers are already discounting 1955 model prices.

This year Bill Power's advertising problem is to retain the top place in sales against Ford, which shot ahead of Chevrolet for a few months in 1954, for the first time in some 23 years. An important part of Chevrolet's advertising (through Campbell-Ewald) is its network tv and radio programing.

"Main difference is that we're using more of it than ever before," Power told SPONSOR.

This year again Chevrolet is sponsoring *The Dinah Shore Show*, Tuesdays and Thursdays 7:30-7:45 p.m. over 80 NBC TV stations. Wednesdays and Fridays 8:00-8:15 p.m. over 200 NBC Radio stations. Twelve times a week the Chevrolet div. sponsors five-minute newscasts over 200 CBS Radio stations. And for extra impact behind the 1955 models, Chevvy bought *T-Men*, Thursdays, 8:30-9:00 p.m. over more than 80 ABC TV stations.

Over the years, Power has gotten a nationwide reputation as a speech-maker. Originally, he confined his talents to company "pep" meetings, blossomed out when he was loaned to the Government.

At the Michigan Broadcasters Convention this fall, Power injected some pep into radio men. Asked he: "How could anything that has been so good so long—get discouraged so fast?" ★ ★ ★



NOW . . . .

Toledo's WSPD-TV has maximum power!

Audio

160,000

~~24,000~~ watts

Video

316,000

~~48,000~~ watts

Maximum Power in this billion dollar market means 30% increased coverage for SPeeDy's advertisers.

Watch for complete market facts soon to be released.

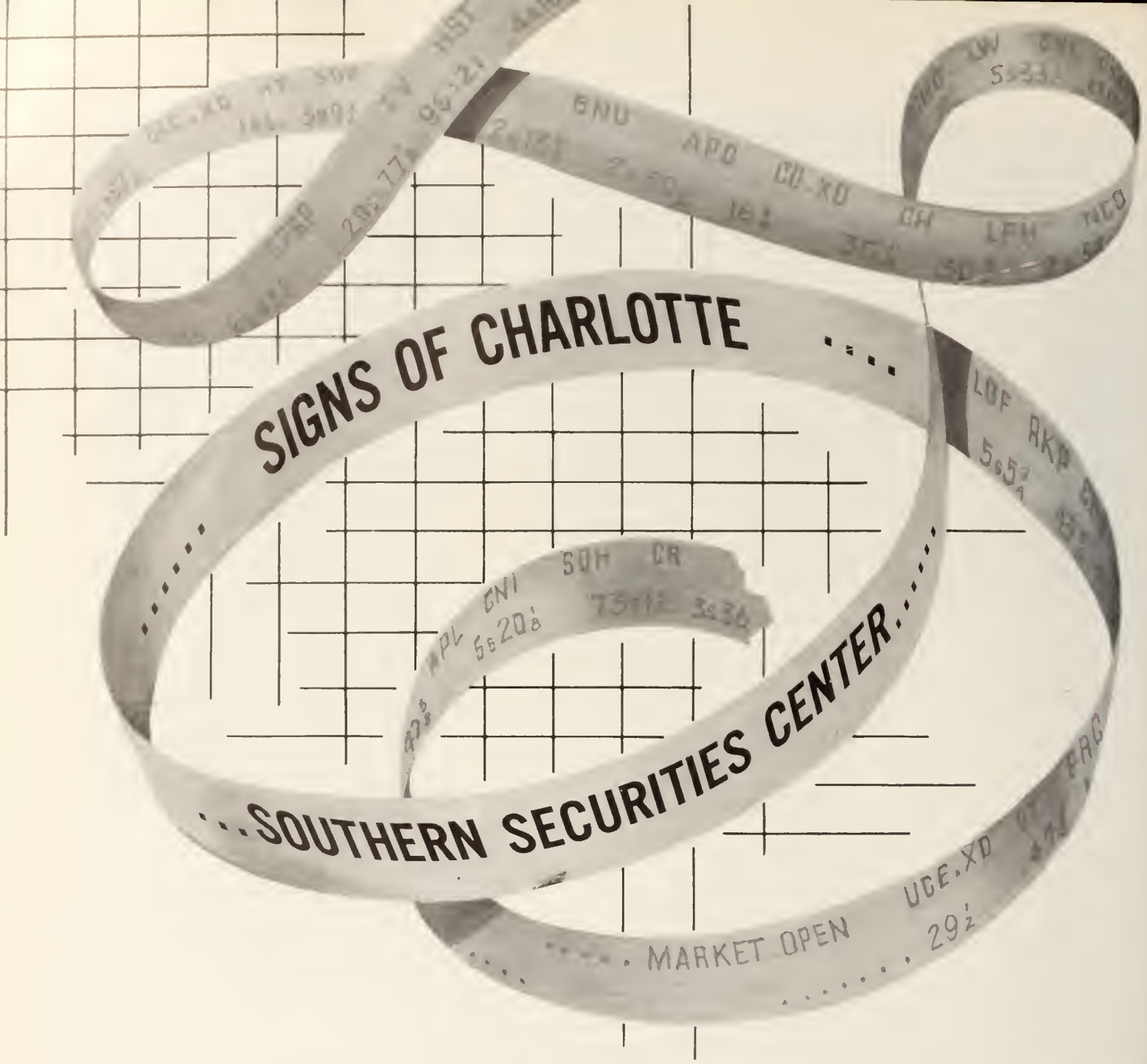
A STORER STATION

WSPD RADIO TELEVISION TOLEDO, OHIO

Represented Nationally by KATZ

Storer Broadcasting Company

TOM HARKER, NAT. SALES DIR., 118 E. 57th STREET, NEW YORK



The signs of Charlotte are signs of a market infinitely more important than its city size suggests. Speculate, for example, on the number of New York Stock Exchang member brokerage houses in Charlotte.

Nine such firms have invested in Chorlotte branches. Only Dollos ond Memphis omong southern cities have as many. Forty-five cities larger than Charlotte and fifteen whole state have fewer SEM brokerage houses. And the *growth* of Chorlotte os o market for securities is underlined by the fact thot 4 of the 9 have been established since 1946.

Charlotte's out-size prominence as a market for securities proves once more that you sell the city short if you ignore t rich ond prosperous area it serves—dependent upon it for o transportation, distribution, and many specialized forms of business and culturol octivity, particularly—

—radio and television. Jefferson Standard Broadcasting Company's great area stations 50,000 watt WBT and to power WBTV, 100,000 watts on Channel 3, like Charl-t brokerage houses, help integrate many prosperous communities into one massive market for anything you have to sell.

Coverage to Match the Market

Represented Nationally by CBS Radio and Television Spot Sales

WBT-WBTV

CHARLOTTE, N. C.



The Radio-TV Services of the Jefferson Standard Life Insurance Company



1954 was record year for McCann-Erickson, with 104% increase in air billings. Above are agency radio-tv execs: (l. to r.) King Horton, radio-tv a e; Charles Powers, dir. of live commercial production; Al Scalpone, v.p. in chg. of radio-tv; Mrs. McCann, exec. producer; Russ Johnston, rdaio-tv a e; Hendrik Booraem, Jr., v.p. in chg. of new prog. development; Mary Harris, prod. supvr.; Frank Bilday, bus. mgr.

The top 20 air agencies

Total billings in radio and tv among leaders jumped 24% during this year, SPONSOR agency survey reveals

by Evelyn Konrad

The top 20 air agencies accounted for an estimated $587 million in radio and tv billings in 1954, on the basis of a just completed survey by SPONSOR. This compares with a total of $473 million last year (SPONSOR, 28 December 1953).

The 1954 total represents a gain of $114 million or 24% over 1953.

Leading SPONSOR's list of top radio-tv agencies in 1954 as in 1953 are Young & Rubicam and BBDO. This year Y&R billed $64 million against BBDO's $59 million. (BBDO was first last year.) The Y&R figure represents a 33% increase over its 1953 air billings of $48 million. BBDO's gain was 20% from $49.5 million.

Newcomer among the top five is McCann-Erickson which jumped from No. 10 last year to No. 4 in 1954 with a 104% increase—from $22.5 million in 1953 to $46 million in 1954. The agency expects continued rapid growth in 1955 since it has added new clients heavy in air billings. Among them: Bulova, Nestlé's, Mennen. (It was among gainers in the dissolution of Cecil & Presbrey which closed its doors in 1954 after having been among top 30 air agencies in 1953.)

J. Walter Thompson is No. 3 in total air billings with an estimated $50 million. Benton & Bowles is fifth with $37.5 million.

SPONSOR's estimates of billings are based on a survey of top executives in major agencies throughout the country. (Complete list of the top 20 air agencies appears page 33.)

These are some trends emerging from the survey:

- The proportion of air media billings to over-all agency billings has been increasing steadily as established radio-tv clients have expanded their budgets and new clients have gone on the air.
- An increased proportion of total air billings among the top radio-tv agencies has gone into tv. In 1954 tv accounted for $442.2 million or 75% of total air billings. Tv's 1953 share of air billings among the top 20 radio-tv agencies was $321 million out of $473 million or 68%. (The top 20 agencies ran way ahead of the national average in the proportion of their emphasis on television in 1953. are believed still way ahead in 1954. McCann-Erickson central research bureau figures put the proportion of national spending at 59% television, 41% ra-



Bob Foreman, BBDO v.p. in charge of tv and radio, (l.) tells five BBDO air media executives about agency's 19% increase in air billings, from $49.5 million in 1953 to $59 million in 1954. Listening are (l. to r.) John Hoagland, in charge of programing; Don Rowe, business mgr., hd. of production; Bernie Haber, hd. of film production; George Polk, media liaison; Art Bellaire, v.p. in chg. radio, tv comls

dio for 1953. This is exclusive of local. With local figured in the proportion in 1953 was 48.5% television. 51.5% radio.)

• While a greater proportion of tv billings for the top 20 agencies derives from network, the reverse is true in radio where spot has a much larger share than network in most cases. (This is in line with national totals for network and spot.)

Rank gainers: Among agencies whose air billings moved them up in the top 20 ranks are Leo Burnett and Compton. Burnett is No. 6 this year with $33.8 millions, was No. 9 in 1953. Compton moved from No. 15 to No. 11 with $22.3 million. Burnett's gain was 41%. Compton's was almost 59%.

Kenyon & Eckhardt moved up a notch from No. 13 to No. 12. It has air billings this year of $20.5 million against $16 million last year.

Newcomers among the top 20 ranks are N. W. Ayer with total air billings of $18 million this year and D'Arcy with $14 million. These agencies ranked among the top 30 last year. Ayer and D'Arcy showed increases of more than 30% in total air billings during 1954.

Air media executives at D-F-S, top agency in radio billings, confer about network plans for 1955. (L. to r.) Dr. Lyndon Brown, v.p. in chg. of marketing and research, and Alvin Kabaker, v.p. in chg. of radio-tv, sitting: Eugene Burr, mgr. of radio-tv, James Neale, v.p., Walter Schier, mgr. of radio-tv business, Norman Mathews, v.p. in chg. of radio-tv comml. prod., standing



Biggest in radio: This year as last, biggest radio agency in the nation is Dancer-Fitzgerald-Sample, with $18 million in radio alone out of a total $30 million in air billings. Again D-F-S is the only one among the top 20 air agencies with more billings in radio than tv. D-F-S radio spending has held steady with tv billings growing slightly from $10 to $12 million.

Other leaders: Top-spending radio-tv agencies not included among SPONSOR's top 20 include the following: Needham, Louis & Brorby, Chicago: Bryan Houston: Ruthrauff & Ryan: Weiss & Geller, Chicago; Gardner, St. Louis: Grey: MacManus, John & Adams, Detroit: Fuller & Smith & Ross, Cleveland: DCSS: Erwin, Wasey: Grant, Chicago: Bozell & Jacobs, Omaha. (Breakdown on billings for most of these agencies appears later in this report.)

Rundown by agencies: In rank order here's a rundown on air activity at the 20 agencies in SPONSOR's list.

1. *Y&R*: radio-tv billings, $64 million: tv, $50 million: radio, $14 million: radio-tv share of over-all billings, 40%.

Y&R's 33% increase in radio-tv bill-

ings this year came mainly from heftier air budgets of existing clients rather than through new business. Included in the $64 million air billings are sponsorship and participation in 22 network tv shows and some 10 network radio shows. The agency placed spot campaigns for 27 clients in radio, same number in tv.

Most important tv event for Y&R, according to radio-tv executives at the agency, was the *Rogers and Hammerstein Show* over CBS TV and NBC TV, celebrating General Foods' 25th anniversary. Y&R put the show together within 21 days. Another highlight in production activity at the agency was packaging of three daytime tv programs for P&G: *Portia Faces Life* and *Brighter Day* on CBS TV, *The Golden Windows*, NBC TV. Another new Y&R daytime tv package will go on 3 January 1955 for Borden Co. over NBC TV.

2. *BBDO*: radio-tv billings, $59 million; tv $46 million; radio, $13 million; radio-tv share of over-all billings, 42%.

Making up BBDO's $59 million radio-tv billings are sponsorship of and participation in 27 network tv and 13 network radio shows, plus heavy spot

status report

expenditures.

In 1954 BBDO landed three big air clients: Campbell Soup Co., Du Pont's Anti-Freeze and Vitamin Corp. of America.

New network tv shows in 1954 include Campbell Soup Co.'s *Dear Phoebe*, NBC TV; *Lassie*, CBS TV; *Cavalcade of America*, ABC TV; *The General Electric Theater*, CBS TV.

(*Please turn to page* 116)

Top 20 air media agencies had total of $587 million in 1954 radio-tv billings

SPONSOR consulted executives at 50 major agencies throughout the country to determine the 20 agencies with the largest radio-tv billings for 1954. Figures were checked with the agency treasurer, the head of the radio-tv department or with the agency president. For the one agency (marked with double asterisks in chart below) which did not confirm figures, SPONSOR estimate is based on account activity

Rank now	Rank 1953	Agency	Tv 1954 (millions)	Radio 1954 (millions)	Radio-tv total 1954	Radio-tv total 1953	% of air in tv 1954	% of air in tv 1953	% air is of total '54	% air is of total 1953	Total billings 1954 (millions)
1	2	*Y&R*	$50	$14	**$64**	$48	78	70	40	34	$160*
2	1	*BBDO*	$46	$13	**$59**	$49.5	75	71	42	36	$139**
3	3	*JWT***	$38	$12	**$50**	$39	78	69	28	30	$165*
4	10	*McCANN-ERICKSON*	$35†	$11†	**$46**	$22.5	76	70	37	22	$125*
5	4	*B&B*	$30	$ 7.5	**$37.5**	$36	80	72	55	60	$ 68
6	9	*BURNETT*	$27.6	$ 6.2	**$33.8**	$24	82	70	64	56	$ 53
7	5	*BIOW*	$27.8	$ 5.6	**$33.4**	$28	83	68	69	55	$ 48
8	5	*D-F-S*	$12	$18	**$30**	$28	40	35	60	55	$ 51
9	7	*ESTY*	$26	$ 3	**$29**	$27	89	74	65	60	$ 45
10	8	*BATES*	$22	$ 6	**$28**	$25	78	74	62	60	$ 45
11	15	*COMPTON*	$16.8	$ 5.5	**$22.3**	$15	75	60	53	43	$ 41.5
12	13	*K&E*	$13	$ 7.5	**$20.5**	$16	63	70	40	40	$ 50
13	12	*LENNEN & NEWELL*	$16	$ 4	**$20**	$18	80	77	57	55	$ 35
13	11	*FC&B*	$12	$ 8	**$20**	$19.2	60	56	24	25	$ 82
15		*AYER*	$12	$ 6	**$18**	.....	67	51	21	16	$ 87
16	13	*KUDNER*	$15.5	$ 2	**$17.5**	$16	90	88	39	36	$ 45
17	17	*C&W*	$12	$ 4	**$16**	$13	75	69	42	39	$ 38
18	17	*SSCB*	$12	$ 3	**$15**	$13	80	69	50	50	$ 30
19		*D'ARCY*	$ 9	$ 5	**$14**	.....	64	72	28	25	$ 50
20	16	*MAXON*	$ 9.5	$ 3.5	**$13**	$14	73	64	37	40	$ 35

*Including international **Estimate based on account activity †Breakdown between tv and radio is SPONSOR estimate. Total air billings come from McCann-Erickson.

NET RADIO: Panel-discussion show "Make Up Your Mind" follows Godfrey daily on CBS, 11:30-45 a.m., pulls 9,000 letters weekly. Moderator is Jack Sterling (r.)





NET TV: "Howdy Doody," NBC TV, Wed. 5:30-6:00 p.m., influences housewives through sell to kids. Simplified commercial message is dramatized by program characters

Wonder-brea

Continental Baking Co. In

"Yo ho, yo ho, yo ho,
We are the bakers who mix the dough . . ."

It was back on 27 April 1928 that a quartet calling themselves "The Happy Wonder Bakers" first sang this familiar lyric on the air. The lilting tune, one of the early harbingers of the era of singing commercials, helped launch the Continental Baking Co. Inc. on a generation of air-activity that shows no sign of letting up.

Heavy radio spenders during the Thirties and Forties, the bakers of Wonder Bread and Hostess Cup Cakes have added tv in recent years, but continue to rely on network radio for a considerable portion of their ad push. So strong a believer in the year-in-year-out value of broadcasting is Continental, that it has racked up 1,017 consecutive weeks on CBS Radio, almost 20 uninterrupted years.

The two media dominate the ad budget, taking 60% of a SPONSOR-estimated $5,200,000 expenditure for 1954. Tv gets 35%, some 60% going for network, 40% for spot. The radio portion is 25%: network 75%, spot 25%. Newspapers absorb about 12%, outdoor and miscellaneous the rest.

Radio and tv fit the company's distribution pattern better than other media, says Lee Mack Marshall, advertising manager. Continental Baking consists of 89 local bakery operations distributed over the country. But there are some areas without Continental bakeries, particularly in the Southeast and Southwest. This means that a national ad medium must offer a flexible coverage pattern to interest the company. Magazines fail in this respect, says Marshall, because of the waste coverage they unavoidably entail: he figures the minimum coverage waste of magazines at 25% under the best conditions.

The flexibility of radio is well illustrated by Continental Baking's coverage through its *Make Up Your Mind* daily show on CBS, 11:30-45 a.m. It

ecipe: radio for mom, tv for junior

ld, puts major portion of ad budget in network and spot radio and tv

is carried on 56 stations closely approximating the company's distribution area. True, this network pattern is rather unusual, and might not be possible to duplicate exactly if the account were coming into net radio today for the first time, so far as CBS is concerned.

A similar pattern can be arranged today at CBS, however, under its "selective facilities" plan, if the advertiser agrees to make the show available for local sponsorship in those markets he is not using. He is no longer bound to the standard basic network plus optionals. Under the "selective facilities" plan, CBS points out, the 52-week discount is not affected; the network offers in addition a discount based on weekly dollar volume.

The coverage versatility of net radio is matched by the daytime show's ability to reach precisely the audience it is after, the company feels. Says Lee Mack Marshall: "Through our morning show, we reach primarily women, at a time when they are receptive to our message, when listening is interfered with less than at any other time. Tv has affected radio listening in the daytime. But our morning time, following Godfrey, is especially good, and, we believe, will continue to remain good. Actually, network radio is for us the most efficient way to reach the housewife during the day, and in terms of cost-per-1,000 represents an exceptionally good buy."

Continental Baking's agency, Ted Bates, which has handled the account since the agency was formed in 1938, points out that the show carried on CBS consistently ranks in the first 10 most popular daytime shows. Because the show is carried by 56 selected stations rather than the full CBS network, no Nielsen figure for the actual listening area is available. Nielsen does, however, report on homes reached; the October figure was 1,166,000 — the agency expects a normal seasonal increase during the winter months.

Both agency and client are encouraged by the program's mail pull—an average of 9,000 pieces of mail per week—almost a half million a year.

Spot radio continues to buttress the net show though cut in volume owing to tv needs. Tv announcements average three-to-five per market.

One of the main problems in buying tv adjacencies, Marshall has found, of course, is their scarcity. This, rather than any predetermined figure for adequate coverage, is responsible for the limited number of tv announcements in some markets. Continental Baking is interested only in well-rated periods and prefers to wait until desirable adjacencies become available; it is working for the long pull, hopes in time to build a strong lineup.

Effective as announcements are, ad manager Marshall feels their usefulness must be weighed against their relatively high cost. In some areas he has found that the cost of a half-hour film program is less than for what would be considered a satisfactory spot announcement campaign.

Main tv emphasis is on network, which takes 60% of the tv budget. But

Why ad mgr. Marshall likes air



Veteran Continental Baking ad manager Lee Mack Marshall has found that the flexibility of radio and tv make them the ideal media for his concern's breads and cakes. Daytime network radio, he told SPONSOR, represents most efficient way to reach housewife directly; via tv she can be indirectly but powerfully influenced through her youngster. Tv this year gets 35%, radio 25% of a $5,700,000 ad budget.

case history

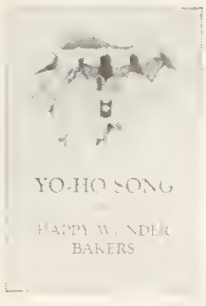
where tv coverage differs basically from radio coverage is in the nature of the audience reached. In radio Continental Baking works directly on the female adult. In tv the company works on her *indirectly*, through direct sell to the child.

Spearhead of the tv attack is *Howdy Doody* on NBC TV. Continental Baking takes two 15-minute segments on Wednesday to sell Wonder Bread and Hostess Cup Cakes. As the Ted Bates agency puts it: "Television is an unparalleled medium for reaching children. And somebody is standing there talking directly to the child, saying 'You tell your mother to buy. . .'"

Lee Marshall is convinced that the child influence on parents is considerable. The kid show, however, reveals an interesting audience characteristic not commonly found with adult shows, what might be described as a stable, but ever-changing audience. *Howdy Doody's* appeal, according to this thinking, is to children between the ages of four and seven. "But kids are a fickle audience," Marshall told SPONSOR. "A child will be a fan of the show, then one day, suddenly, he will feel too grown-up for it and leave it for good. Fortunately, he is replaced by another youngster who is reaching the age where the tv screen can offer something attractive to him."

The October Nielsen rating for the

(*Please turn to page* 94)



The Happy Wonder Bakers introduced one of first singing commercials back in 1928. The quartet, pictured on the cover of the sheet music, was made up of Phil Dewey, Frank Luther, Jack Parker and Will Donaldson. The song is stil used by company.

7 deadly sins of tv commercials

McCann-Erickson commercials v.p., Harry McMahan, points to common errors

Harry Wayne McMahan has had a closeup look at every conceivable mistake that can be made in producing a tv commercial. He's been executive producer for over 5,000 commercials in his years, heading production at Five Star Productions, Hollywood, and now as vice president, radio-tv commercials at McCann-Erickson. Pictures illustrating do's and don'ts of tv commercial production are from his recent book, "The Television Commercial—How to Create and Produce Effective Tv Advertising," published by Hastings House, New York.

This is titled "7 deadly sins of tv commercials" because it points the long, bony finger of experience at seven most common mistakes. Every advertising agency recognizes at least some of them. They are:

1. Failing to visualize; 2. misusing cartoon; 3. misusing singing jingles; 4. overwriting audio; 5. adding too many trick opticals; 6. sacrificing believability; 7. misjudging costs.

As television advertising becomes more mature, it must eliminate these elements of error and foolproof the chances for failure. Fortunately, television has been powerful enough to succeed in spite of its adolescent errors, but competition and rising costs are beginning to force the issue. What has been learned from experience? What kind of preventive medicine will insure healthier commercials in the future?

To begin, let's try to avoid the pitfalls of the past:

1. Failing to visualize: It seems elementary to say that television's long suit is the combination of sight and sound—and the sight is *sight-in-action*. Yet many commercials fail to make their video truly graphic.

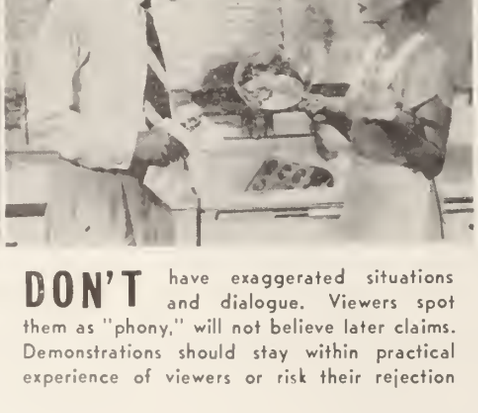
For instance, it is not sufficient to put a title on the screen "Triple-Wrapped," when the medium so easily makes it possible to show the three wrappings, 1-2-3, and at the same time superimpose the title for added impact. Be certain your sight is *sight-in-action*. Demonstrate.

2. Misusing cartoon: Because viewers—and often advertisers—love cartoons the most, it seems a simple solution to all problems. But cartoons are

(*Please turn to page* 116)



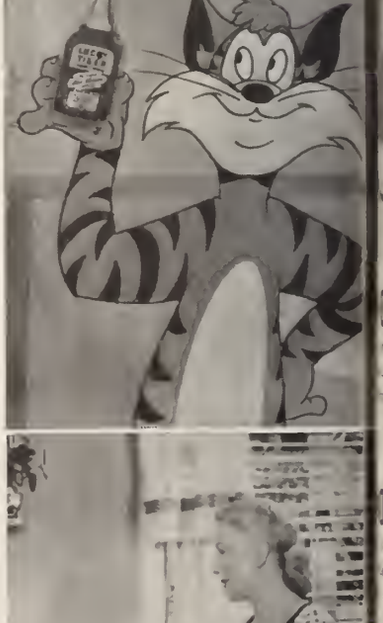
O keep demonstrations simple and believable. Be honest in the actual demstration, without camera tricks or exaggered results. Work in closeups so the viewer rns by example the correct use of product



DON'T have exaggerated situations and dialogue. Viewers spot them as "phony," will not believe later claims. Demonstrations should stay within practical experience of viewers or risk their rejection

DO

get the facts on your market and consumer. Lucky Tiger Hair Tonic, after the war, did research, found the product was virtually unknown to men under 25. Result: a 20-second jingle cartoon spot aimed directly at the butch-haired class. Such research is vital to better-aimed tv commercials



O be natural and relaxed. Here the casting is good. It is refreshing to a middle aged woman and a slightly ding man. Action draws interest to prodin friendly way that says, "More coffee?"



DON'T be stilted. The director has a definite creative spark to give the actors in staging and "business." Here cast is obviously uncomfortable—a psychological factor translated negatively to the viewer



DON'T

assume you know all about your consumer until you have qualified research on the subject. Ease and convenience may not be the primary reason the housewife wants to buy your coffeemaker. She may be looking for a foolproof way to make good coffee every time so her husband will stop complaining





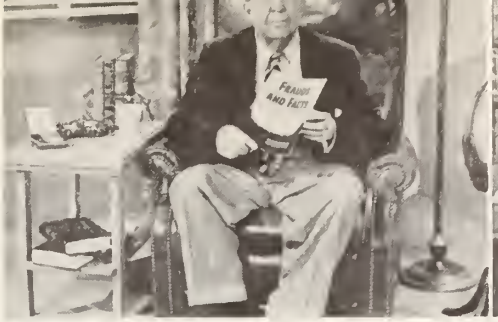
DO

use stop motion to arrest attention and excite interest in features of the product. Here the special foil inner-wrap bag jumps out of the Sugar Pops box, dances with "energy" and then fills the bowl, all in stop motion. Live action follows to get across appetite appeal



DON'T

use stop motion without subsequent live action demonstration to follow it. It is intriguing to have the oven doors open and food mysteriously slide out in stop motion, but the viewer's mind personalizes it more when a woman follows up with live action demonstration





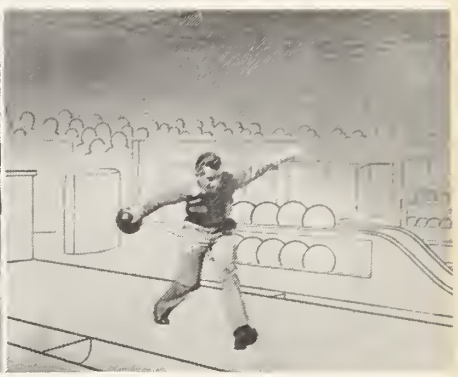
DO win confidence with informality. For an announcer or personality to sell the viewer, he must first "make friends" or prove common interest. Camera angle and background pattern help achieve proper effect

DON'T build barrier for your "straigh pitch" personality. Here des stands between voice and viewer. Most pec ple do not care for "across-the-desk" situa tions because of some past bad experience

DO mix cartoon and live if only the cartoon moves. Then the "live" part can be a still photograph, such as this background for the S.O.S. "Magic Bunny." Cost is no higher than in normal cartoon animation



DON'T mix live action and cartoon i the same scene if live actio moves. It can be done but usually require expensive technical process. Always consul an expert before planning such tricky scene







O use an "authority if you have a valid one, fully acceptable and believable your viewer. Test pilot who cracked 1600 les an hour is valid for Ralston's "Space trol." Check authorities for believability

DON'T abuse "medical authority" in commercials. Networks and stations have clamped down on this type of commercial, now require a disclaimer indicating such roles are staged with actors

DO

switch to cartoon for that comic situation if it must be used in your commercial. The exaggerated pose, action and sound effects of cartoon tell the story faster and funnier. Animation directors are well schooled in the comic situation



O use music with cartoon jingles wherever possible. AFM music rates now e lower than SAG voice rates so it is wiser back a vocal soloist with an orchestra than h a quartet. Musicians get no re-payments

DON'T use jingle singers "on camera" unless you are prepared to pay perhaps twice as much for same jingle with off-screen voices. This feature of SAG code has increased cartoon use for jingles





DON'T

break your neck trying to stage live actors in comic situations. Comedy rarely "comes off" in live action commercials, certainly not without actors and directors long experienced in the art. Do you HAVE to be funny?



STRAUSS STORES

AUTO & RADIO ACCESSORIES—TIRES & TUBES

Expanding with saturation radio

Auto accessory chain bases air budget on upped sales. Radio, new to firm six months ago, now gets nearly half of total ad outlay

The sight of a red "Strauss Stores" storefront is a familiar one to most motorists in the Northeast. In the past several months, the sound of the Strauss Stores name has become perhaps equally familiar to radio listeners in the auto accessory chain's area.

It happened fast. Prior to May of this year, all of the Strauss Stores advertising budget went into newspapers—full pages and double spreads, catalogue style. Today, nearly half of the corporation's $500,000 budget goes for radio, saturation announcement style.

What makes Strauss Stores' radio budget somewhat unusual is that it is predicated on increases in Strauss Stores sales volume over and above the volume as it stood before the radio use started. That is, a certain percentage—about 16%—of upped sales volume is allocated for radio: as sales rise, so does the budget. The fact that the air allocation has mushroomed to over $200,000 in about six months

"Supermarket" stores launched this year are forward-looking development in Strauss' operation, sell many items aside from auto accessories.

Opening of newest, biggest super-store in Syracuse was heralded by 500 announcements the first week on WOLF, WFBL, WNDR





Leonard Strauss, when he became Strauss Stores president early in 1954, sought a way to retain old volume and get new business, promoted initial radio venture. Above, l. to r., I. M. Strauss, board chairman; Leonard Strauss; Nat Lorman, account exec. at Product Services agency

was just a question of what stations and what schedule would be most effective in Strauss Stores' areas.

Strauss' over-all radio strategy runs something like this. First the company studies an area for its main industry, the hours and pay periods of most of its workers and other pertinent characteristics; then, as in East Hartford, they come in with a heavy saturation campaign lasting from four to six weeks, seven days a week, after which they taper off somewhat. Stations are picked for particular audiences: announcement schedules are based on findings of the prior area study (most of them follow pretty closely along the lines of the East Hartford campaign described above).

On a year-'round basis, Strauss concentrates the bulk of its advertising in the summer months, when driving is heaviest. It is decreased somewhat after Labor Day but continues on a smaller schedule throughout the fall

(*Please turn to page* 108)

is indicative of how well sales have been faring.

At the beginning of 1954, Strauss had about 150 stores. Now they have 186, scattered in New York, New Jersey, Connecticut and Pennsylvania. About half of these are privately owned by Strauss and half are franchised. (Of the 35 or so new ones, most are franchised.)

Strauss according to one spokesman, hopes to have at least 500 stores by 1958, extending from New England all the way down the Atlantic coast to Florida.

case history

The radio story starts in East Hartford, Conn. Strauss had just opened up a new store and wanted to see if they could keep sales from dropping off after the excitement and stimulus of the opening promotion—and in the face of shrinking sales in the whole auto accessory business. The firm, and its agency, Product Services Inc., also felt this was a good test area.

Prime movers in this new advertising approach were Leonard Strauss, 35-year-old president of Strauss Stores Corp., and Les L. Persky, president of Product Services Inc. Nat Lorman is Strauss account executive at the agency. Si Lewis is media director.

Allocating a budget of $1,100 a week, they bought a saturation schedule totaling about 300 announcements per week on three Hartford stations: WCCC, the local independent outlet emphasizing music-and-news; WGTH, a Mutual sports station; and WDRC, the CBS affiliate.

Biggest concentration of the heavy schedule came in the early morning and later afternoon—before and after work to catch the male audience, both in autos and at home—with the emphasis on selling tires. During most of the workday, commercials were beamed to the housewife, concentrated on bicycles, toys and other items Strauss Stores sell aside from auto accessories.

This campaign was scheduled to run for four weeks. At the end of the second week, some very happy results were apparent: not only had business *not* dropped off but there had been a 300% rise in tire and bicycle sales in the East Hartford store.

That clinched it. Radio could obviously do a good job of accelerating Strauss' business. From there on in it

Air support boosts tire, bicycle sales

Emphasis in Strauss campaigns is put on commercials for tires, aimed at getting motorist into store. In 10 weeks, tire sales rose from the rate of 2,400 to 15,000 a year.

A secondary Strauss item, English bicycles, received only a small amount of radio support, surprised Strauss executives with a big sales jump—from 300 to 5,000 a month. At Syracuse store promotion, guest Frankie Laine sat on the unexpectedly successful item, backed up by Strauss president Leonard Strauss





12-CITY STUDY COVERING 396 FIRMS WAS MADE BY UNIV. OF OKLAHOMA'S DR. SHERMAN LAWTON (SEEN AT FILES)

396 local admen look at media

Mail survey of advertisers in 12 large cities shows scientific yardsticks are rare. Increased use of air media forecast for 1955-56

During the two years of research which SPONSOR *devoted to its recent "All-Media Evaluation Study," this point was made again and again: Media evaluation at the national level is far from a science, and much national advertising is guided by the "rule-of-thumb." The report below contains details of a 12-city study of local advertising practices which indicates that the situation doesn't differ when you get down to the local level of media use.*

"It's the man at the grass roots who *really* knows whether advertising pulls."

Many a national-level advertising man has said words to this effect, wishing perhaps there were more real yardsticks for judging his own advertising. But a recent study of local-level advertising shows that media yardsticks probably aren't any better on Main Street than they are on Madison Avenue.

The study, a questionnaire survey in 12 major cities, was conducted by Dr. Sherman P. Lawton, University of Oklahoma radio-tv educator. Lawton summed up his key conclusions about local media evaluation for SPONSOR in these four points:

"1. Most local advertising schedules seem to be 'by guess and by God.'

"2. There is an astonishing lack of information on the real sales value of local advertising.

"3. Retailers sometimes 'notice an increase in sales' or, in the case of radio-tv, have 'customers mention the program.'

"4. But if local advertisers have any definite dollar-value data regarding their advertising, they did not indicate it on the space provided in our questionnaires."

Many additional factors, as will be detailed later in this report, came to light as a result of Lawton's study. In addition to querying local advertisers on media effectiveness, Lawton asked for details about future media plans and recent media activity. Some highlights:

- The use of radio and tv in the past two years among the surveyed advertisers has been generally increasing, as figures reported later in this article show. And the outlook for air media

is very healthy, particularly for television. The air media also rank well in the opinion of advertisers as to their ability to produce sales.

• Newspapers, traditionally the top local medium for almost a century, continue in a strong position in the plans of Lawton's surveyed local firms. But, according to the 400 respondents, television budget increases will be more widespread than newspaper increases. Direct mail advertising is gaining in strength as a factor in local-level advertising.

Lawton's study, made last spring, wasn't a true national sample of all local businessmen. But the Oklahoma educator's study is one of the few attempts so far to probe the advertising activities of so large a sample of local businessmen. More than 50 categories of business, from dairies to lumber yards, were represented in the 396 replies.

The cities covered in the study also represented a wide choice. They included: Atlanta, Boston, Cleveland, Denver, Indianapolis, Minnesota, New Orleans, Oklahoma City, Philadelphia, Portland, St. Louis and San Diego.

Lawton's study affords the national-

research

level advertiser and agencyman some clues as to what's going on under those local-level advertising "grass roots." This is particularly true of local radio and tv findings, since data on local radio is hard—if not impossible—to collect through the usual channels.

Local trends: 1952-1954: In his three-page mimeographed questionnaire, Lawton gave local businessmen a list of nine oft-used local media and asked the merchants to indicate whether they had increased or decreased their expenditures in them during the past two years.

These media included: Radio and tv, newspapers, local magazine supplements, billboards, direct mail, handbills, car cards and match folders.

Lawton summarized the local trends from the nearly-400 replies in his 12-city sample this way:

"1. The largest increases in advertising budgets during the past two years were for newspapers, direct mail, television and radio—in that order.

"2. The largest decreases were for newspapers, radio, direct mail, billboards and magazine supplements—again in that order."

When the two sets of figures are set up side-by-side, the results show a useful picture of local ad budget planning over the past two years.

These are some of the highlight trends:

Radio: More advertisers have stepped up their radio budgets than have cut back on radio. The ratio is about three-to-two in favor of radio increases. The figures: of the total sample of nearly 400 merchants, 7.58% said they had trimmed back their radio budgets during 1952 and 1953. But 11.62% said they had stepped up radio spending. The net increase for radio, in Lawton's 12-city sample, is thus 4.04%.

Tv: The booming general growth of tv is reflected in Lawton's local-level figures. For every two advertisers who said they had cut back on their tv budgets in the past two years, 10 said they had increased. Tv ranked second only to direct mail, and ranked ahead of newspapers and radio, in terms of the number of media users who had increased their budgets. The figures: 14.14% said they had increased; 2.78% said they had decreased. Net increase: 11.34%.

Newspapers: The ratio of increase to decrease was about the same as radio: three-to-two. The figures: 24.75% of the survey respondents reported 1952-1954 increases in newspaper spending. But the sizable percentage of those decreasing newspaper spending in the past year—15.15%—pulled

(*Please turn to page* 100)

12-city study shows past use plus future air media plans of local advertisers

1 ***Spending in both local air media was increased by local advertisers during past two seasons, with tv increases running ahead of radio's.***

medium	those increasing	those decreasing	approx. ratio	net increase
RADIO	11.62%	7.58%	3-to-2	4.04%
TELEVISION	14.14%	2.78%	10-to-2	11.34%

2 ***Outlook for tv growth is about the same, but radio growth in next two years will be more than 56% greater than 1952-54 period, study reveals.***

medium	those increasing	those decreasing	approx. ratio	net increase
RADIO	9.60%	3.28%	6-to-2	6.32%
TELEVISION	14.39%	3.03%	9-to-2	11.36%

Analysis: General trends reveal that air media figure importantly in past and present plans of sample of nearly 400 local merchants who responded to questionnaire study of U. of Oklahoma's Dr. Sherman P. Lawton. Tv's percentage gains were greater than radio's, but radio was in wider use. About one out of three firms reported using radio, about one in five used tv during 1954.

FIRST OF A SERIES

Coming next issue: how sponsor, other agency execs view trade ads

What timebuyers wan

Communication between buyer and seller ca

If trade paper advertising by radio and television stations is to be effective, it must say more than just "buy my station." It must embody reason-why copy of the most persuasive kind.

This is because such advertising is an important form of communication between the buyer and seller of air time. It must provide useful news and information and since this is so it has a very real function in the radio and tv advertising business.

Whether current station advertising is doing the best job possible in providing news and information is another question. SPONSOR believes it is an important question because whatever can be done to improve communication between air seller and buyer will inevitably help to make the air media more efficient.

SPONSOR, therefore, has gone to the buying end to find out what it thinks of station advertising in the trade papers and what can be done to improve it. In this article, SPONSOR shows what timebuyers, who are closest to the station picture, have to say. Opinions of advertising managers, account executives and other top agency and client brass will be covered in an article next issue.

SPONSOR makes no claim that this roundup of timebuyer opinion is a statistically valid sample. However, the timebuyers interviewed, 75% men and 25% women, represent most of the top 20 air agencies and most of the interviewees hold down executive or semi-executive posts in their agencies' timebuying hierarchies.

Let it be said at the outset that the survey did not come up with any single, dogmatic conclusion. Nor did SPONSOR expect to, since the factors that go into the choice of stations are varied and complex.

Some general answers stand out so that if SPONSOR were asked to describe the ideal station ad it might do so in the following words:

The ideal station ad is one which picks out one or two points illustrating some unique attribute about the station. This could be some fact about audience, power, market, programs or anything that might distinguish a station from its competitors. The ad should be professionally laid out. Copy should be smartly written and sophisticated, but not too long. Claims should be documented in the ad. The headline should be unusual, clever, but not tricky. The ad should be repeated over and over again.

Of all these factors, the most important one is the first, according to timebuyers. To put it negatively, the station should not attempt to crowd too much information into an ad. Here's what one top timebuyer said:

"I don't like ads cluttered up with too many statistics. People can't retain too much in their minds and, besides, timebuyers are pretty busy people. The station should choose one or two good points—one sparkling idea is best—and put it across."

An important woman buyer said: "I don't like too many facts in an ad. I like the modern approach, which emphasizes a good-looking ad with only a few points made."

Another woman timebuyer put it another way: "Every station has some strong point it can talk about. It should highlight this strong point. Too many stations say the same thing. The ads that attract me are those which point out a station's uniqueness."

One of the top timebuyers in the business said, in almost the same words: "I look for useful information in an ad, especially about a station's uniqueness."

Closely allied to this was the feeling among timebuyers that stations should hammer home their ideas by constant repetition.

A well-known time buying executive at one of the top three agencies told SPONSOR: "The ads that I remem-

(*Please turn to page* 113)

QUOTES from timebuyers

"My impression over a period of time is that the dominant station in a market is the one which advertises most."

"The ads that I remember are those which keep repeating one point over and over."

"Ads about station personnel don't interest me at all. Who cares who the receptionist is, or the engineer, or the sales promotion manager? I'm interested in what the station can do to reach prospects for my client."

"I don't like ads cluttered up with too many statistics. People can't retain too much in their minds and timebuyers are busy people. The station should choose one or two points—one sparkling idea is best — and put it across strong."

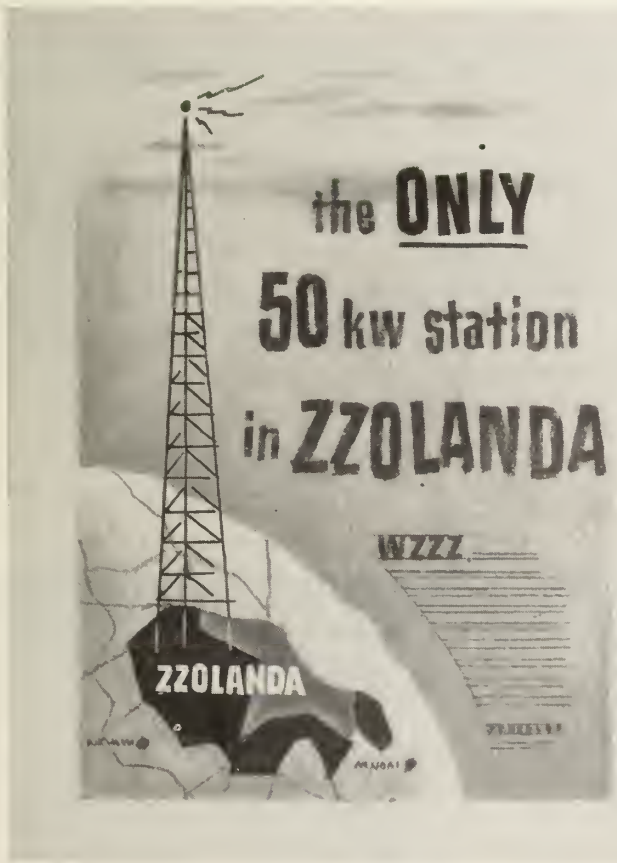
"Station ads can be valuable but a lot of stations just don't do ads properly. They should point up the story better."

n radio-tv ads

nproved, survey indicates

Mock station ad layouts show good, bad copy ideas

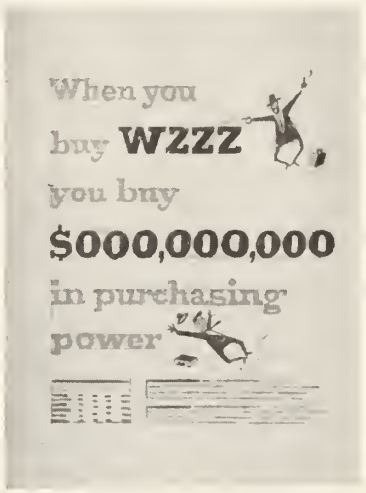
The ad layouts shown below and to right illustrate some of the outstanding points made by timebuyers in a roundup of opinion. SPONSOR *did not set up statistical sample for this survey, felt it would be better if conversations were free and informal. However, most of the top agencies were covered and most of those interviewed hold down executive or semi-executive posts in their field.*



THE IDEAL AD: Most common recommendation by timebuyers for effective station ads was that station should stress facts showing some unique attribute about itself. Uniqueness attributes for ads can range from programing to availabilities. No more than one or two points should be emphasized. Ad should be repeated for maximum effect.



1ST-IN-MARKET AD: While timebuyers are interested in what station is "best" in its market, many feel station-dominance claims are exaggerrated and that sometimes claims of dominance in one field are made to appear as if station is tops in all. As a result, the timebuyers tend to be blase about 1st-in-the-market ads.



MARKET DATA AD: Most timebuyers are not interested in detailed market data, don't like too many facts and figures in an ad, anyway. It was pointed out that market data is not of direct concern to timebuyers since the market list is usually made up before the job of picking stations is turned over to them.



COVERAGE AD: Most timebuyers like to see coverage information, especially those who buy network lineups. In latter case, problem of overlapping signals is critical. Some file coverage ads for future reference. There was a feeling that many maps exaggerated coverage, but they were, at least, a starting point.

Why radio-tv are "sono buoni" for Ronzoni

Air media get 80% of $500,000 budget, help Ronzoni Americanize its macaroni products

Radio and tv helped macaroni-making Ronzoni Co. to change the eating habits of millions.

A dozen years ago, Ronzoni was just another obscure brand name among some 30 different macaroni brands throughout its Northeast U. S. distribution area. Then, seven years ago, Ronzoni started on its career as a heavy user of regional air media. Since then:

- Sales have shot up more than 300% and are still climbing.
- Distribution has broadened from the New York City area alone to include all of New England.
- The market for Ronzoni products has been "Americanized" to the point where sales to Italian-Americans now represent only a fraction of total sales.
- Ronzoni admen now estimate that Ronzoni's wide line of macaroni products "outsell any other brand in its area generally, and outsell all others put together in its territory in Italian-American sales." (Others in the macaroni trade rate Ronzoni a strong contender but there's no agreement on who's first. Sales are often "top secret."

Gerard Benedict, Ronzoni's advertising and sales manager, sums up the role of air media in Ronzoni ad plans in these words:

"Radio has done an excellent job of reaching Italian-Americans, through foreign-language shows, to maintain our high sales level at a low media cost-per-1,000. In fact, our Italian-language radio show is nearly 24 years old, and on the air continuously.

case history

"In recent years, television has been particularly effective for our line of macaroni products. It has done a wonderful job in persuading viewers to try Ronzoni. At the same time, through tv, we have been able to demonstrate the quality and appetite-appeal of Ronzoni, to show new ways to prepare Ronzoni products and to educate people as to Ronzoni Macaroni's nutritional values in their diet."

Ronzoni today is spending about 80% of its total budget in radio and tv, the rest in newspapers, billboards. Television programing represents about 75% of the total air appropriation. SPONSOR estimates the 1954 ad budget at about $500,000. Agency is Emil Mogul. Here's the form of the air campaign.

Ronzoni's current tv schedule consists of two programs with varied appeal. To reach a general adult audience it uses Ziv's syndicated film series, *I Led Three Lives*, on WABC-TV, New York, Friday evening 10:00-10:30 on alternate weeks. *Junior Frolics*, WATV, New York, telecast across-the-board 5:30-6:15 p.m., is aimed at young macaroni eaters and their mothers. Ronzoni sponsors a half-hour segment once a week. It supplements this local programing with about 15 weekly participations in afternoon and evening film shows over WABD, and four 20-second announcements a week over WRCA-TV, New York.

"Ronzoni sono buoni," firm's slogan, is used in all radio, tv commercials, in jingle. Italian words are easily understood, catchy tune aids remembrance

Television film commercial based on jingle employs teacher-classroom approach. Children sing words as teacher writes them on class blackboard

Firm builds trademark by consistency in advert ing, has used "water test" in commercials for years. Water with Ronzoni macaroni stays cl



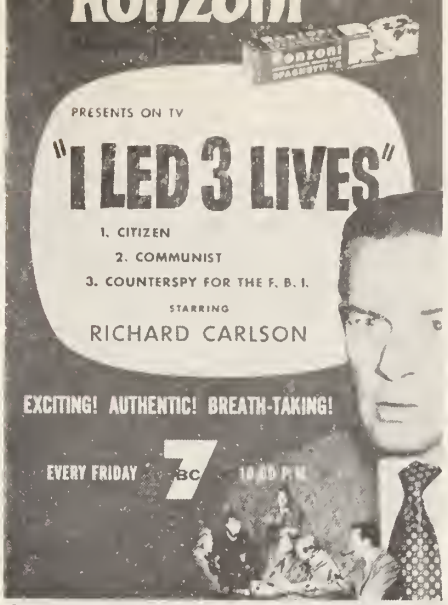
Both tv shows run on a 52-week basis. "Slackening sales in summer was more or less an accepted fact in the macaroni business," Ronzoni adman Benedict says. "We decided to experiment, to see if full-year advertising would improve the situation. We concentrated on cold dishes like macaroni salad for our summer commercials. Hot-season sales have shown a decided improvement."

In regional radio, the firm's chief effort is a 30-minute Italian-language news and drama show broadcast six days a week over a selected foreign-language network. *Ronzoni Theatre of the Air* is on 1:30-2:00 p.m. over WOV, New York, and six New England stations. The firm also uses Spanish-language participations on WWRL, New York.

Other radio programing, over WRCA, inclues two Sunday 15-minute news shows rounded out by a weekly schedule of 25 announcements and participations in programs like *Tex and Jinx*.

At first glance Ronzoni's air schedule seems like a potpourri made of varied ingredients to please all segments of its potential market. Actually, however, the radio and tv lineups are carefully planned to accomplish the company's twin objectives: creating an increasingly large market among non-Italians while at the same time strengthening its position with the solid corps of Italian-Americans who buy its products.

These are the problems Emil Mogul Co. faced in drawing up advertising plans for Ronzoni:





Ronzoni is in second year as alternate-week sponsor of Ziv's "I Led 3 Lives," now on WABC-TV, gets broad adult audience (top). "Junior Frolics," WATV, reaches kids, mothers

1. *Lack of familiarity with product.* Many non-Italians think of "macaroni" only in its usual "spaghetti" form—smothered in tomato sauce and surrounded by meatballs. They're unfamiliar with the various bow, shell, wagon wheel, corkscrew and twist shapes that macaroni can take. They may never have heard of marinara, mushroom or anchovy sauce. They don't know how to alter taste and appearance of the food by mixing it with chicken livers or shrimp, for example. Ronzoni had to educate much of the public to the many varieties of macaroni before it could sell them.

2. *Keen intra-industry competition.* There are at least a dozen well-known macaroni brands competing with Ronzoni in the Northeast. With some housewives, brand selection is a hit-or-miss proposition. Ronzoni wanted to build recognition for its trademark by convincing consumers it had a distinct advantage over the other brands. It is the macaroni preferred by Italian-Americans, "the people who know macaroni products best." (The company says its products are preferred by Italians "by over two to one compared with the nearest competitor.")

Building recognition for its trademark involved much more than selecting a copy theme, however. Ronzoni executives decided to establish familiarity for its products by achieving consistency in its advertising. Once Ronzoni discovers a successful program format, or a good slogan or an effective commercial spokesman, it concentrates on it. Meanwhile, other approaches are developed, are smoothly worked into the over-all pattern.

Long-range planning: Here are just a few examples of Ronzoni's long-range strategy:

- *Ronzoni Theatre of the Air*, the Italian-language regional network radio show, is now in its twenty-third year for the company.
- *Junior Frolics*, the children's-appeal

(*Please turn to page* 104)

Arlyne Grey has done commercials ever since firm first started on tv. Well-lit cooking demonstrations encourage use of Ronzoni's many varieties

Nutrition, low-calorie content and economy are basic copy points on radio-tv. Nutritional value is main theme for children's-appeal commercials

Ronzoni is same brand used in Italian restaurants, one television film commercial points out. Firm says it's 2-to-1 favorite with Italian-Americans



TV DICTIONARY/HANDBOOK FOR SPONSORS

PART 10
T THROUGH Z

© Sponsor Services Inc. 1954

SPONSOR's Tv Dictionary/Handbook comes to close with installment which begins below

This tenth installment of SPONSOR's *Tv Dictionary/Handbook brings the work to a close. The tv industry lexicon has been running in regular issues since 9 August 1954. It was compiled by Herb True, advertising assistant professor, Notre Dame.*

T *(continued)*

TILT DOWN Direction for camera movement, down.

TIMBRE Musicians' term to denote a particular tone quality of musical instruments.

TIME Period on the air available for a given spot or show.

TIMEBUYER Individual in an advertising agency responsible for making the proper selection of tv or radio to meet needs of advertiser.

TIME CHECK Vital command to synchronize watches of all concerned in telecast or broadcast.

TIMING Time intervals written in on a script during last rehearsal indicating where the performance should be in relation to the allotted or elapsed time of the show.

TIME TRANSITIONS Devices which indicate passage of time between two consecutive scenes; may be audio or video

TITLE (1) Announcement or credits of a show which may be produced on film, cards or slides. (2) Creeping Title: A title usually on drum roll that moves up the screen at reading pace.

TITLE MUSIC Background music behind opening and or closing titles and introductions.

TITLES or TITLE SLIDES (1) Cards, slides (either drawings, printed or on film) which announce the title and credits of a program. (2) Any written or printed matter introduced into show or film for its own sake and not as part of presentation.

TOLERANCE Maximum allowable limits of error in setting up or running any physical or chemical system.

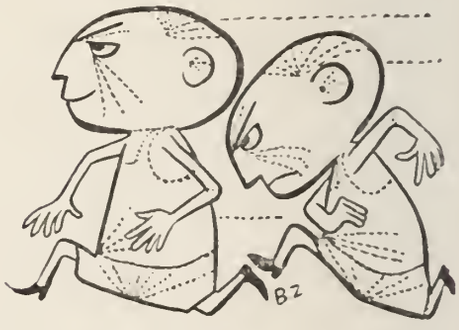
TONGUE To move a camera mounted on a boom in a horizontal direction left or right while panning to compensate for this motion.

TOTAL AUDIENCE The percentage of tv homes viewing a specific show at some time during the telecast.

TOWN CRIER Vocalist who sings too loudly.

T.R - T.L. Opposite of pan. Keep camera steady, move tripod or dolly.

TRACK Position of the film on which the sound is recorded.



TRADEMARK A brand that is given legal protection because it is capable of exclusive appropriation and otherwise satisfies the requirements set up by law.

TRADE NAME The name by which an article or a certain type of grade of an article is known among buyers and sellers, the name under which a business is conducted.

TRANSCRIPTION A recording of the highest quality especially made for telecast or broadcast.

TRANSIT CASE Traveling case for reels of 16 mm or 35 mm film with metal can and plywood case to meet the requirements of the railway companies.

TRANSITION To change or move from one action, set or scene to another by music, pause, narration, black screen, dissolve.

TRANSITION FOCUS A mechanical effect achieved with a camera whereby the picture is thrown out of focus and then back into focus thus denoting a change. Can be accomplished with either one or two cameras, depending on the scene used when the camera comes back into focus.

TRANSPARENCY Photography or translucent material, usually 35 mm film, frequently backlighted. Opposite of opaque. (See Slides.)

TRAVEL SHOT (See Running Shot.)

TRAVEL or TRUCK SHOT When the director wishes the camera to move in a direction parallel to the set, he instructs the cameraman to travel or truck right or left. (See Truck.)

TRAVELER Loose scene, backdrop or curtain, adjustable on pulleys.

TRAVELOGUE Actual film of life and scenes in other countries; travel film.



TREATMENT Intermediate step between synopsis and script where complete tv story, commercial or production is finished.

TRENDEX New York; research firm doing radio and tv work; uses Phone Coincidental with a multiple-city area coverage for tv and radio. Covers 10 tv and 45 radio markets; interview period for tv is first seven days of month, and last three weeks of the month for radio. Delivery time for tv is one week; four weeks for radio. Cost for radio is up to $4,000 for 45 cities, and up to $450 for tv per month. Over 12 tv subscribers, radio work started October 1953. Data supplied for quarter-hour daytime shows and half-hour evening ratings, sets-in-use, average per-minute audience and audience composition and sponsor identification indexes three times a year. (See Tv Ratings.)

TRIAL PRINT Composite print made from the picture and sound release negative to check and correct the picture and sound quality, cutting, timing and assembly. Frequently known as a sample print or test print.

TRICK SHOTS or TRICK FILM To depend mainly on the representation, through special manipulation of the technical processes of production, dissolves, superimpositions, opticals, of situations and events which would in reality be impossible, such as a cyclist riding up the side of a house or a magic horse flying through the air.

TRI-GUN TUBE The first acceptable receiving tube used for compatible color tv system. The tri-gun tube reproduces the colors red, blue and green. (See special Color Section: 29 November 1954, page 112.)

TRIM Facing around a tv set opening such as a door or window.

TRIPLE ASSOCIATES METHOD An advertising test question in which the interrogator supplies a statement of the campaign theme and the type of product and asks the respondents for the name of the company or the brand name of the product.

TRIPOD A three-legged tv camera mount. Cheapest, least desirable type, usually used in remotes.

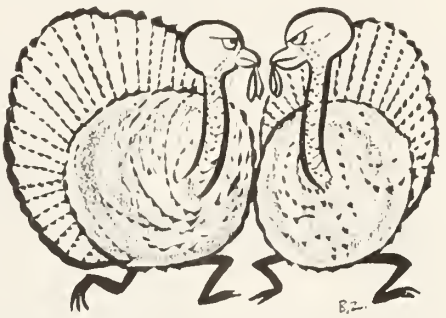
TROLLEY or DOLLY Wheeled vehicle on which camera can be moved in taking a shot.

TRUCK or TRUCKING SHOT Camera technique by which single talent up to a line of performers (a chorus, for instance) or a scene is covered by dollying the camera along the line of subjects or along the scene while the camera is on the air.

TRY OUT (See Audition.)

T-STOP A system of lens calibration, now coming into general use but not yet fully standardized, which makes allowance for the varying transmittance of different lenses and of the same lens at different periods. The most widely accepted definition of the T-stop corresponding to any diaphragm opening (d) is the quotient of the focal length (f) of the lens divided by the diameter (D) of the fixed circular opening having the same transmittance. If the lens transmittance is k; $f = F/d$; $T = F/D$; and $(d/D)^2 = k$. Hence, if $k = 1$ (100% transmittance), the T-stops and the f-stop will be the same.

TURKEY Flop or failure. No good.



TURN OVER (1) To relinquish control at close of one show to the stage hands, engineers of the succeeding show. (2) A shift in tv audiences.

TURNTABLE The rotating platform on which transcriptions are played; revolving stages are also referred to as turntables.

TURNTABLE TOM Tv director who is more interested in his audio effects (speech, music) than in visual effects.

TURRET A mounting for the camera lenses that permits rapid change from one lens to another. Typically, a tv camera turret has four lenses mounted on it, each of a different focal length: an 8¼" lens which is for tight close-ups; 50 mm, 90 mm and 135 mm, each of which provides a wider angle, the 50 mm being the most distant.

(Please turn to page 74)



TV DICTIONARY SOON TO BE OUT IN BOOK FORM

This issue's installment of SPONSOR's Tv Dictionary/Handbook brings this reference work to a close. Early next year, the thousands of terms it contains will be reprinted in book form. This book will represent the most complete record of tv terminology today. It is designed for your convenience as a handy reference work. Cost will be $2 a copy. You may reserve your copy now by writing to Sponsor Services Inc., 40 East 49 St., New York 17.

SPECIAL ART EFFECTS IN TELEVISION

Section of SPONSOR's Tv Dictionary covers painting technique, artwork, tv moving displays

BACKGROUND LIGHTING, ARTWORK

Realistic Perspective Exteriors, receding landscapes, general pictorial material such as streets which are representational of real objects.

Stylized Perspective Painting in distortion.

Decaration Painting not supposed to be representational, 'posteresque" review or vaudeville backgrounds; cartooning.

GRAPHIC ARTS ***Cartouche Titles*** A cut-out cartouche or decorative panel in one live title card may serve to disploy several other titles by the device of sliding small titles in a groove behind the main title.

Crawl Titles Roll titles are printed or hand lettered titles on long stripes of heavy paper made to rotate on a drum.

Flip Titles Printed or hand-lettered cards which fall one after another to provide a continuous message.

Proscenium Titles For dramatic programs a miniature stage may be used with main titles and credits printed or hand lettered on cardboard drops which rise in succession to reveal additional cards.

PAINTING TECHNIQUES ***Scumbling*** Dry brushing a darker value over a lighter to camouflage and break down a flat surface, suggesting rough textures.

Spattering Sprinkling small dots of pigment on a ground coat for a pebbly or antique effect.

Stippling Transferring pigment to scenic elements from a sponge or wad of paper by patting the surface to give the effect of stone work, plaster or other mottled textures.

Puddling Putting different colors on floors which are still wet and blended with straw or brush to suggest old stone work or dungeon walls.

STUDIO, PERFORMER LIGHTING ***Black Backdrops and Clothing*** Dress performers all in black except for those parts which it is desired to televise. Have them appear against a dull black background so only their non-black areas will be picked up. Can be used with variations with colored light and filter combinations.

Black Light Paint a drop in both ordinary flat and fluorescent paint and illuminate with visible light. Mount a "black light" projector beside the standard source. Attire actors in fluorescent clothing. The picture appears normal with standard light on; when the "black" (ultra-violet) light is on, a different setting is created. Black light (infra-red) is also used to strengthen scenes where light level is low, such as in opera.

Special Use of Lights and Filters (1) Select appropriate combinations of colors. (2) Paint parts of the set in two colors. (3) Use one or other of two light sources in conjunction with filters over the camera lens. The result is startling ppearances and disappearances.

MISCELLANEOUS SPECIAL EFFECTS

Background Projection Projection using devices such as a translucent screen to give various desired effects.

Bolopticon An optical attachment in which an image of a lighted piece of opaque copy may be projected into the tv system. (Telop.)

Break-away Furniture: You can saw the legs or pieces to be broken through, then bore a small hole and insert a tooth pick in the hole to hold the furniture until it is ready to be broken.

Electronic Horizontal wipes, fadeout to black screen, fade up to white screen, etc.

Fire Flicker Set a photoflood or small spotlight on the floor, direct its rays toward the area to be televised and dangle strips of torn cloth attached to a stick in front of the light.

Fireplaces Smouldering fireplace fires that are realistic can be made from broken brown glass piled over a light; sprinkle titanium tetrachloride on the glass to produce smoke.

Flashes and Explosions Always check local fire regulations and take cautionary measures for extra protection. The use of photographers' flash powder can be used to achieve these effects. Place the powder in a cut-away section of a fuse, place the fuse in an electric circuit and turn on the current. Extreme caution should be used. The fuse should be in a box to protect people and props from the flash and explosion.

Flats Framed scenic elements used in theatrical or movie production usually 6′ x 10′ high.

Gunshots Toy guns which come with a small harmless milk of magnesia powder will give the desired effect. If smoke is desired, small amounts of corn starch can be added for effect.

Hail Common ice cream salt looks enough like hail to be a very good substitute for it on a television set.

High Angle Shots Mirrors can be used to form a periscope so that a low-cost camera crane may be used to take special optical shots.

Keyed Insections Simple subjects can be inserted into pictures from other sources by suitably keying the main video signal by using two cameras with the proper keyed insertion circuit.

Lightning Fasten to a board six 150-200 watt reflector-type photoflood bulbs; by opening and closing the switch, the lightning effect can be produced.

Live Studio Sound-stage type of studio basically an enclosed room, or dislocated area fitted with facilities and equipment for broadcasting or televising.

Miniotures; Models Any setting display or background constructed at a greatly reduced scale. While the terms are used interchangably, "miniatures" usually refer to designs executed on a plane surface and "models" to a three-dimensional view or background. (Dioramas.)

Models The use of photographs is excellent for any size models. The object can be photographed from all sides and then joined together to give a realistic effect. Toy objects such as busses and streetcars can demonstrate tranportation facilities. Rubber bath sponges cut to desired shape make nice shrubbery. A fan can be used to create motion in the curtains or the flag.

Montage In tv artwork, a related group of drawings or photographs arranged in a regular or amorphous manner as a design and attached to a title background or display board.

Montoge Amplifier Provides a composite picture made up of two input pictures keyed in a pattern formed as a black-and-white picture on a third signal source.

Night A sharp imbalance of light can create the impression of night. A light smoke haze will also produce the romantic effect of night.

Optical The intentional adjustment of the camera lenses out of focus to a blur, the rotating of special lens attachments to create multiple or composite pictures.

Photomurals Enlarged photographs will often solve this problem. The

(Please turn to page 90)

AMOS 'N' ANDY

(Hal Roach Studios for CBS)
starring
ALVIN CHILDRESS
SPENCER WILLIAMS
TIM MOORE

THE LIFE OF RILEY

(Hal Roach Studios for NBC)
starring
WILLIAM BENDIX

MY LITTLE MARGIE

(Hal Roach, Jr.,-Roland Reed for Scott Paper Company)
starring
GALE STORM
CHARLES FARRELL



HAL ROACH Studios

ALL Facilities Under One Roof

PUBLIC DEFENDER

(Hal Roach, Jr. for Philip Morris)
starring
REED HADLEY

PASSPORT TO DANGER

(Hal Roach, Jr. for ABC Syndicotion)
starring
CESAR ROMERO

STU ERWIN SHOW

(Hal Roach, Jr.-Roland Reed for L and M Cigorettes)
starring
STU and JUNE ERWIN

KEN MURRAY'S WHERE WERE YOU?

A BING CROSBY ENTERPRISE

WATERFRONT

(Roland Reed Productions, UTP Syndicotion)
starring
PRESTON FOSTER

IT'S A GREAT LIFE

(Roydic for Chrysler)
starring
MICHAEL O'SHEA
BILL BISHOP
JAMES DUNN

ROCKY JONES, SPACE RANGER

(Roland Reed Productians, UTP Syndicotion)
starring
RICHARD CRANE

SO THIS IS HOLLYWOOD

(Arrowhead Productions for TONI)
starring
CASS DALEY

Who is the man behin

One of the sad sales practices which has put the damper on national spot is the tendency on the part of most radio and tv salesmen to start and stop with the timebuyer.

Which reminds us of a comment made by a prominent timebuyer recently. Said he, "I'm pretty much on top of the xxx account. But my zzz account is different—the account man and ad manager put their heads together on this one. I can't broadcast this information, but it's no state secret. The printed media boys play this bit of intelligence for all its worth, while the tv and radio boys bark up the wrong tree."

Timebuyers know that the sure-fire way to lose out in the battle for media dollars is to overlook the decision-makers behind the ad curtain.

Fortunately, the industry (at long last) is shunting tradition aside. The RAB, TvB, NARTB, station representatives, station salesmen and many others are training their sights not only on the timebuyer but on the people behind the timebuyer.

This is the area in which SPONSOR shines. Much of its editorial content is pinpointed toward the firm head, the ad manager,

Write for these previously published ads: (1) "Why is a trade paper like a television station?" (2) "How necessary is trade paper advertising?" (3) "How much should a station invest in trade paper space?" (4) "Sure way to spot a well-read trade paper!"

the ad curtain ?

the sales manager, the account executive, the plans board and the many more who decide which media to use, which markets to push, and which stations to buy. Nearly 40% of SPONSOR's guaranteed circulation (10,000 on 1 January 1955) goes to buyers at the client level; 30% to buyers at the agency level.

SPONSOR is the made-to-order prestige magazine for station advertising, whether tv or radio. For example:

1953 vs. 1954 BROADCAST PAPER AGENCY/ADVERTISER READERSHIP

Publication	"I read regularly" 1953	"I read regularly" 1954	"I read thoroughly" 1953	"I read thoroughly" 1954	"Practical use to me" 1953	"Practical use to me" 1954
SPONSOR	63%	68%	32%	42%	42%	48%
BROADCASTING	68%	58%	39%	31%	31%	25%
TELEVISION	56%	45%	20%	24%	10%	12%
VARIETY	52%	44%	29%	27%	12%	10%
RADIO DAILY	62%	43%	35%	32%	2%	2%
BILLBOARD	31%	22%	8%	16%	3%	3%

% represents first choice mentions only

1953 survey by CQRE, 1954 survey by Alan C. Russell Marketing Research. Only agencies and advertisers surveyed; only broadcast publications at least one year old at time of survey included; only Standard Advertising Register and National Register Agency List used as sources. 1100 questionnaires mailed and 245 returned.

use

May Jake Evans, Bernie Platt, Bob Mendelson, Ed Cooper, Homer Griffith or Arnold Alpert tell you more about SPONSOR?

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

What tips can you give agencies in making more effective color tv commercials

THE PICKED PANEL ANSWERS

COLOR FILM IS OBJECTIVE

By Max Glaubard
President
Filmcraft Productions, New York



The agency that keeps in mind the limitations of color film, as well as its exciting possibilities, will avoid costly errors and disappointments.

1. Color film, although highly developed now, still does not reproduce all shades accurately. It is designed to please the viewer over the broad color range rather than to render exact color duplications. Your product may reproduce with reasonable fidelity . . . it may not. It is important to understand that in some instances products and packages will have to be specially prepared in order to look the way they should look.

2. Unlike the human eye, film has no brain behind it to interpret and recognize what is seen: the film records all colors before the camera with no editorial selection. For example, a sheet of white paper held in a shadow will appear white to your eyes because your brain *knows* it is white. Color film, on the other hand, will record it objectively for what it is at that moment: a shade of grey. Similarly, a human face next to a blue wall will exhibit normal flesh tones to the eye, but on color film one side of the face may appear blue due to the blue light reflected from the wall. It now becomes necessary to learn to view a scene as made up of *isolated hues*.

3. Do not ask for excessively fine detail in a color film. Color usually gives more body to shapes that seem flat in black-and-white, but is apt to be less sharp than black-and-white. This condition will be aggravated by the time it finally reaches the tv screen. Therefore, in compensation, normal close-ups should be made even closer . . . a tightening by about 15%.

4. And finally a word about getting too "colorful." A too-generous use of color backgrounds and objects can be more distracting than helpful.

A helpful suggestion would be to use large neutral-colored areas in the scene. These will blend the general color harmony and allow selective use of color for emphasis and directing attention to the product or action.

Remember that color heightens the illusion of reality for the viewer and consequently makes him more critical of how the scene should appear. But properly used, color can bring a vitality and depth to commercials that strengthen their sales power considerably.

EXPLORE TECHNIQUES FIRST

By Shamus Culhane
President
Shamus Culhane Productions, New York



The most important aspect of tv film production is time. Time for an evaluation of color balance in set design with an eye to the problems of the lab as well as the wishes of the art director. Time for the lab to experiment with prints. This means two weeks to a month, depending on luck as well as craftsmanship. In spite of a good deal of confident talk, the reproduction of color is difficult. The processes are not stable, and a perfect result in accurate printing without a lot of hard work is far from a reality.

A movie audience is willing to accept a few shots where the tanned hero suddenly looks as if he is developing apoplexy. If the sky becomes a blue which would be more fitting on a travel poster, nobody objects. In entertainment films, the interpretation in color of a real object is very flexible. On the other hand, in television spots I am sure I can think of a dozen packaged products without difficulty that are going to present almost impossible demands on the color labs from a standpoint of exact reproduction on the screen.

Printing problems can be reduced by keeping colors within a short value range and limiting the number of colors in a shot instead of trying to run the full range of the spectrum in every scene.

Both agency and producer must, for best results, get into color now and spend some money on experiments. For example, our studio has worked out a complete analysis of color values in terms of black-and-white, so that we can produce a picture in color, print it in black-and-white, and still have good separation of gray tone.

We are also working with color laboratories, both in Hollywood and New York, on different combinations of color processes and reduction prints. But I know that when color production gathers momentum that we are going to have to find many new tricks of production just as we did when black-and-white television started.

These devices must of necessity be born of production demands, but the basic techniques can be explored long before color television has stepped up schedules to match the pace of black-and-white productions.

USE 16 MM. KODACHROME

By Murray King
Producer-Director
Blinkey Productions, New York



A sponsor's message on color tv can fall flat due to poor planning and inadequate knowledge of the new medium. Here are a few things I have learned from my experience in making color tv commercials that might be helpful.

For color tv commercials, it is not necessary to incur the added expense of shooting in 35 mm. film (which is the usual size for black-and-white). Costs for shooting color are appreciably higher in 35 mm. than in 16. I have found it more expedient to shoot in 16 mm. Kodachrome, with the added advantage of securing black-and-white release prints for ordinary tv transmission with a clarity and sharpness that is difficult to duplicate from negative stock.

It should be noted, however, that black-and-white prints from commercials that are shot in Kodachrome should *not* be integrated with a program series that is shot in negative stock, or conversely, a program series that is shot in Kodachrome should not be integrated with commercials shot in negative stock—for the apparent reason that one or the other, by comparison, will be hazy or out of focus.

Successful color telecasting depends on the quality of the finished print to be telecast. In black-and-white transmission, poor films televise as poor films. However, they are received on the home set. In color telecasting, a poor print is disastrous. In all cases, the agency must check with the lab for a good timed color print. Failure to produce a color print of high quality is most frequently due to lighting mistakes.

Lighting gradations in black-and-white filming range from one to 21, whereas in color filming, the ratio is one to three. This means that in order to obtain proper color balance, the latitude in lighting is strictly limited. If, for example, the brightest area of your set registers 300 foot-candles, it follows that the darkest part must register no less than 100.

(*Please turn to page* 114)

SHOWMANSHIP IS EMPHASIS ON THE VISUAL
—Ken Mathus

And WBNS-TV Showmanship Sells

WBNS-TV *Programming*



rated tops in Central Ohio, the station schedule has been built on popular CBS programs and high rated local productions. Because of this, WBNS-TV remains an undisputed leader, consistently carrying 9 out of 10 top rated multi-weekly and 12 out of 15 top rated weekly shows. (Sept. 1954 Telepulse).

WBNS-TV *Facilities*



include the finest engineering equipment in the country as well as a stand-by transmitter and antenna system to guarantee continual audience reception.

WBNS-TV *Public Service*



covers many features for the betterment of our city and country. Our public service activity has been nationally recognized by the Alfred I. DuPont, Zenith, Headliners and Sigma Delta Chi awards.

WBNS-TV *Market*



covers 33 Central Ohio counties with a set circulation of 423,000 and over 2½ billion dollar effective buying income in America's fastest growing and leading test market area.

Such factors have largely contributed to WBNS-TV's recognition as one of the most outstanding television stations in the country.

WBNS-TV

COLUMBUS, OHIO
CHANNEL 10

CBS-TV NETWORK — *Affiliated with Columbus Dispatch and WBNS-AM • General Sales Office: 33 North High St.*

REPRESENTED BY BLAIR TV

NEW AND UPCOMING TV STATIONS

I. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	REP
ALLENTOWN, Pa.	WFMZ-TV	67	4 Dec.	80	970	———	None	NFA	Penn-Allen Bestg. Co. Raymond F. Kohn, pres., gen. mgr. & film buyer Horace W. Gross, com. mgr. Daniel Houck, chief eng. Ben Strouse, sales consultant Maribelle J. Kohn, traffic sup.	Avery-Knodel
BLOOMINGDALE, N.Y.	See Plattsburg, N.Y.									
GREAT BEND, Kan.	KCKT	2	28 Nov.	100	970	NBC	None	NFA	Central Kansas Tv Co. E. C. Wedell, pres. Leslie P. Ware, gen. mgr. Otis Cowan, com. mgr. Ken Cook, chief eng.	Bolling
HOUSTON, Tex.	KTRK-TV	13	20 Nov.	316	960	ABC	KPRC-TV[1] KUHT[2] KGUL-TV[3]	378 vhf	Houston Consolidated Tv Co. Wright Morrow, chairman John T. Jones Jr., pres. Roy Hofheinz, part owner John Paul Goodwin, v.p. B. F. Orr, sec. George F. Bruce Jr., tres. Frank Wozencraft, asst sec. Willard E. Walbridge, gen. mgr. Bill Bennett, com. mgr.	Blair Tv
LAKE PLACID, N.Y.	See Plattsburg, N.Y.									
MONTGOMERY, Ala.	WSFA-TV	12	15 Dec.	316	1,040	NBC	WCOV-TV	60 vhf[4]	Montgomery Bestg. Co.[5] David E. Ounn, pres. Lionel F. Baxter, v.p., gen. mgr. & film buyer R. F. Hudson Sr., v.p. R. F. Hudson Jr., part owner H. S. Durden, se.-tres. Sebie B. Smith, part owner & technical dir.	Headley-Reed Tv
PLATTSBURG, N.Y.	WIRI[6]	5	6 Dec.	4	2,750	DuM	CBFT[7] CBMT[8]	228 vhf[9]	Great Northern Tv Inc. Joel H. Scheier, pres. & gen. mgr. Vincent S. Jerry, v.p. Robert Ouley, part owner Martin Schulman, part owner	Adam Young Tv
TULSA, Okla.	KVOO-TV	2	5 Dec.	100	1,220	NBC	KCEB KOTV	229 vhf	Central Plains Enterprises William G. Skelly, pres. Oean A. McGee, chairman C. B. Akers, gen. mgr. Robert S. Kerr, v.p. Russell Lamb, sls. mgr. William Sadler, pgm. dir. John Bushnell, chief eng.	Blair Tv

II. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	RADIO REP†
LUFKIN, Tex.	KTRE-TV	9	17 Nov.	———	11	670	None	NFA	Forest Capital Bestg. R. W. Wortham Jr., pres. E. L. Kurth Sr., v.p. Richard G. Lewin, gen. mgr.	Venard, Rintoul McConn

BOX SCORE

U.S. stations on air, incl. Honolulu and Alaska (4 Dec. '54)	**418**	*Post-freeze c.p.'s granted (excluding 34 educational grants; 4 Dec. '54)*	**578**[1]
Markets covered	**231**	*Grantees on air*	**310**
Tv homes in U. S. (1 Oct. '54)	**31,674,000**§		
U.S. homes with tv sets (1 Oct. '54)	**66%**§		

*Both new c.p.'s and stations going on the air listed here are those which occurred between 21 Nov. and 1 Dec. or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Effective radiated power. Aural power usually is one-half the visual power. ***Antenna height above average terrain (not above ground). †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. §Data from NBC Research and Planning. Percentages based on homes with sets and homes in tv coverage areas are considered approximately. ‡In most cases, the representative of a radio station which is granted a c.p. also represents the new tv operation. Since at presstime it is generally too early to confirm tv representatives of most grantees, SPONSOR lists the reps of the radio stations in this column (when a radio station has been given the tv grant).

NFA: No figures available at presstime on sets in market.
[1]This number includes grants to permittees who have since surrendered their c.p.'s or who h[a]d them voided by FCC. [2]Noncommercial educational outlet. [3]Located in Galveston. [4]As of 1 June 1954. [5]WSFA-TV has been sold to WKY Radiophone Co. (WKY-AM-T[V] Oklahoma City), which is owned by Oklahoma City "Daily Oklahoman" and "City Time[s]" pending FCC approval. WCOV-AM-TV, Montgomery, and KWTV (tv), Oklahoma City, p[e]titioned FCC to deny approval to transfer; WKY, in turn, called allegations made by WC[O]V and KWTV "false and scandalous." [6]Ch. 5 is allocated to Lake Placid; transmitter locat[ed] is top Mt. Terry, near Bloomingdale. [7]Montreal, Canada. [8]Montreal, Canada. [9]Inclu[des] 38,000 sets in U.S.; 120,000 sets in French-Canadian homes; 70,000 sets in English-speak[ing] Canadian homes.

Of course flowers can talk!

You can make them do it any time you wish; and you can be sure of what they're saying, too. These and other stunts are available in great variety—ready to be used to change pace, or to clinch a point. Easy, economical, too, when you **USE EASTMAN FILM.**



For complete information—what film to use, latest processing technics—write to:

Motion Picture Film Department

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

East Coast Division	*Midwest Division*	*West Coast Division*
342 Madison Avenue	137 North Wabash Avenue	6706 Santa Monica Blvd.
New York 17, N. Y.	Chicago 2, Illinois	Hollywood 38, California

Agents for the distribution and sale of Eastman Professional Motion Picture Films:

W. J. GERMAN, INC.

Fort Lee, N. J.; Chicago, Ill.; Hollywood, California

Lovely in black and white? Yes! But think of it *in COLOR!*

Tv film shows recently made available for syndication

Programs issued for national syndication since the spring of 1954.

Show name	Syndicator	Producer	Length	No. in series
ADVENTURE				
Adventure Album	Interstate	Toby Anguish	15 min.	26
Adventures of Rin Tin Tin	Screen Gems	Screen Gems	30 min.	26
Confidential File	Guild Films	Guild Films	30 min.	39
Jet Jackson, Flying Commando	Screen Gems	Screen Gems	30 min.	26
Jungle Jim	Screen Gems	Screen Gems	30 min.	39
Jungle Macabre	Radio & Tv Packages Inc.	Radio & Tv Packages Inc.	15 min.	52
Mandrake the Magician	ABC TV	Atlantic Prod.	30 min.	26
Passport to Danger	ABC TV	Hal Roach Jr.	30 min.	26
CHILDREN'S				
Adventures of Danny Dee	Danny Lea	Irwin Rosee	15 min.	130
Adventures of Rin Tin Tin	Screen Gems	Screen Gems	30 min.	26
Boy's Railroad Club	Association Films Inc.	Association Films Inc.	15 min.	6
Let's Draw	Geo. Bagnall	Frank Webb	15 min.	52
Playtime with Jerry Bartett	Sterling	Jerry Bartell	15 min.	13
World of Wolo	Geo. Bagnall	New Albion Films	15 min.	13
COMEDY				
Eddie Cantor Comedy Theatre	Ziv	Ziv	30 min.	52
Meet Cortiss Archer	Ziv	Ziv	30 min.	39
Meet the O'Briens	Official	Roland Reed	30 min.	39
The Goldbergs	Guild Films	Guild Films	30 min.	39
The Little Rascals	Interstate	Hal Roach	20 min. 10 min.	100
You Can't Take It With You	Screen Gems	Screen Gems	30 min.	39
DOCUMENTARY				
Impact	Natl. Telefilms	Herbert Bregstein	60 min.	26
Norman Vincent Peale	Guild Films	Guild Films	15 min.	39
Tenth of a Nation	Essex Films	American Newsreel	15 min.	26
This Is the Story	Sterling	Morton Tv Prod.	15 min.	52
Where Were You?	UTP	Bing Crosby	30 min.	26
DRAMA MYSTERY				
All Star Theatre	Screen Gems	Screen Gems	30 min.	78
Author's Playhouse	UTP	Morgan & Solow	30 min.	39
Celebrity Playhouse	Screen Gems	Screen Gems	30 min.	52
Celebrity Theatre	Screen Gems	Screen Gems	30 min.	
Conrad Nagel Theatre	Guild Films	Andree Luotto Prod.	30 min.	26
His Honor, Homer Bell	NBC TV Film	Galahad Prod.	30 min.	39
Hollywood to Broadway	Atlas Tv	Demby Prod.	30 min.	13
Little Show	Sterling	Sterling	15 min.	39
Man Behind the Badge	MCA	Procktor	30 min.	39
Mayor of the Town	UTP	Gross-Krasne	30 min.	29
Most Likely to Succeed	[1]	Centurian Prod.	30 min.	39
Mr. & Mrs. North	Advertisers' Tv Program Service	John W. Loveton	30 min.	57
O Henry Tv Theatre	UTP	Gross-Krasna	30 min.	39
Tales of Tomorrow	TeeVee	G. Foley	30 min.	26
The Eddie Cantor Theatre	Ziv	Ziv	30 min.	39
The Star and the Story	Official	4 Star Prod.	30 min.	39
The Whistler	CBS TV Film	Leslie Parsons	30 min.	39

Show name	Syndicator	Producer	Length	No. in series
EDUCATIONAL				
Popular Science	Interstate	Jerry Fairbanks	15 min.	77
This is Charles Laughton	TeeVee	Gregory-Harris	15 min.	26
INTERVIEW				
Spotlite of Hollywood	Geo. Bagnall	Hollywood Spotlite Newsfilm	15 min.	13
MUSIC				
Connie Haynes Show	Guild Films	Guild Films	15 min.	39
Florian ZaBach Show	Guild Films	Guild Films	30 min.	39
Frankie Laine Show	Guild Films	Guild Films	30 min.	39
Horace Heidt Show	Consolidated Tv	Geo. Bagnall	30 min.	26
Music for Everybody	Sterling	Sterling	30 min.	52
The Guy Lombardo Show	MCA	MCA	30 min.	52
This Is Your Music	Jan Prod.	Barrett	30 min.	26
NEWS				
Adventures in the News	Sterling	Telenews	15 min.	26
PANEL				
Answers for Americans	Facts Forum	Hardy Burt	30 min.	52
SPORTS				
Adventure Out of Doors	Van Coevering Prod.	Van Coevering Prod.	15 min.	26
All-American Game of Week	Sportsvision	Sportsvision	30 min.	Not set
Big Playback	Screen Gems	Screen Gems	15 min.	52
College Grid Classics	Vitapix	Ray Gordon	15 min.	13
Greatest Fights of the Century	Mannie Baum Enterprises	Allan Black	15 min.	104
Pro Grid Classics	Vitapix	Ray Gordon	15 min.	13
Sports Mirror	Geo. Bagnall	Wickham Film	15 min.	13
Telesports Digest	MCA	Tel Ra	30 min.	39
The Big Fight	The Big Fights	The Big Fights	60 min.	52
This Week in Sports	INS	Hearst-Metrotone	15 min.	52
Touchdown	MCA	Tel Ra	30 min.	13
World's Greatest Fighters in Action	The Big Fights	The Big Fights	15 min.	52
VARIETY				
Bride & Groom	Guild Films	Guild Films	15 min.	39
Date with a Star	Consolidated Tv	Geo. Bagnall	15 min.	26
Movie Museum	Sterling	Biograph	15 min.	26
WOMEN'S				
It's Fun to Reduce	Guild Films	Guild Films	15 min.	39
The Sewing Room	Zahler Films	Centaur	15 min.	13

[1]No syndicator named as yet. SPONSOR invites all tv film syndicators to send information on new films



"ALONE IN THE RED RIVER VALLEY . . . . . but NOT lonely!"

WDAY-TV is the only TV station in Fargo . . . the *only* station in the Red River Valley. Here's how far away our nearest "competitors" are:

Minneapolis-St.Paul	more than 200 miles
Bismarck	more than 185 miles
Valley City, N. D.	more than 50 miles

And, boy! — we've got television set saturation in our area, too. In Fargo, it's 70.5% . . . 20 miles away it's 57% . . . and fifty miles away it's 33%.

And our *viewers* aren't lonely, either. We keep their sets *turned on* with 57 popular local programs and 60 of the best shows from NBC, CBS and ABC . . . including many *live* shows, both network and local.

Ask Free & Peters about WDAY-TV . . . the Red River Valley's *only* TV station.

WDAY-TV

FARGO, N. D. • CHANNEL 6

Affiliated with NBC • CBS • ABC



FREE & PETERS, INC., *Exclusive National Representatives*

Our Afternoon

Star Salesman

BILL RILEY



Something wonderful happens when Bill Riley's running the show, because Bill makes things happen. Bill loads his afternoon hour-and-a-half with the telephone participation features, fun, and music that make the program unique in this healthy Iowa market.

Bill Riley will move merchandise for you, too . . . he's got the big, responsive audience to do it. Don't waste time, time-shopping. Buy KRNT, Your Basic Buy in Iowa . . . the CBS station in Des Moines with 61 firsts out of 67 Hooper periods.

KRNT
DES MOINES.
THE REGISTER AND TRIBUNE STATION

Represented by
The Katz Agency

New developments on SPONSOR stories

P.S.

See: How far out does a tv station sell?

Issue: 3 May 1954, page 38

Subject: How tv stations increase their popularity among outlying viewers

Working on the theory that everybody likes to see his home town publicized, WSLS-TV, Roanoke, telecasts news items clipped from more than 40 country newspapers published in its viewing area—items that are interesting bits of local news but which don't make the wire services.

Clippings, reviewed by Andy Peterson, make up only one part of the weekly 30-minute *Community Headlines* show. One of the towns represented among participating newspapers is spotlighted weekly. John Gilbert, WSLS-TV cameraman, and Fred L. Corstaphney, director of promotion and merchandising, shoot about 300 feet of film in the town covered. They photograph local points of interest, local people.

"All the newspapers cooperate to the utmost," Corstaphney declares, "and most of them carry our tv program listings." ★ ★ ★

P.S.

See: How International Nickel uses radio for public relations

Issue: 1 November 1954, page 34

Subject: The ways in which industrial corporations utilize air media in their p.r. and advertising programs

The ways in which two industrial firms use radio were explained to members of the Southern California Broadcasters Assn., recently.

Associated Products, which makes Sakrete dry pre-mix concrete, uses radio and tv to sell concrete not only to construction firms but also to farmers and do-it-yourself homeowners. Northrop Aircraft uses radio as a "help wanted" medium, in recruiting employees.

"Sakrete has plants located in cities from coast to coast," John O'Connor, Southern California manager of the company, told the broadcasters. "Several of our plants engage in extensive radio and tv advertising, including those in Chicago, Baltimore, Cincinnati, Minneapolis and Fort Worth. And our local plant has for the first time ventured into the field of radio advertising this year."

At first, O'Connor said, Sakrete used announcements, but now is sponsoring news as well. He said the dealers have reported new customers as a result of the radio programs.

Walton E. Brown, advertising manager of Northrop Aircraft, said Southern Californian aircraft companies employ more than 20,000 people. The tremendous work forces, he said, necessitate correspondingly large recruitment advertising programs. Northrop had used newspapers.

"Then one Thursday our personnel people told us we'd have to double our hiring program because of a major increase in the work load. We had to make the step-up by the following Monday." By Saturday morning, Brown recalled, two stations had begun announcement schedules. When the employment office opened up Monday morning, there was a line of applicants nearly two blocks long waiting to be interviewed. "We've devoted a substantial portion of our budget to radio ever since as a result of this emergency campaign," said Brown.

"In fact," he continued, "we've enlarged our radio ad budget to the point where we're now sponsoring an hour-long concert program Saturday nights. We use this more or less 'high brow' show to reach qualified engineers." ★ ★ ★



"Man, this ain't no bandwagon . . . it's a rocket ship."

"Hang on, son. No plain, old-type bandwagon for us, but a real super-sonic KATV space job with 82 out of 105 hours sold to sharp, sales-happy advertisers."

"82 of 105? There's gotta be a reason."

"Reasons, man, REASONS! Look at the market, look at the audience, the facilities, the programming, look at . . . ."

"Man, I'm looking, but you're going too fast."

"It's a fast bandwagon, son . . . because no other station can give you so much in the heart of the rich Arkansas market!"

"I'm gonna jump on the KATV bandwagon and ride to the top in Arkansas!"

Jump on with:
Bruce B. Compton
National Sales

KATV
CHANNEL 7

John H. Fugate, General Manager
620 Beech Street, Little Rock, Arkansas

Jump on with:
Avery-Knodel, Inc.
National Reps

RED-HOT and READY

LAUGHS! STARS! SONGS!

Dazzling MUSICAL REVUES!

Hilarious COMEDY STORIES!

ELABORATE! BIG! LAVISH!

Something different and exciting every week . . .

to capture the most responsive audience in TV history! With Cantor alone, the show would be terrific! Add music, girls, dancers, starlets and guest stars like Brian Aherne, Don DeFore, Pat Crowley and many more, and the series is absolutely irresistible! Here indeed is a most magnificent triumph in TV entertainment!



WITH EDDIE CANTOR

YOUR STAR, YOUR HOST, YOUR PRODUCER!

MUSIC...

all special arrangements by **DAVID ROSE**

(of "Holiday for Strings" fame)



to make sales sizzle for you!

ZIV's
GLORIOUS NEW TV EXTRAVAGANZA

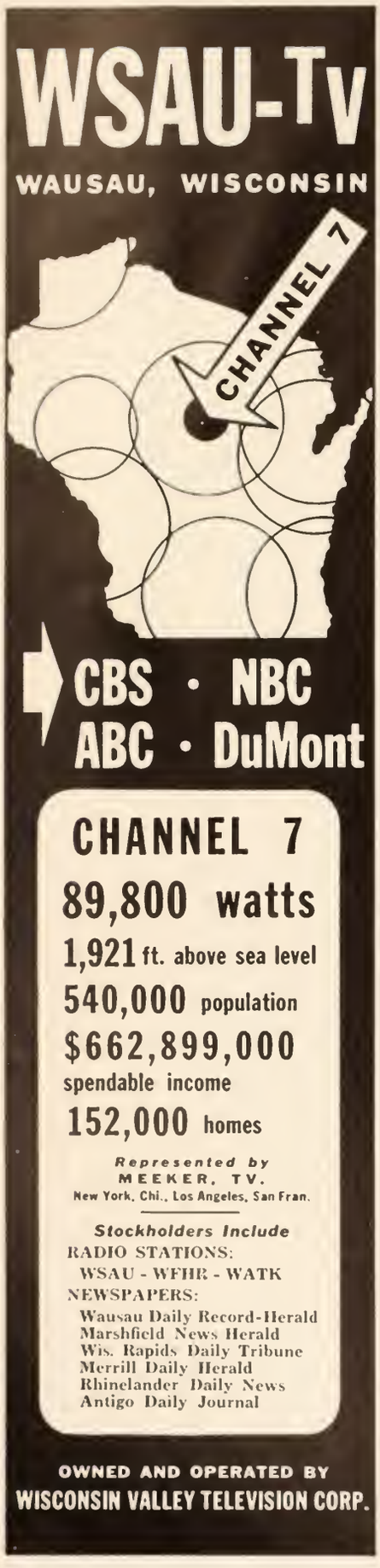
"THE EDDIE CANTOR COMEDY THEATRE"

HURRY! Capitalize on the Cantor name and fame *NOW* before your market is closed.



ZIV TELEVISION





Film notes and trends

Syndicated repeats: It didn't take the syndicators long to realize that if tv stations could run repeats of film shows and get good ratings (such as WOR-TV, New York, and KHJ-TV, Los Angeles, SPONSOR, 18 October 1954, page 56), they could do the same thing.

Now United Television Programs is offering what it calls the "Smash" plan. The "Smash" plan, as it was tried in San Francisco over KRON (tv), works like this:

Three UTP programs, *Waterfront*, *Lone Wolf* and *Where Were You?*, are telecast on an across-the-board basis nightly instead of weekly. The shows are aired at 11:00 to 11:30 p.m.: within an eight-week period at a rate of five, six or seven shows per week, a total of 39 half-hour films.

In San Francisco shows are sold as participations—four one-minute commercials to a program. National spot advertisers included Anahist, Ford, American Tobacco, Southern Pacific.

Decision to start the showings at 11:00 p.m., said UTP, was reached after a survey was made among late-night tv viewers. Survey indicated that many viewers disliked starting a program at that hour that would keep them up until after midnight, but that they wanted something to entertain them for an additional half-hour. Insomniacs who insist on a late movie, the survey showed, don't mind starting one at 11:30 p.m. Therefore, says UTP, stations using "Smash" plan will catch both audiences.

▼ ▼ ▼

3,046 features for tv: There are enough feature films available for television that a station could run one feature every day of the year for eight years without duplication. This is indicated in the latest issue of *Tv Film Program Directory — Feature Film*, published by Broadcast Information Bureau, which list 3,046 titles not counting Westerns. There are enough Westerns to run one daily for three years skipping Sundays—992 available for tv use.

The current directory does not list 500 feature film titles which have appeared in previous editions. Their quality, says Julienne (Judy) Dupuy, editor, is now judged insufficient for telecasting.

The directory, besides listing film titles, also lists the length of the film, a brief description of the plot, stars, whether in monochrome or polychrome, the distributor, whether 16 mm. or 35 mm., price and other data. Every film listed in the directory has been cleared for tv use, according to Miss Dupuy. BIB also publishes directories of free films available to tv, film serials, series and film packages, other directories.

▼ ▼ ▼

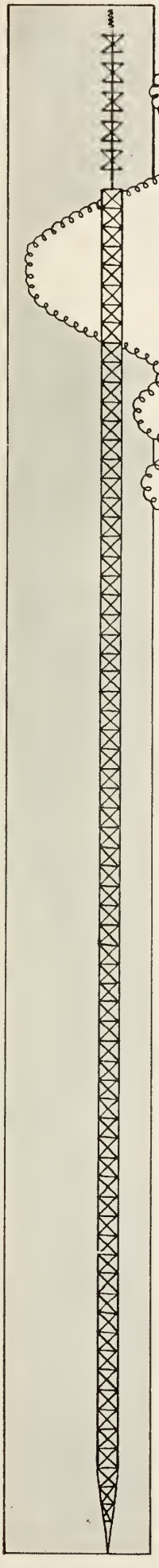
Network film claim: Screen Gems Inc. tv subsidiary of Columbia Pictures Corp., says it has surveyed network programing and finds it has more film series on the networks than any other producing-distributing company. Its shows are *Father Knows Best*, *Ford Theatre*, *Adventures of Rin Tin Tin* and *Captain Midnight*.

▼ ▼ ▼

That Spanish 'Racket': ABC Film Syndication has been keeping an eye on Latin America. So promising does the South American market look to the film firm that it's offering our neighbors to the south its *Racket Squad* series with a Spanish soundtrack dubbed in.

"Good dubbing," says George Shupert, president of ABC Film Syndication, "is no accident. We've been successful for two reasons: Authenticity, obtained after the most elaborate and extensive research into Spanish dialects, and dubbing and editing in Spain by the foremost technicians."

What it cost ABC to dub in the Spanish was not revealed. However, the average cost of dubbing English onto a foreign language feature film running about an hour in length is between $7,000 and $14,000—depending, of course, on the amount of dialogue and the number of scenes showing actors speaking where lip sync must be precise. ★ ★ ★



WWJ-TV's TALLEST TOWER- MAXIMUM POWER means EXTRA coverage!

WWJ-TV COVERAGE AREA

Population—1954		5,988,000
Families—1954		1,725,800
Television Sets (Sept. 1954)		1,466,000
Family Buying Income—1953		$6,023
Total Retail Sales—1953		$7,413,599,000
	Food Sales	*1,726,945,000*
	General Merchandise	*812,489,000*
	Furniture-Household	*360,416,000*
	Automotive	*1,819,799,000*
	Drug	*261,977,000*

By every measuring rule, WWJ-TV is your best TV buy in a market where family income is the highest in the nation. With the tallest tower . . . with maximum power . . . with the greatest audience loyalty . . . WWJ-TV can do the most effective, most far-reaching selling job for YOUR product. See your Hollingbery man for availabilities.

In Detroit . . .
You Sell More
on channel 4

WWJ-TV

NBC Television Network
DETROIT
Associate AM-FM Station WWJ

FIRST IN MICHIGAN • *Owned and Operated by* THE DETROIT NEWS
• *National Representatives:* THE GEORGE P. HOLLINGBERY COMPANY

"KMOX, of course!"





It happens month after month, year after year after year. Every study shows that KMOX wins far-and-away the biggest audience in all St. Louis radio. The most recent Pulse, for example, shows that the KMOX average share of audience is now *50% greater than that of any other station!*

And look how this smashing lead measures up in terms of quarter-hour wins. KMOX wins bigger audiences in 4 out of every 5 weekday periods. Bigger audiences in 3 out of every 5 weekday evening periods. Bigger audiences in more weekend periods than all other stations combined. In fact, throughout the entire week, *KMOX wins more than twice as many quarter-hour firsts as all other St. Louis stations combined!*

If you want to get your product into homes up and down the length and breadth of the rich Mid-Mississippi Valley market, tell your sales story on the station with the biggest audiences. *Of course that's...* **KMOX**

"The Voice of St. Louis"
CBS Owned
Represented by CBS Radio Spot Sales

TO SELL
JACKSONVILLE
(and the rich Northeast Florida market . . .)
BUY



WJHP-TV
Channel 36

§ § §

81,000 UHF SETS-IN-USE

§ § §

ABC • NBC • DuMONT
Television Networks

§ § §

For rates, availabilities, and other information, call Jacksonville EX 8-9751 or New York MU 7-5047.

§ § §

WJHP-TV
JACKSONVILLE, FLORIDA
276,000 watts
on Channel 36

Represented nationally by John H. Perry Associates



"No more Grits, Bagels & Borscht," say agency's Guild, Bascom and Bonfigli

agency profile

Walter Guild

President
Guild, Bascom & Bonfigli, San Francisco

"Back in 1949 we opened shop in a thundering fanfare of obscurity." Walter Guild, president of Guild. Bascom & Bonfigli, admits today.

"If you said 'GB&B' at that time, admen would ask, 'Who dat?' and guesses might include 'Grits, Bagels and Borscht.' We started with a $200,000 account. In 1953 we billed $4.5 million, and some people even learned how to spell our name. This year we're billing at the rate of $7 million, with an increasing percentage in air media."

One major reason for the increased air billing was GB&B's acquisition of the Ralston division of Ralston-Purina in mid-1954. This client has an advertising budget in excess of $2 million, with strong emphasis on tv. On 11 October Ralston began sponsoring *The Name's the Same*, ABC TV, Mondays 7:30-8:00 p.m. over more than 100 stations.

Says Guild: "This is the first time that a major Midwestern account like Ralston is being handled out of a West Coast agency. It seems like proof that our advertising philosophy has paid off."

As GB&B wrote in a trade ad:

"Bascom's Law says: 'A dull commercial is the least. to say the most'."

The agency, which has already made a name for itself with its off-beat print copy, now concentrates on translating print originality into tv.

"We don't want any more than 10 accounts, and we want them all to be in the food business," Guild emphasizes. "It isn't that we're limiting billings, you understand. It's just that we feel each account needs specialized attention, and an agency can't afford to pay top salaries for men on very small accounts."

In line with the specialization theory, Guild is a marketing expert in the grocery and food field. During the past year, he found time to write a book tentatively titled "How to Market Your Product," which will be published in February by Prentice-Hall.

When neither working nor writing, Guild relaxes at home with his wife, two sons and a daughter. He admits being "mad for steelhead fishing and hunting." ★ ★ ★

ON THE AIR FROM 7A.M. TO 1A.M.

basic CBS shows + top ABC shows
+ ST. LOUIS' FAVORITE PERSONALITIES



ED WILSON
4:15 — 5:00 P. M.



TOM DAILEY
12:30 — 1:00 P. M.



GIL NEWSOME
5:00 — 5:30 P. M.

= =

UNBEATABLE ENTERTAINMENT
AND

ZOOMING SALES

FOR YOU

you'll sell more...

in St. Louis on channel **4**

1,560,000 POPULATION
100,000 WATTS — OVER 650,000 RECEIVERS
Represented Nationally by THE KATZ AGENCY, INC.

KWK-TV

CBS TELEVISION NETWORK

round-up

Polka music audience 'unique and tv proof,' says WMIL

You can listen to WMIL, Milwaukee, all day long but you won't hear a single record by Eddie Fisher, Bing Crosby, Perry Como or Dinah Shore. Fact is you won't hear any "popular" music. That's because "WMIL programing is unique in radio," according to the station.

From sign on to sign off (with the exception of a two-hour Western music block), WMIL broadcasts polka dance band music. This is what makes WMIL unique, a fact which is explained in a magazine-size, spiral-bound presentation being sent to advertisers and agencies.

The outlet's polka music audience "is largely between 25 and 45, married, American born but of German or Slavic extraction (as is 70% of Milwaukee)," says the station. "Mainly they are, among the urban listeners, the highly skilled, highly paid artisans who make up Milwaukee industry; in the rural areas they are the successful German dairy farmers and the townspeople who have retired from farming. They have one thing in common: they are family people."

In other surveys the station found it has little audience turnover and says its format is largely television proof. "To people who like and want old-time music, there are no visual values; polkas seldom have vocals. There are no popular polka music vocalists; there are no elaborate arrangements for large orchestras, there's nothing to see. . . ." It's all these things, says WMIL, that make Milwaukee different. ★ ★ ★

Vicks tv commercial uses cartoons, sounds, but few words

Virtually wordless approach to tv commercials is illustrated in the storyboard shown below. It's for a 20-second Vicks VapoRub commercial; words don't start until the very end of the commercial. The first eight scenes use some sound effects, but it isn't until the ninth scene —showing a bottle of the product—that announcer says: "Vicks VapoRub! What a comfort! Russ Hoban of BBDO, who created the commercial, said it was done in cartoon form because that type of treatment allows an easier, more humorous setting of mood than live photography. The commercial opens with Father in bed asleep; he's awakened by sounds of coughing from his daughter's room. He investigates; finds her awake. Then a bottle of Vicks zooms into Father's hand; he pats Vicks on his daughter's chest. She breathes its vapor, looks relieved. The happy ending: A split screen shows both Father and daughter in bed, asleep and happy.



Free & Peters salesmen equipped with tiny radios

Wherever they go, they'll hear radio —these radio salesmen of Free & Peters, Inc., national representatives. Sitting on the desk in right foreground is Jones Scovern, Eastern radio sales manager of F&P, who has just given each of F&P's New York radio salesmen a tiny Regency transitor radio. H. Preston Peters, F&P president, standing against the wall (second from right), watches as the men tune in on



F&P salesmen with latest sales tool: radios

the sets. F&P's salesman as well in Chicago, Detroit, Atlanta, Fort Worth, Hollywood and San Francisco were supplied with the little radios—actually smaller than a penny post card.

"We believe buyers and agency people have become pretty enamoured with television," Scovern told SPONSOR. "They tend to take radio as a matter of course. Well, radio's important to use and important to advertisers.

"We bought the radios for two reasons: One, it will make prospects aware of radio's presence all the time, everywhere one goes. Two, it will keep our salesmen familiar with what's going on over the air."

The radios weren't bought just as a cute gimmick, Scovern emphasized. He said the sets should be a helpful and valuable sales tool.

Others in the picture, in addition to Peters and Scovern are (listed alphabetically): John Francis, Don Frost, Bill Morrison, Dan Moseley, Bob Sommerville, Jack Thompson and Russell Woodward. ★ ★ ★

On 15th anniversary WRGB recalls tv history

Fifteen years of regularly-scheduled television were celebrated last month by WRGB (tv), Schenectady. In November 1939 the General Electric station started regularly-scheduled transmission after more than 12 years of research and experimentation. The station was licensed by FCC for commercial operation in 1942.

During World War II, when there were only a handful of tv sets in homes, WRGB demonstrated the effectiveness of tv commercials to national advertising agencies. At the same time the outlet originated variety and dramatic programs which are possible only on the network level today, according to station historians.

Among WRGB's pioneering ventures was a remote telecast of Governor Alfred E. Smith's acceptance of the Democratic nomination for President—said to have been the first remote telecast in tv history. At that time—August 1928—there were only four tv sets (with four-inch screens) in the station's area. Nearly a year before the remote telecast, however, Dr. E. F. W. Alexanderson of GE staged the first public demonstration of tv in his



Early tv drama at General Electric's WRGB

home. GE engineers demonstrated theatre television as early as 1930 in Schenectady's Proctors Theatre. A year later the first transatlantic tv picture was transmitted from WRGB to Berlin, Germany.

When WRGB began regular tv programing in 1939 its tv studio was a cubicle only 12 feet square with room enough for one camera and an actor or two. In 1940 the first tv network was born when WRGB began transmitting shows from New York.

Today the station originates 28 local shows several times weekly and is affiliated with four tv networks. ★ ★ ★

NOW, more than ever...QUALITY COUNTS

in the East...

...it's

MOVIELAB

The superior QUALITY CONTROL consistently maintained by MOVIELAB on all film processing assignments has earned it the jealously-guarded reputation of being the "QUALITY LABORATORY" in the east.

More producers, cameramen and technicians throughout the east put their trust into Movielab's "KNOW-HOW" and "personalized service" than any other.

Get to know Movielab—for this is the standard by which all film processing is judged.

FOR YOUR SCREENINGS

"SHOWPLACE OF THE EAST"

WIDE SCREEN

- Three Channel interlock projection
- 16 mm 17½ mm & 35 mm tape
- 16 mm & 35 mm interlock projection

ROUND THE CLOCK SERVICES

Negative Developing
Ultra Violet and Flash Patch Printing
Quality Control
16 mm and 35 mm Release Printing
Title Department
25 Cutting and Editing Rooms
First Print Department

for color it's...

Rainbowlab Inc.

MOVIELAB FILM LABORATORIES, INC.
619 West 54th Street, New York 19, N. Y. JUdson 6-0360

AUTOMOBILES

SPONSOR: Carlin Motor Co. AGENCY: Direct

CAPSULE CASE HISTORY: *The Carlin Motor Co. decided to spend $100 in one day on KTRI strictly as an experiment. The test day began quietly, but things got hectic quickly in the auto showroom. By late afternoon hundreds of people had come and gone. Fourteen cars were sold that day, and eight others in the following three days. Carlin found it didn't have enough sales help to handle the traffic. Impatient customers even wandered into competitors' lots. Commercials incorporated a straight sales approach. After using all media company feels no other $100 ever did as much for them.*

KTRI, Sioux City PROGRAM: Announcements

RADIO results

SUPER MARKET

SPONSOR: Piggly Wiggly AGENCY: Direct

CAPSULE CASE HISTORY: *Using five quick announcements on early morning radio, the Piggly Wiggly Super Market sold 500 pounds of chicken an hour after the store opened. Radio was only advertising used for market's Wednesday morning special. Announcements started at 7:15 a.m. At 8:30, when the doors opened, a large crowd was already waiting. By 9:30, when the last announcement was used, all the chicken had been sold. Store personnel were so busy they didn't have time to call WBAW to cancel last announcement. Sales amounted to $145; announcements cost $5.*

WBAW, Barnwell, S. C. PROGRAM: Announcements

FREE OFFER

SPONSOR: Bridgeport Lumber & Supply Co. AGENCY: Parker

CAPSULE CASE HISTORY: *Company ran a large ad in local evening paper offering 25 high-quality baby chicks free with every purchase of 25 pounds of chicken feed. By 11:30 the next morning not one sale had been made. A call placed six announcements on WKNX for the same day between 12:30 and 3:30 p.m. Five minutes after the first announcement calls started pouring in. By 3:30 that afternoon 3,500 chicks had been given away and over two tons of Kasco Feed were sold. Total cost was $35, or one-fourth that of the newspaper ad. A Bridgeport Lumber official's only comment was, "Who said radio was dead."*

WKNX, Saginaw, Mich. PROGRAM: Announcements

PUMPS

SPONSOR: The Buchen Co. AGENCY: Direc

CAPSULE CASE HISTORY: *Radio came to the rescu after a flood in Chicago. At 9:00 a.m. 11 October th Buchen Co. called WGN to buy as many station breaks a possible to inform the public they had sump pumps an de-watering pumps. Buchen used 40 station breaks be tween 11:00 a.m. and 10:48 p.m. During that perio over 850 calls were received and many more never go through. Buchen sold 375 sump pumps, twice as many de-watering pumps, along with electric motors and generating sets. The special market saturation rate for the day was $630.*

WGN, Chicago PROGRAM: Station breaks

SCHOOL SUPPLIES

SPONSOR: Rutland Variety Store AGENCY: Direct

CAPSULE CASE HISTORY: *Sponsorship of a one-shot 10-minute interview helped the Rutland Variety Store to increase its business 100% over a similar period the year before. Program theme was back-to-school clothing and supplies. The CKOV program director conducted the interview with store manager Jack Glenn four days before school opened. This was the only advertising the store used. Total cost for the 10 minutes was $8. Store felt it had gained tangible realization of the impact of radio.*

CKOV, Kelowna, B. C. PROGRAM: Ten-minute interview

GREETING CARDS

SPONSOR: Hudson's Bay Co. AGENCY: Direct

CAPSULE CASE HISTORY: *Year after year the Hudson Bay Co. found it had at least 50 dozen cards left after Mother's Day and Father's Day. To alleviate the situation this year Hudson's turned to radio advertising. Company bought a segment on a daily show called* Casino. *Sales began to soar and after the holidays Hudson's had only a little over a dozen cards left. In addition to sales results the general mail-pull from the program has been excellent. At the end of 28 weeks of sponsorship 48,000 letters have been received. Daily cost for the segment is $15.56.*

CJVI, Victoria, B. C. PROGRAM: Casino

PLANT FOOD

SPONSOR: Enchanted Garden AGENCY: Lasker-Riseman

CAPSULE CASE HISTORY: *Sponsor matched product to show it thought most likely to reach potential customer and had tremendous success. Enchanted Garden bought six announcements per week on early morning WEEI Country Journal between 3 June and 11 August. To bring the total up to 66 announcements for the balance of their contract they used 3 announcements a week. At the end of the campaign Enchanted Garden had received 788 orders; or just about 12 orders per announcement. Show ran Monday through Saturday from 5:30 to 5:55 a.m. and starred local farm personality Lou Webster. Cost per order was 42c.*

WEEI, Boston PROGRAM: WEEI Country Journal

There is a DIFFERENCE *between* Radio and Radio

The astute users of radio today operate on a very clear principle. They tap radio's great opportunity . . . talking to people *intimately* and *frequently* . . . by the surest and most economical means. They distinguish between run-of-the-mill radio stations and *great* radio stations.

There can be a tremendous difference between two stations in the same market. A station's programming, management, public service and facilities make it mediocre or good or *great.*

A great station amasses huge and responsive audiences, because the character of its operation earns the confidence of its community.

The radio stations we represent are great stations in important markets — stations whose character has earned them significant leadership. Their time is not cheap, but the solid values they deliver bring you the *full* economy of radio.

We are always ready to discuss with you the application of great radio to your sales objectives.

THE HENRY I. CHRISTAL CO., INC.

NEW YORK — BOSTON — CHICAGO — DETROIT — SAN FRANCISCO

Representing Radio Stations Only

WBAL Baltimore (NBC)
The Hearst Corp.

WBEN Buffalo (CBS)
Buffalo Evening News

WGAR Cleveland (CBS)
Peoples Broadcasting Corp.

WJR Detroit (CBS)
The Goodwill Station, Inc.

WTIC Hartford (NBC)
Travelers Broadcasting Service Corp.

WDAF Kansas City (NBC)
Kansas City Star



Measure of a Great Radio Station

KFI Los Angeles (NBC)
Earle C. Anthony Inc.

WHAS Louisville (CBS)
Louisville Courier-Journal & Times

WTMJ Milwaukee (NBC)
Milwaukee Journal

WGY Schenectady (NBC)
General Electric Company

WSYR Syracuse (NBC)
Herald-Journal & Post-Standard

WTAG Worcester (CBS)
Worcester Telegram-Gazette

there's only one successful way to sell this rich, eastern Indiana Market...



8-COUNTY AREA
Population—446,200
Buying Income $654,171,000
70,000 UHF SETS (5-1-54)
ONLY $225 BASE RATE
THE PERFECT TEST MARKET
CBS - NBC - DUMONT - ABC NETWORKS

WLBC-TV
CHANNEL
49

MUNCIE, INDIANA

SPONSOR BACKSTAGE



(*Continued from page 24*)

playing it because my listeners want to hear it."

Before I got back to New York the following Saturday RCA Victor had recorded the tune with Sunny Gale, Coral with Teresa Brewer, Mercury with Patti Page, Decca with Peggy Lee and all had rushed acetates of their platters to key disk jockeys around the country. It is probable that several million records of this song will be sold, and that it will be played roughly a million times on disk jockey programs all around the country. Every one of the labels on those records bears this legend: "Let Me Go, Lover. From the 'Studio One' Production of the same name." How much is such promotion worth to Westinghouse? You name it.

The point is, however, that the technique of utilizing music to help promote a show business enterprise is an old, old gimmick. Only television has failed to utilize it to anywhere near its true potential. In the legitimate theatre, tunes from a musical are the very backbone of the promotion of the show. A somewhat stiff musical named *Wish You Were Here* was virtually saved by an Eddie Fisher hit recording of the title tune. In the motion picture business, film after film picks itself up hundreds of thousands of dollars worth of free publicity and advertising via music. As witness what *The Song From Moulin Rouge* did for the Jose Ferrer film, or what the theme from *The High and the Mighty* did for that epic.

The *Let Me Go, Lover* case demonstrates most graphically, too, what an intelligently devised "plug" for a song or record can do for that song or record. *Let Me Go, Lover*, in truth, had had a previous crack at hitdom. Over six months ago the same song under the title *Devil, Let Me Go*, with different lyrics had been recorded by a boy named Georgie Shaw on Decca, and nothing whatsoever had happened with it. It took the sound approach of the *Studio One* treatment to make a smash hit of a musical non-entity. And in making such a smash, Westinghouse and its show picked itself up a most substantial hunk of cuffo publicity.

I am, of course, delighted to see such a success occur. I am delighted for Westinghouse, for *Studio One*, for Columbia, for Mitch Miller, but especially for pert Joan Weber. It's nice to think of all the booties and zwieback those record royalties will buy. ★ ★ ★

AGENCY AD LIBS



(*Continued from page* 10)

peal to special age groups and have much trouble in appealing to more than one of these groups and go after so-called adult programs.

You can learn from youngsters which of two situation comedies are "better" and why—quite easily. To find out why *Private Secretary* outpulls *Mr. Peepers with adults* ask your kids why they prefer it. The answer—expressed in far simpler terms than I can do it—is far readier identification, greater sympathy, less erudition, fewer whimsies.

This might be considered discouraging by the gentlemen (and ladies) who write the broadcast critiques for the newspaper. To those of us in the business it shouldn't be because the newspaper bunch has long been notoriously bad at reflecting people's tv tastes and have long been presenting an "Omnibus-outlook" as the burning need in the industry. All of which is nonsense.

Situation comedy is generally speaking the most appealing program-type as far as youngsters are concerned. Why? Ask yours—and you'll interpret their remarks to mean that familiarity of character, situation, locale, etc., provide a show with added warmth and a ready welcome each week. Kids, however, carry this to a far greater degree than adults hence they welcome the rerun far more than does the grown-up. Nevertheless, for the same reasons outlined above, by children, situation comedy is most successful with adults.

There also is as much to be learned from youngsters about commercials as programing. Anyone who holds up his criteria for commercial success to the child audience would indeed come up with sound copy. If I referred to the youngsters-in-the-house as a built-in program barometer, it would be just as sound, I believe, to consider them commercially as a pocket edition Schwerin.

As they sit before the set (assuming you can pry them loose and get a word in), ask them them what they remember in a commercial. Would they want the product? Can they sing the ditty or repeat the words? Here is a pretty good way of measuring the simplicity, straightforwardness, impact and playback of any commercial.

I hope the P.T.A. crowd doesn't read this. They may think I'm debasing childhood utilizing youngsters in this way. However, I mean to demonstrate neither disrespect nor lack of affection for anyone's offspring. I may merely help some of us find compensation for the lack of attention the child gives us these days, thanks to television. ★ ★ ★

WREX-TV
CHANNEL 13
ROCKFORD, ILLINOIS

The ONLY Station covering the Billion Dollar Rockford-Madison area market.

Rockford is 31% above NATIONAL AVERAGE on per capita income. ROCKFORD is 20% above NATIONAL AVERAGE on per family income.

WRITE FOR WREX-TV COVERAGE MAP

showing the "islond of soles" with over 1,000,000 people, and the non-duplicated CBS coveroge.

WREX-TV
CBS 13 ABC
Rockford Illinois
45,700 WATTS E. R. P.
represented by
H-R TELEVISION INC.

TV DICTIONARY

(Continued from page 47)

TV DIRECTOR Person responsible for every detail of show, including announcer, cameraman, shots, audio engineers, stage managers, stage hands, talent, musicians and soundmen. He builds and shapes the program by bringing all these factors into harmony. He may make corrections and any revisions he deems desirable in show or script whenever he feels such are necessary for improved show. On his shoulders rests the complete responsibility for quality of programs.

TVR CBS TV abbreviation of television recording for term commonly called kinescope film by NBC TV.

TWIST Unusual or surprise ending to a story. O. Henry stories have a twist ending.

TWO-SHOT Close shot of two persons with camera as near as possible while still keeping them both in shot.

TWX Pronounced "twix" and means a teletype or teletype message.

TYPE (1) Actor suited to specific kind of part. (2) To limit an actor to one kind of role.

U

UHF Ultra high frequency—300 to 3,000 megacycles (1 megacycle = 1 million cycles). The tv band which was added to the vhf band Channels 2 to 13, for television transmission.

UNDER (1) Tv show that does not use all its allotted time. (2) Show that runs short and calls for the use of padding, fill or cushion. (3) To sustain and subordinate one facet of the drama or situation under another.

UNDER-CRANK Technique where frames are exposed at slower than 24 frames per second. Over-crank, reverse of under-crank. Used in football films to slow down action.

UNDERPLAY Talent performing in a very restrained manner.

UNMODULATED TRACK A black positive film sound track with a ground level in balance with track being used, placed between dialogue, music or effect tracks by sound editor when nothing is to be heard from the recorded tracks.

UP To increase volume.

UP STAGING Camera hog. To attempt to hold dominant position in scene at the expense of other performers in the scene.

UP TO SPEED Time when the camera and sound mechanisms are ready for filming and moving at the right speeds.

V

VAULT Film store or storage for inflammable film, meaning most 35 mm, of such construction and dimensions as to comply with the regulations of the local authority or of the home office.

VARIABLE FOCUS LENS Lens whose focal length can be altered during shooting, as Zoomar, where mechanism changes distance between front and rear components of the lens.

VAUDEO Vaudeville show on television.

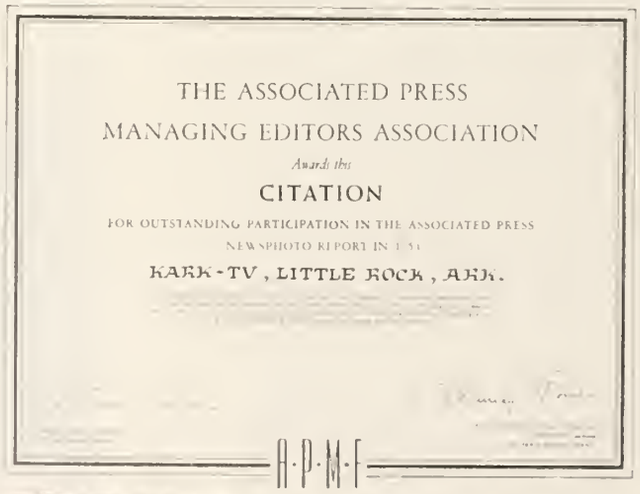
VHF Very high frequency—30 to 300 megacycles. The first authorized television band channels were vhf, 2 to 13. (See Uhf.)

VI or VOLUME INDICATOR Meter in control room which registers show's sound volume, thus enabling the technician to "see" the amount of sound. VI for short.

VIDEO From Latin meaning *to see* or *I see*. Pertains to the television broadcast of images. Usually used as a noun

(Please turn to page 86)

"For Superlative Camera Work in obtaining Spectacular News Film.."



EDWARD PETRY AND CO. INC.
NATIONAL REPRESENTATIVE

NBC
AFFILIATE

KARK-TV
CHANNEL 4
LITTLE ROCK, ARKANSAS



MT. WASHINGTON TV



"Best darn salesman I've ever seen!"

Seriously, Mt. Washington TV is one of the "best darn salesmen you've ever seen" . . . and a good many people have found it out already!

The sponsors of I Love Lucy, Omnibus and Bishop Sheen know that the Mountain is a "born salesman" . . . it reaches most of Maine, New Hampshire and Vermont at about half the cost of any other 3 TV stations in the area combined.

CBS-ABC **WMTW** Channel 8

John H. Norton, Jr., Vice Pres. and General Manager — REPRESENTED NATIONALLY BY HARRINGTON, RIGHTER & PARSONS, Inc.


Snowtime
Flakes replace folks on the benches
and tune-ins rise as the mercury falls.
To reach these potential customers...
Sell 'em on a Storer Station



STORER BROADCASTING COMPANY

WSPD · WSPD-TV
Toledo, Ohio

KPTV
Portland, Ore.

WAGA · WAGA-TV
Atlanta, Ga.

WJBK · WJBK-TV
Detroit, Mich.

WJW · WXEL-TV
Cleveland, Ohio

WBRC · WBRC-TV
Birmingham, Ala.

WWVA
Wheeling, W. Va.

WGBS
Miami, Fla.

NATIONAL SALES HEADQUARTERS:

TOM HARKER, V. P., National Sales Director
118 E. 57th St., New York 22, ELdorado 5-7690

BOB WOOD, Midwest National Sales Mgr.
230 N. Michigan Ave., Chicago 1, Franklin 2-6498

To sell anything used in a kitchen, let *Eudora* go to work for you.



Southern Cookin' proves that the way to the Greater Nashville area's heart is through

WLAC-TV

Nashville's newest, maximum powered, highest towered station offers coverage of 62 Tennessee and Kentucky counties with Nashville's newest, highest powered afternoon show. Eudora is Nashville's leading cateress. Wonderful cook and terrific personality, she's able to impart her knowledge of food preparation with just the right touch of Southern accent.

Data: Mon. thru Fri. 4-4:30 p.m. Regular participating rate for one min. applies; add $5 per spot (commissionable) if Eudora does full or part commercial. With three-a week purchase, product is stocked in Eudora's kitchen on exclusive-for-category basis.

Further details from national reps, the Katz Agency.

WLAC-TV

100,000 watts Channel 5
CBS Basic Affiliate
National Representatives:
The Katz Agency

TV COMPARAGRAPH OF NETWORK PROGRAMS

Nighttime 13 December 1954
SPONSOR

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]

Notes and explanations to help you use this chart

[illegible]

Sponsors listed alphabetically with agency and time on air

[illegible]



a tale about Hermes the Termite

Slowly, almost fearfully, Hermes the Termite approached the great wooden figure. "Pardon me, sir," he said, "but I am a young man — clear of mind and tenacious of purpose, with an infinite capacity for fruitful labor. Could you possibly provide me with a suitable opening . . . a position of gainful employment?"

Sleeping Bear, the sagacious Cigar Store Indian, stared down at the presumptuous little termite and snorted. "Ugh!" he said, "You bore me!"

"Ah, sir," cried Hermes the Termite, "boring is what I do best!" And with that, he bored right in. Hermes had found his opening!

While searching for the moral to this misty tale, you might consider this:

Quite a few sponsors, these days, are saddled with TV shows that exhibit a marked similarity to our friend Hermes. Boring is what these programs seem to do best! And a bored audience seldom becomes a buying audience.

In contrast, take fast-paced, interest-packed shows like "Strike It Rich" and "The Big Payoff." These lively Walt Framer productions prove themselves continually in rating reports and at the cash register. More than twenty-five years of top level experience substantiate Framer's leadership in packaging audience-pleasing, sales-effective programs that give new impact to the advertiser's message. Contact "America's leading independent TV producer" . . . always at your service.

There are a dozen new Framer shows past the idea stage . . . perhaps one is tailor-made for you. Call us!

walt framer productions

1150 AVENUE OF THE AMERICAS
NEW YORK 36, N. Y. • OXFORD 7-3322

The service with the most subscribers

PULSE FOR DEPENDABILITY

Our TCP is also "additive"

TOTAL COMPOSITION PULSE shows you exactly the quolitotive dato needed to make the best buys in time and programming for Network TV.

Every program is classified—with handy reference summaries of audience appeal. No gaps, no guesswork, no projections—actual audience composition per 100 homes.

AGES—so important in relation to product need and use.

MEN, WOMEN, TEENAGERS, KIDS—enabling you to concentrate on buyers, not just "watchers".

INCOME LEVELS—specific rental and income data easy to analyze further from your "Sales Management" basic facts.

★ ★ ★

And remember, if you need special tabulations by city size, regions, or special requirements of your own, subscribers obtain the additional information from Pulse—quickly and at easy-on-the budget prices.

LATEST REPORT, so handy to use in relation to U.S. Pulse TV and for individual markets, now ready for taking stock of 1954 and looking ahead for 1955. "Indispensable", subscribers say. Phone or write now.

This month throughout the U.S., 117,000 homes are being interviewed for next month's "U.S. Pulse TV"



Nothing takes the place of INTERVIEWS in the HOME

RURAL AND URBAN COVERAGE

PULSE, *Inc., 15 West 46th St., New York 36*
Telephone: Judson 6-3316

SUNDAY

ABC	CBS	NBC
No network programing	Lamp Unto My Feet NY L Look Up and Live NY L	No network programing
No network programing	No network programing	No network programing
No network programing	No network programing	No network programing
No network programing	Cecil, Hartz & His Pets Harris Brns Prods 10Ch Marmen $500 L Morgan Beatty News Wash L American Inventory NY L	No network programing m-f
No network programing	No network programing	Creative Cookery Ch m-f re-co
No network programing	Winky Dink and You NY L Cont'nel Carnival Quaker Oats Co: puffed wheat, rice 51Atlantic City, NJ L Wherry, Baker & Tilden $5500	Faith for Today Faith for Today, Inc 31NY L Rankhill $2000
No network programing	NY Times Youth Forum NY L	No network programing
No network programing	Johns Hopkins Science Review Balt L No network programing	No network programing
No network programing	No network programing	TBA
TBA	Pro Football 9-5 Schirk Stores Kudner (nat'l) Partic sponsors: Atlantic Ref Ayer Carling Brewing Lang, Fisher & Stashower Goebel, BF&D Gunther, Katz Chevrolet, Ketchum, MacLeod & Grove 92Var 9/26-12/12 L	No network programing
TBA	Professional Football 3-0 Shirk Stores Kudner sed other partic-ipating sponsors. See abcva (cont'd) Adventura NY L	No network programing Amer. Forum Wash L
TBA	The American Week NY L The Search Var F	Juvenile Jury Pharmaceuticals NY 1/9 L E Kletter Zoo Parade Quaker Oats 54Ch L
No network programing	Brighter Day P&G 70NT m-f L Y&R $9500 The Secret Storm Am Home Prods 43NY m,w,f L Blow; Geyer $10,000 On Your Account (Wm Elliott) P&G: tide, prell 122NY m-f L R&B $11,500	No network programing m-f
No network programing	Hawkins Falls 10-1 89Ch L $3500 First Love Jergens Co 45Phila m-f L Orr $10,000 World of Mr Sweeny NY L Modern Romances Colgate Palmolive 190NY sp all d L Houston $11,000	TBA
No network programing m-f	Pinky Lee Show 45Hy m-f L 1 min partic time & instal $8000 Howdy Doody Sends d branda rural guidlines atlatic 73NY 48L Bates ¼hr $1800	No network programing m-f
No network programing m-f	Pinky Lee Cartoons 5-5:15 Drug Mfg: ang Inds 78NY m-f L Esty ¼hr $4000 No network programing m-f	No network programing m-f
No network programing m-f	Barker Bill's Cartoons 5-5:15 Drug Mfg: ang Inds 78NY m-f L Esty ¼hr $4000 No network programing m-f	No network programing m-f
No network programing m-f	Barker Bill's Cartoons 5-5:10 Gen Mills: eng Inds 81NY m-f L Esty ¼hr $4000 The New Ravus (colorcast) NY L	No network programing m-f
No network programing m-f	Howdy Doody Kellogg Co tu th 1:30-2 L Leo Burnett Standard Brands Bates ¼hr $1800	No network programing m-f

MONDAY

ABC	CBS	Du Mont	NBC
No network programing m-f	Garry Moore Perrin-Stn: JWT Maxlend: A&C alt m 10-10:15 Cosmalcos: LB Hoover Co: LB 60NY L alt m L ¼ hr $2038 Arthur Godfrey Bristl-Myrs, Y&R m,w 10:30-45 3Mfr, BBDO m,w 10:45-11 40Var L simul ¼ hr $3705		Ding Dong School m-f 9-9:30 Ch L ¼ hr $745 ½ hr $1180 A Time to Live Ch m-f L 3 Steps to Heaven P&G: ivory, duz NY m-f L Compton $9500
No network programing m-f	Godfrey (cont'd) Lever: personnel m,w 11-11:15 McCann-Erickson Pillsbury Mills m-th 11:15-30 Burnett 21 stns Strike it Rich Colgate: Rhodt; rel, super suds, palmolive, feb. 43NY m-f L Esty $12,000	Creative Cookery Ch m-f re-co	Home m-f 11-12 NY L&P (Women's service program. For partic sponsors, times are right 1-min commercials on hour available, plus six 20-sec. product mens mentions) 1-min partic: time & tal $6400 (see to for sponsor list)
No network programing m-f	Valiant Lady Gen Mls: Bisqkt 84NY m,w-f L OFS shr $10,000 Love of Life Amer Home Pr 81NY m-f L Blow $8500 Search for Tom'w P&G: joyl 63NY m-f L Blow $8500 Guiding Light P&G: ivory duct 85NY m-f L Comat $10,000	No network programing m-f	Betty White Show Hy m-f L Feather Your Nest Colgate-Palmolive 60NY sl d 12:30-45 Esty $9000
No network programing m-f	Portia Faces Life Gen Mls: cereals 33NY m-f L Y&R $10,000 Road of Life P&G 87NY m-f L Comalon $9500 Welcome Travelers P&G: prell, ivory snow 85Ch m-f L DFS $18,000	No network programing m-f	No network programing m-f
No network programing m-f	Robert Q. Lewis 44NY L ¼ hr $3000 Art Linkletter Lever: surf 67Hy m,w,f L Aver tree heli Pillsbury Mills flour, misc. 50Hy m-th L LB ¼hr $4000	No network programing m-f	No network programing m-f
No network programing m-f	Big Payoff Colgate: teh rbleorpeh) tth ort, crsbrshes, bru 67NY m,w,f L Jaus to thi Esty $9500 Bob Crosby 3:30-45 mn Mon General Mills 43Hy m-f L 3:15-4 BBDO $3100	Paul Dixon Show m-f 3-4 1Participating secs available; are next before 10-min segs $400	Greatest Gift Phila m-f L Golden Windows P&G: sheer 85NY alt das L Y&R $9500 One Man's Fmly Serutan Co Hy m-f L Kletter $10,000 Concerning Miss Marlowe P&G: tide 85NY alt das L B&B $9500
No network programing m-f	Hawkins Falls 10-1 89Ch L $3500 First Love Jergens Co 45Phila m-f L Orr $10,000 World of Mr Sweeny NY L Modern Romances Colgate Palmolive 190NY sp all d L Houston $11,000	TBA	Pinky Lee Show Hy m-f L Partic: Gen Fds: inst jello Y&R tu,w,f Howdy Doody Kellogs Co rice krispies? 81NY 46L LB last hrs tu th 2:30-45 Colgate: rhpot 83NY 5:45-6 44L Bates ¼hr $1800
No network programing m-f	Barker Bill's Cartoons 5-5:15 Drug Mfg: ang Inds 78NY m-f L Esty ¼hr $4000 No network programing m-f	No network programing m-f	No network programing m-f
No network programing m-f	Barker Bill's Cartoons 5-5:10 Gen Mls: eng Inds 81NY m-f L Esty ¼hr $4000 No network programing m-f	No network programing m-f	No network programing m-f
No network programing m-f	Howdy Doody Kellogg Co tu th 1:30-2 L Leo Burnett Standard Brands Bates ¼hr $1800	No network programing m-f	No network programing m-f

TUESDAY

ABC	CBS	Du Mont	NBC
No network programing m-f	Garry Moore Miles Labs Wade Adv tu 10-10:15 Kellogg: Sunbrst tu 10:15-30 55-70NY L ¼ hr $2038 Arthur Godfrey GM: frigidaire tu th 10:30-45 FC&B 52 stns Kellogg, Burnett tu th 10:45-11 65Var simul ¼ hr $3705		Ding Dong School Inf'l Shoe Co D'Arcy st 9/28 alt t 10:15-30 Ch m-f L ¼ hr $745 ½ hr $1180 A Time to Live Ch m-f L 3 Steps to Heaven P&G: ivory, duz NY m-f L Compton $9500
Creative Cookery Ch m-f re-co	Godfrey (cont'd) Toni Co tu th 11-11:15 Wella & Goller Pillsbury Mills m-th 11:15-30 Burnett Strike it Rich Colgate: Rhodt; rel, super suds, palmolive, feb. 43NY m-f L Esty $12,000		Home m-f 11-12 NY L&P (see mon) Partic sponsors: Wear-Ever: Preds F&S&R Nervbl Setting Gray Perelace Elec: broil-quik Zlowe Co Crosley Dlv, Avco Bonlen & Bowles 1-min partic: time & tal $6400 (see to for sponsor list)
No network programing m-f	Valiant Lady Toni Co 66NY tu th L LB shr $10,000 Love of Life Amer Home Pr m-f L (see mon) Blow Search for Tom'w P&G: joyl m-f L (see mon) Blow Guiding Light P&G: ivory, duz m-f (see mon) Compton	No network programing m-f	Betty White Show Hy m-f L Feather Your Nest Colgate-Palmolive 60NY sl d 12:30-45 NY m-f L Esty
No network programing m-f	Portia Faces Life Gen Mls: cereals 33NY m-f L Y&R $10,000 Road of Life P&G 87NY m-f L Comalon $9500 Welcome Travelers P&G: prell, ivory snow 85Ch m-f L DFS $18,000	No network programing m-f	No network programing m-f
No network programing m-f	Robert Q Lewis Mfrs: alka-seltzer Wade 2-2:15 Heleno Curtis 2:15-30 Earle Ludgin 72NY L ¼ hr $3000 Art Linkletter Kellogg: alt pr 52Hy L LB tu th 2:30-45 Pillsbury Mills 2:15-3 LB ¼hr $4000	No network programing m-f	No network programing m-f
No network programing m-f	Big Payoff Colgate 84NY m-f L (see mon) Esty Bob Crosby Toni Co 83Hy m-th 3:45-4 L Wella & Galler ¼hr $3100	Paul Dixon Show m-f 3-4 25NY L 10 min seg $400	Greatest Gift Phila m-f L Golden Windows P&G: sheer 85NY alt das L Y&R One Man's Fmly Serutan Co Hy m-f L Kletter Concerning Miss Marlowe P&G: tide 85NY alt das L B&B
No network programing m-f	Brighter Day P&G m-f (see mon) Y&R The Secret Storm NY m,w,f,th L On Your Account (Wm Elliott) P&G: tide, prell 122NY m-f L Brnton & Bowles	TBA	Hawkins Falls Ch m-f L ¼ hr $3500 First Love Jergens Co Phila m-f L Orr World of Mr Sweeny NY L Modern Romances Colgate Palmolive 190NY sp all d L Houston $11,000
No network programing m-f	Barker Bill's Cartoons 5-5:15 Drug Mfg: ang Inds 78NY m-f L Esty ¼hr $4000 No network programing m-f	No network programing m-f	Pinky Lee Show Hy m-f L Partic: Gen Fds: inst jello Y&R tu,w,f Howdy Doody Kellogs Co rice krispies? 81NY 46L LB last hrs tu th 2:30-45 Colgate: rhpot 83NY 5:45-6 44L Bates ¼hr $1800
No network programing m-f	Barker Bill's Cartoons 5-5:10 Gen Mls: eng Inds 81NY m-f L Esty ¼hr $4000 No network programing m-f	No network programing m-f	No network programing m-f
No network programing m-f	Howdy Doody Kellogg Co tu th 1:30-2 L Leo Burnett Standard Brands Bates ¼hr $1800	No network programing m-f	No network programing m-f

WEDNESDAY

ABC	CBS	Du Mont	NBC
No network programing m-f	Garry Moore Simonis Co Tatham-Laird w 10-10:15 am Heat Pdts: DFS 10-10:15 55-70NY L ¼ hr $2038 Arthur Godfrey Bristl-Myrs, Y&R m,w 10:30-45 3Mfr, BBDO m,w 10:45-11 40Var L simul ¼ hr $3705		Ding Dong School Wonder Co: orelline 10:15-30 Tatham-Laird Ch m-f L ¼ hr $745 ½ hr $1160 A Time to Live Ch m-f L 3 Steps to Heaven P&G: ivory, duz NY m-f L Compton
Creative Cookery Ch m-f re-co	Godfrey (cont'd) Toni Co tu th 11-11:15 Wella & Goller Pillsbury Mills m-th 11:15-30 Burnett Strike it Rich Colgate: Rhodt; rel, super suds, palmolive, feb. 43NY m-f L Esty $12,000		Home m-f 11-12 NY L&P (see mon & tu) (see unn & tu) 1-min partic: time & tal $6400
No network programing m-f	Valiant Lady General Mills m,w-f (see mon) OFS, K-R Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom'w P&G: joyl m-f (see mon) Blow Guiding Light P&G: ivory, duz m-f (see mon) Compton	No network programing m-f	Betty White Show Hy m-f L Feather Your Nest Colgate-Palmolive 60NY sl d 12:30-45 NY m-f L Esty
No network programing m-f	Portia Faces Life Gen Mls: cereals 33NY m-f L Y&R Road of Life P&G m-f (see mon) Comalon Welcome Travelers P&G: prell, ivory snow m-f (see mon) DFS	No network programing m-f	No network programing m-f
No network programing m-f	Robert Q Lewis Heat Foods: brillmaids, nuevo DFS w 2-2:15 Gen Mills m-f 2:15-30 BBDD ¼ hr $3000 Art Linkletter Lever: surf m,w,f 2:30-45 Ayer Pillsbury Mills m-th 2:45-3 (see mon) Lee Burnett	No network programing m-f	No network programing m-f
No network programing m-f	Big Payoff Colgate 84NY m-f L (see mon) Esty Bob Crosby Simonis Co SSCB 3:30-45 93Hy L General Mills m,w,f 3:45-4 44Hy L ¼ hr BBDO $3100	Paul Dixon Show m-f 3-4 25NY L 10 min seg $400	Greatest Gift Phila m-f L Golden Windows P&G: sheer 85NY alt das L Y&R One Man's Fmly Serutan Co Hy m-f L Kletter Concerning Miss Marlowe P&G: tide 85NY alt das L B&B
No network programing m-f	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Am Home Prods m,w,f (see mon) Blow; Geyer On Your Account (Wm Elliott) P&G: tide, prell Brnton & Bowles	TBA	Hawkins Falls Ch m-f L First Love Jergens Co Phila m-f L Robt W. Orr World of Mr Sweeny NY L Modern Romances Colgate-Palmolive sp all days Bryan Houston
No network programing m-f	Barker Bill's Cartoons 5-5:15 Drug Mfg: ang Inds 78NY m-f L Esty ¼hr $4000 No network programing m-f	No network programing m-f	Pinky Lee Hy m-f L Partic: Gen Fds: inst jello Y&R tu,w,f Howdy Doody Quik/metal like powder bread, banana cakes 41NY 5:30-6 25L Bates $1800
No network programing m-f	Barker Bill's Cartoons 5-5:10 Gen Mls: eng Inds 81NY m-f L Esty ¼hr $4000 No network programing m-f	No network programing m-f	No network programing m-f
No network programing m-f	Howdy Doody Kellogg Co tu th 1:30-2 L Leo Burnett Standard Brands Bates ¼hr $1800	No network programing m-f	No network programing m-f

THURSDAY

ABC	CBS	Du Mont	NBC
No network programing m-f	Garry Moore Swift: all-airsel JWT th,f 10-10:15 Chun King: JWT Toni: Burnett alt th 10:15-30 55-70NY L ¼ hr $2038 Arthur Godfrey GM: frigidaire tu,th 10:30-45 FC&B Kellogg Co tu th 10:45-11 Burnett		Ding Ding School Gerber Prods D'Arcy 10 12:30 Cb m-f L ¼ hr $745 ½ hr $1160 A Time to Live Ch m-f L 3 Steps to Heaven P&G: ivory, duz NY m-f L Compton
Creative Cookery Ch m-f re-co	Godfrey (cont'd) Toni Co tu th 11-11:15 Wella & Goller Pillsbury Mills m-th 11:15-30 Leo Burnett Strike it Rich Colgate: Rhodt; rel, super suds, palmolive, feb. 43NY m-f L Esty $12,000		Home m-f 11-12 NY L&P (see mon & tu) 1-min partic: time & tal $6400
No network programing m-f	Valiant Lady Toni Co tu th (see tu) Leo Burnett Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom'w P&G: joyl m-f (see mon) Blow Guiding Light P&G: ivory, duz m-f (see mon) Compton	No network programing m-f	Betty White Show Hy m-f L Feather Your Nest Colgate-Palmolive 60NY sl d 12:30-45 NY m-f L Esty
No network programing m-f	Portia Faces Life Gen Mls: cereals 33NY m-f L Y&R Road of Life P&G m-f (see mon) Comalon Welcome Travelers P&G: prell, ivory snow m-f (see mon) DFS	No network programing m-f	No network programing m-f
No network programing m-f	Robert Q Lewis Sc C Johnson NL&B th 2-2:15 Y&R A Swanson Tatham-Laird 45NY 2:15-30 L Art Linkletter Kellogg: alt pr 52Hy L LB tu th 2:30-45 Pillsbury Mills m-th 2:45-3 LB ¼ hr $4,000	All About Baby Libby, McNeill & Libby bsby fd 31Ch th f L JWT	No network programing m-f
No network programing m-f	Bio Payoff NY m-f L ans tu th Bob Crosby Chas A. Swanson Talbott-Laird th 2:30-45 Amer. Dairy 70Hy L Campbell-Mithun	Paul Dixon Show m-f 3-4 31NY L 10 min seg $400	Greatest Gift Phila m-f L Golden Windows P&G: sheer 85NY alt das L Y&R One Man's Fmly Serutan Co Hy m-f L Kletter Concerning Miss Marlowe P&G: tide 85NY alt das L B&B
TBA	Brighter Day P&G m-f (see mon) Y&R The Secret Storm NY tu th L On Your Account (Wm Elliott) P&G: tide, prell Benton & Bowles	No network programing m-f	Hawkins Falls Ch m-f L First Love Jergens Co Phila m-f L Robt W. Orr World of Mr Sweeny NY L Modern Romances Colgate-Palmolive sp all days Bryan Houston
No network programing m-f	Pinky Lee 12Hy m-f L Partic: Ind Sleep H,H&McD th Howdy Doody Kellogg Co tu th late fall Leo Burnett Standard Brands Bates ¼hr $1800	No network programing m-f	No network programing m-f
No network programing m-f	Barker Bill's Cartoons 5-5:10 Gen Mls: eng Inds 81NY m-f L Esty ¼hr $4000 The New Ravus (colorcast) NY L	No network programing m-f	No network programing m-f
No network programing m-f	Howdy Doody Ladies's Mathes 5:30-45 Init: th H,H&Mcd alt f 5:45-6 Welch Grp Juice DCSS alt f 5:45-6 49NY ¼hr $1800	No network programing m-f	No network programing m-f

FRIDAY

ABC	CBS	Du Mont	NBC
No network programing m-f	Garry Moore Swift: all-airsel JWT th,f 10-10:15 Economics Lab S&W m 10:15-30 Yardley of Lndn Ayer f 10:30-45 Converted Rice Burnett 70Hy L 10:45-11 55-85NY L ¼ hr $2038		Ding Ding School General Mills cereals, mixes 91Ch th f L 10:15-30 see Tatham-Laird ¼hr $1600 A Time to Live Ch m-f L 3 Steps to Heaven P&G: ivory, duz NY m-f L Compton
Creative Cookery Ch m-f re-co	Godfrey (cont'd) Revlon: P&L: cut coffee DCSS f 11-11:15 Swift & Co JWT 1 11 15-30 55-70NY L ¼ hr $2038 Strike it Rich Colgate: Rhodt; rel, super suds, palmolive, feb. 43NY m-f L Esty $12,000		Home m-f 11-12 NY L&P (see mon & tu) 1-min partic: time & tal $6400
No network programing m-f	Valiant Lady General Mills m,w-f (see mon) DFS, K-R Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom'w P&G: joyl m-f (see mon) Blow Guiding Light P&G: ivory, duz m-f (see mon) Compton	No network programing m-f	Betty White Show Hy m-f L Feather Your Nest Colgate-Palmolive 60NY sl d 12:30-45 NY m-f L Esty
No network programing m-f	Portia Faces Life Gen Mls: cereals 33NY m-f L Y&R Road of Life P&G m-f (see mon) Comalon Welcome Travelers P&G: prell, ivory snow m-f (see mon) DFS	No network programing m-f	No network programing m-f
No network programing m-f	Robert Q Lewis Gen Mls: cereals 33NY m-f L Y&R $10,000 Road of Life P&G 87NY m-f L Comalon $9500 Welcome Travelers P&G: prell, ivory snow 85Ch m-f L DFS $18,000	No network programing m-f	No network programing m-f
No network programing m-f	All About Baby Swift: meals for babies 31Ch th f L McCann-Erickson	No network programing m-f	No network programing m-f
No network programing m-f	Robert Q. Lewis 2-2:15 Gen Mills m-f 2:15-30 BBDO 49NY L ¼ hr $3000 Art Linkletter Lever: surf Ayer m-f 3:30-45 Tinks Pinaccle Ayer 2:45-3 44Hy L ¼hr $4000		Granial Gift Phila m-f L Golden Windows P&G: sheer 85NY alt das L Y&R One Man's Fmly Serutan Co Hy m-f L Kletter Concerning Miss Marlowe P&G: tide 85NY alt das L B&B
No network programing m-f	Bio Payoff Colgate m-f (see mon) Esty Bob Crosby Pinaccle LB 80Sf: McConn-E 43Hy 3:45-4 L General Mills ¼hr $3100	Paul Dixon Show m-f 3-4 25NY L 10 min seg $400	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Am Home Prods m,w,f (see mon) Blow; Gayer On Your Account (Wm Elliott) P&G: tide, prell Benton & Bowles
TBA	Hawkins Falls Wesson Oil 75 Ch w,f L Fitzgerald First Love Jergens Co Phila m-f L Robt W. Orr World of Mr Sweeny NY L Modern Romances Colgate-Palmolive sp all days Bryan Houston	No network programing m-f	Pinky Lee Hy m-f L Partic: Gen Fds: inst jello Y&R tu,w,f Howdy Doody Ladies's Mathes 5:30-45 Init: th H,H&Mcd alt f 5:45-6 Welch Grp Juice DCSS alt f 5:45-6 49NY ¼hr $1800
No network programing m-f	Barker Bill's Cartoons 5-5:10 Gen Mls: eng Inds 81NY m-f L Esty ¼hr $4000 The New Ravus (colorcast) NY L	No network programing m-f	No network programing m-f
No network programing m-f	Howdy Doody Ladies's Mathes 5:30-45 Init: th H,H&Mcd alt f 5:45-6 Welch Grp Juice DCSS alt f 5:45-6 49NY ¼hr $1800	No network programing m-f	No network programing m-f

SATURDAY

ABC	CBS	Du Mont	NBC
No network programing	Andy Davis Brown Shoe Co: buster brown shs 49Ch L Burnett $4500		No network programing Winky Dink and You NY L
No network programing	Space Patrol Nestle choc grds McCann-Erickson Ralston-Purina: wheat, rice cbds 53Hy alt wks L Gardner $6500		Captain Midnight Wander Co: T,L General Mills 60NY F Tatham-Laird $18,000 Abbott & Costello Campbell Soup 42NY L Burnett $9000
No network programing	No network programing		No network programing
No network programing	No network programing		The Big Top National Dairy Prods: assitest ice cream, sealtest dairy prods 62Phila L Ayer $14,000
No network programing	No network programing		Lone Ranger General Mills: wheaties, kix 81NY F DFS $18,000 Uncle Johnny Coons Letter Bros 78NY L McCann-Erickson $4000
TBA	TBA		What is the World? Phila L Youth Takes NY A Stand L
No network programing	Big Ten Basketball 3-8:30 Amana Refrig Maury, Leo & Marshall Neylog MrE 11, 18 Dec only 2 pm to conel Var L		No network programing
No network programing	No network programing		No network programing
No network programing	Big Ten Basketball (cont'd) see above No network programing		No network programing
No network programing	No network programing		No network programing
No network programing	No network programing		No network programing

63.5%

of the viewing audience

chooses **WTRF-TV**

between 12 noon and midnight in the

WHEELING-STEUBENVILLE MARKET

The September, 1954 Telepulse Survey in the Wheeling-Steubenville Market shows:

Tuned in audience 12 noon to midnight

WTRF-TV 63.5%

Station B..... 18.5%

Station C..... 17.0%

What's more—of the top 25 program ratings

ALL 25 WERE ON WTRF-TV

If ever a station dominated its market, WTRF-TV does—not by a small margin—but by a sweeping majority. Better programing, better promotion and a more powerful signal makes WTRF-TV the big buy—the station necessary in this important market.

WTRF-TV
WHEELING, W. VA.



The September, 1954 Telepulse Survey was conducted in the Wheeling-Steubenville market including the following counties:

Brooke, Hancock, Ohio & Marshall Counties, W. Va.
Belmont and Jefferson Counties, Ohio

In the WTRF-TV listening area there are more than 387,000 families owning approximately 275,000 TV receivers, and spending more than a billion dollars annually in retail sales.

Channel 7 • 316,000 Watts
NBC Primary • ABC Supplementary • Represented by Hollingbery
Robt. Ferguson • VP & Gen. Mgr.
Telephone WHeeling 1177 • Now equipped for network color

TV DICTIONARY

(Continued from page 71)

to denote sight broadcasting as opposed to sound broadcasting. Portion of tv signal that contains picture.

VIDEODEX Chicago and New York. Doing tv research using the diary method on a national, multiple-city and local basis covering all active television markets. Tabulated sample is 9,200 diaries nationally and 200 to 600 locally. Tv interview period is first seven days of month, with delivery date of two to three weeks. Cost up to $600 for agencies and advertisers. Now serving over 150 subscribers. Basic data of quarter-hour ratings, sets-in-use, audience share, average viewers per set by time period and by program, number of homes reached, number of cities carrying show and audience composition. (See Tv Ratings.)

VIDEO ENGINEER Engineer who controls picture quality and produces visual effects such as fades, dissolves, superimposures; usually engineer monitors the visual portion of a telecast.

VIDEO GAIN Dial or apparatus which controls power of picture amplifier. By turning video gain down you get fade out; turn video gain up and you have fade in.

VIDEO SIGNAL or PICTURE SIGNAL Portion of picture from tv camera that is the electrical counterpart of the scene televised.

VIDEO TAPE RECORDING (VTR) The process by which a motion picture or live tv show can be magnetically recorded in color or in black-and-white on a magnetic tape. The process is still in development form, but is successful. Magnetic tape recording of both color and black-and-white television programs was demonstrated by RCA on 1 December 1953, at the Princeton laboratories. While magnetic tv tape will eventually revolutionize the process of making motion pictures of all kinds, its immediate future seems to be that of replacing the kine. The two firms which have demonstrated recorded electronic pictures are RCA and the Bing Crosby Enterprises which first showed the black-and-white video tape in 1951. The initial goal is the kinescope recording. The tape requires no chemical processing; it can record and play back tv pictures instantaneously. Tapes can also be re-used by merely wiping out the electronic picture and as many tapes as are desired can be made. Video tape works on the same principle as the audio tape. The picture information is picked up by the television camera and is converted into electronic impulses. These impulses magnetize the video tape. The big problem with video tape is that there is so much electronic information that must be recorded; this means that the tape must be wider than audio tape, or run faster.

VIEWER A machine used to examine tv film for editing or cutting. (See Moviola.)

VIEWFINDER The viewer on a television camera.

VIEWING LENS Lens on tv camera used by the cameraman to view field of action.

VIEWS Sometimes called sets or situations. Scenes being televised.

VIGNETTE Mask placed before camera lens to produce a picture in which only the center part is visible in diffused oval circle.

VISTASCOPE An optical device contained in a simple, box-like case which fits snugly in front of the lens of any television or film camera. Through its use and an 8" x 10" picture of scene desired, live actors performing on a bare stage or in an open field can be presented to a television or film audience, either "live" or by means of film in what appear to be settings duplicating any structure or scenic site in the world required by the show's locale

Talk about Proof!



78,221

CARDS and LETTERS

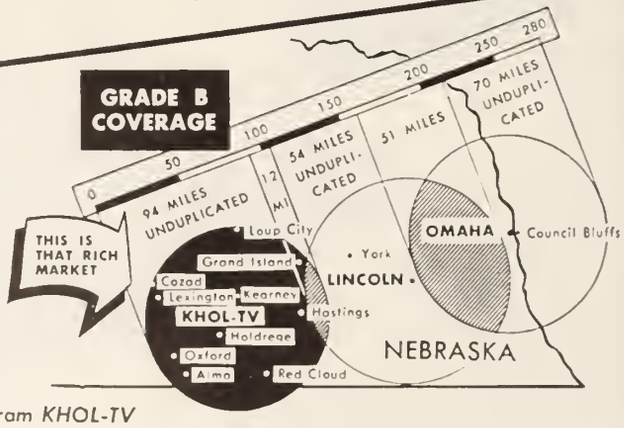
to KHOL-TV said...

"We Receive No Other TV Station Regularly!"

HERE'S

UNDUPLICATED COVERAGE

Here's unduplicated coverage that reaches 35% of Nebraska's total farm market. Your proof? 78,221 cards and letters received from Channel 13 viewers in just four days (October 26 to October 30, 1954) proving exclusive coverage by KHOL-TV. Get the story—get the facts today.



Mail Count by Towns upon Request from KHOL-TV

KHOL-TV

CHANNEL 13 — KEARNEY, NEBRASKA

Owned and Operated by
BI-STATES COMPANY

DUANE L. WATTS, Station Manager
Phone Axtell, Nebr. SH-3-4541

ABC • NBC • DUMONT • NETWORKS

REPRESENTED NATIONALLY BY MEEKER TV, INC.

FIRST in Spokane

KXLY-TV LEADS* in SHARE of AUDIENCE

6 P. M. to MIDNITE, 7 DAYS PER WEEK

	APRIL	AUGUST	OCTOBER
KXLY-TV	39.0	46.7	**53.3**
Station A	61.0	53.3	46.7

AND KXLY-TV ALSO LEADS OUTSIDE OF SPOKANE CITY

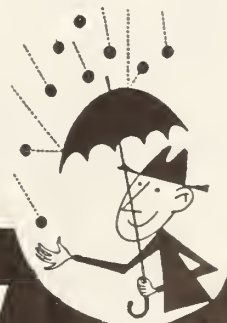
12 NOON to MIDNITE, MONDAY THROUGH FRIDAY*

	NORTH → SANDPOINT, IDA, ★	EAST → WENATCHEE, WN.	SOUTH → PASCO, WN.	WEST → KALISPELL, MONT.
KXLY-TV	56.45	41.54	48.3	100
Station A	43.55	40.10	41.9	.....
Station B Seattle	.....	18.36	.....	.....
Station C Yakima	.....	.....	9.8	.....

*OCTOBER "PULSE"

GREATEST AUDIENCES

WIDEST COVERAGE



SPOKANE **KXLY-TV** WASHINGTON

RICHARD E. JONES
vice pres. & gen. mgr.

Rep.- AVERY-KNODEL
Moore & Lund: seattle, portland

and script. The effect is created by illusion, of course. Actors may sit "on" terraces which actually are only photographs, may walk "through" doors or "behind" trees or posts, which again are merely photographic reproductions. Vistascope is leased through Vistascope Corp., RKO, Culver City, Cal.

VISUAL DEVICES Term used to encompass miniatures, film clips and special video effects.

VISUAL GAG Comedy routine or sound effect to produce laughs on a tv or live audience show. Gag has to be seen rather than heard.

VO or VOICE OVER (1) Narration type recording as opposed to lip sync or live sound. (2) Voice-over narration where voice talent is not seen.

VOLUNTARY ATTENTION Direction of attention which is preceded by the idea and desire of accomplishing a certain result.

VOX POP A spontaneous radio or tv interview.

VSI Visual station identification, as in test pattern.

W

WAITS (1) Unwanted pause caused by a talent missing his pickup cues or technical equipment failures which result in a non-picture or sound period. (2) Actor or musicians deliberately holding off on their cue in order not to smother existing laugh on show.

WALK-ON A bit part in which the player merely appears briefly or walks on the stage or set.

WALK-ONS and EXTRAS Those performers who do not speak any lines as individuals but who may be heard, singly or in concert as part of a group or crowd.

WALK THROUGH A rehearsal in which all stage business is observed but without use of cameras. Also a dry run.

WALL TREATMENT Technique used to simulate numerous surfaces on the walls of a set such as wallpaper, bricks, stucco.

WALLA WALLA Ad-lib mumble repeated over and over in crowd scenes to sound like a mob.

WARM UP Usually a three- or five-minute period immediately preceding telecast or broadcast in which announcer, m.c. or talent puts the studio audience in a receptive mood by amiably introducing the cast of the program, discussing its problems, sponsor.

WARNING LIGHTS Red and green lights associated with each studio camera to warn cameramen and performers that camera is about to go on the air (green light), sometimes called the preview light; or that camera is on the air (red light). Sometimes called cue or tally lights.

WEAVER Tv talent who moves about nervously in front of the camera.

WEB Slang for tv network, like net.

WESTERN Type of American film devoted to cowboys and horses; usually set in real surroundings and containing chases, gunfighters.

WHIP SHOT (See Zip Pan.) Very fast pan shot that usually blurs scene by speed of turning camera. Used for dramatic shift of interest or startling change of locale.

WHODUNIT Tv mystery program.

WIDE-ANGLE LENS Lens of very wide angle of projection, as 50 mm, which is used to pick up large portion of set, talent, audience at short distance.

WILD (1) Film or picture taken to fit pre-recorded narration or sound. (2) A wing, flat, window which is used to shoot through or over and then struck immediately so as not to hamper camera action.

"WILD" MOTORS Camera or other motor (usually D.C. electric motor) that does not run at a fixed synchronous speed. Used for silent shooting that does not require precise speed control.

WIND IT UP (1) To increase tempo or pace. (2) To bring to a climax or finish.

WINGS (1) Off-stage entrance and storage space which may be masked from camera or live audience. (2) Wing flat that is a hinged book flat which stands without support.

WIPE Transition from one scene or image to another in which new scene slowly replaces old one in some gradually increasing geometric pattern, such as circle (circle in, circle out), square (expanding square), fan, roll. In a horizontal wipe the action is from the side of the picture. In a fan wipe it is semi-circular.

WIPE OVER (See Overlap.) Optical film or printing effect by which one scene or image moves into another geometrically.

WOOD PILE Xylophone, or a xylophonist—musician.

WOOD SHED (1) A hard, tiring rehearsal. (2) When a performer privately rehearses his part outside the studio or off camera. (3) A musical director who makes an ad-lib arrangement of a number during rehearsal by

***Now!* FIRST Canadian Reports**

COMBINING RADIO-TV

Covering Canada's Big Three Markets



Check These Exclusive Features of the Radio-TV Panel

- Combined radio and TV listening and viewing, showing TV's impact on radio.
- Daytime, late evening, Sunday —"round-the-clock" data for both TV and Radio.
- Ratings which can be projected to total population.
- Audience flow, unduplicated audiences, audience characteristics, and many more extras.

FREE REPORT: Write for the first monthly Radio-TV report on the VANCOUVER MARKET to:

INTERNATIONAL SURVEYS LTD.,
888 Dupont St., Toronto, Canada

INTERNATIONAL SURVEYS LIMITED

Producers of THE RADIO-TV PANEL of Canada

Some people are born leaders





...like WCAU, Philadelphia

At Christmas time . . . or any time . . .
WCAU-Radio and WCAU-Television reach more people—
over a greater area—than any other radio and
television station in Philadelphia.

The Philadelphia Bulletin Radio and TV Stations • CBS Affiliates • Represented by CBS Radio and Television Spot Sales

verbal rather than written instructions to orchestra or singers.

WOOF (1) Tv slang signifying "on the nose" or O.K. (2) Sound off used to synchronize time, i.e., "I'll give you a 'woof' at 8:15:30." "Ready 'woof'." (3) Word spoken into mike to check amplitude and/or time of sound, such as "1, 2, 3, 4 woof."

WOMP A quick flare-up or light or brightness in a tv picture.

WORKPRINT Film print (frequently a rush) used in editing and cutting to determine the final composition of the finished film, show, commercial.

WOW A variation in the speed of the audio reproducer that causes the sound to change its pitch.

X

X's Script direction to indicate the crossing of a set by an actor.

Z

ZAMPA Florid musical passage with plenty of brass, blown big and bitten off sharp.

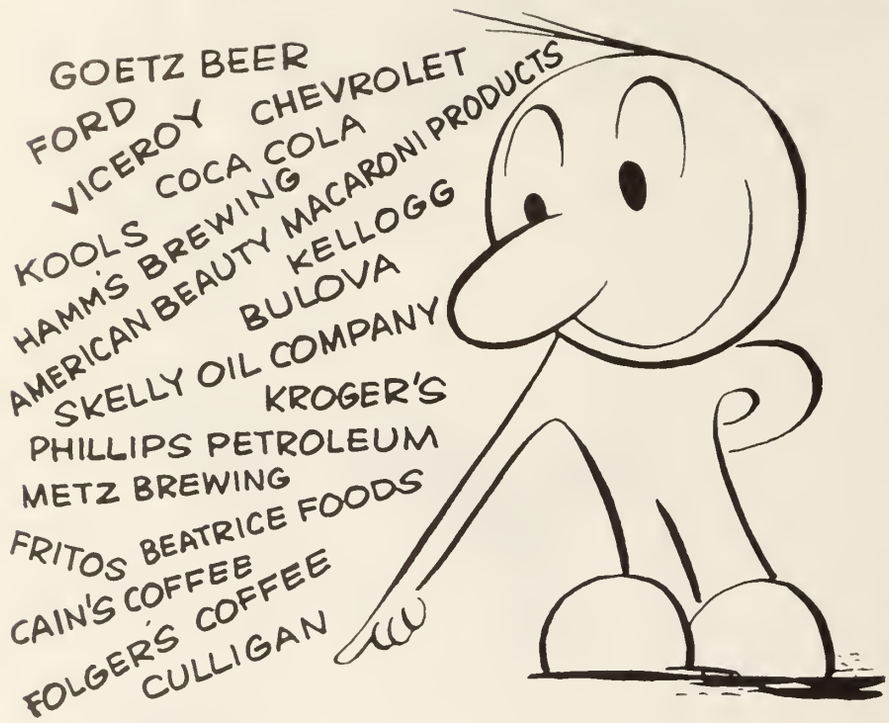
ZILCH Standard name used to describe anyone who walks into tv studio and whose name is not known.

ZIP PAN (1) Effect obtained by swinging camera so quickly around from one point of rest to another, that between the two the picture is blurred. (2) Device for combining two different shots, the camera being swung so quickly on to the subject in the second that it begins with a blur; the two blurred portions then being joined together to give the effect of a single zip pan. Also called whip pan. (See Whip Shot.)

ZOOM or ZOOM IN Used to describe the fast action of a smooth and continuous change of focal length with dolly in. Used very effectively on commercials where object starts small and zooms in to full screen view.

ZOOM-LENS Lens of variable focal length. As in zoom or zoom in, name derives from fact that when the focus on subject is quickly increased during shooting, the effect on the screen is a rapid change from distant shot to near shot, giving the impression that the camera has "zoomed" or swung towards the subject.

ZOOMAR LENS Lens which makes it possible to follow action, keeping it in focus all the time. Range is from very close up to the full length of a football field. It has 28 optical elements. Used mostly outdoors. Focal lengths can be 3" to 13", or 5" to 22". F5.6 to F22. (See Electra Zoom and Lenses.)



"Join the parade of successful advertisers," is WINDY's advice to you!

WINDY, the guiding spirit of TV in Central Kansas, knows that prestige accounts now using **KTVH** as an advertising medium will promote better results for you.

WINDY says, "There are still openings in this Blue Ribbon list. *Better investigate, today!*"

KTVH
HUTCHINSON

VHF
240,000
WATTS

CBS BASIC — DUMONT
Represented Nationally by H-R Representatives, Inc

CHANNEL
12

KTVH, pioneer station in rich Central Kansas, serves more than 11 important communities besides Wichita. Main office and studios in Hutchinson; office and studio in Wichita (Hotel Lassen). Howard O. Peterson, *General Manager.*

SPECIAL ART EFFECTS

(*Continued from page 48*)

mural should be glued to a backing, and this will permit its use over a long period of time.

Physical Whirling disks, montages, rotating spirals, clock faces and other studio effects (smoke, steam, water and so forth).

Rain Water from a common Hudson spray gun is good for a rain effect over a small area. The water should be poured from a good height with a fan blowing to break up any steady streams. When water is not practical, you can shake white rice through a large-holed colander held over the area.

Realistic Sets Settings that are representational with actual doors or lifelike features.

Rear Projection in Motion The device of placing characters in front of a translucent screen or sheet and projecting a moving background on the screen in scale with the front scene. This has been successful in views of both natural phenomena (storms and clouds) and moving mechanical apparatuses.

Remotes Programs originating from outside the studio building.

Rotating Prisms Prisms which rotate and give the effect of many figures


Merry Christmas
KFAB
50,000 WATTS
BIG MIKE
Holiday Greetings . . . from the land of plenty . . . from Big Mike and a million and a half regular listeners . . .
THE MIDWEST-EMPIRE STATION
1110 K.C.
KFAB
50,000 WATTS OMAHA BASIC CBS

moving around, although there is only one figure on the setting.

Scene Actually a division of a dramatic program, but used to mean episode or even the setting involved.

Sheaves Stage pulleys through which run sets of lines for rigging.

Shadow Box Use of mirrors in a box housing to economize on settings by placing actors before bare walls or inserting scenery on slides to give the effect of scenery. Also used for fade-ins and fade-outs.

Shadows and Silhouettes A 750-watt spotlight behind a screen of tracing paper or muslin, then insert a cardboard cut-out between the light and the screen of paper or muslin. A silhouette of the cutout will appear on the screen. These shadows or silhouettes can be moved or changed to give any desired effects.

Sky Drop Painted scenery to resemble sky.

Smoke Three parts of water to one part of saltpeter in which rags are dipped and left to dry. When these rags are set on fire, they produce smoke. The rags should not be bunched together or they will flame. For extra smoke, place two or three rags on top of each other and light.

Snow Confetti, dry Pabulum, bleached cornflakes and any light-flaked cereal as well as soap flakes have been used for good effects. The snow should be shaken from a good height and a fan should be blowing to create a drifting effect.

Special Effects Amplifier Similar to a montage amplifier, but can do almost anything including wipes — vertical, diagonal and horizontal.

Split Screen Shots A composite of two pictures, with a division of any desired type, using a standard switching unit and setting the fade controls for a simple superimposition.

Steam Fill a narrow-necked container about half full of hot water. Drop dry ice into it and it will create the effect of steam. Dry ice in the bottom of coffee cup will produce a steam effect when hot water is added.

Studio Switching By using standard switching units the normal selection of cuts, fades, superimpositions and dissolves can be made.

Superimposition Two images simultaneously picked up by two different cameras and electronically mixed on the face of a kinescope tube so that both images are visible.

Template A sturdy framed bench on which scenery units are built.

Tilting Scenes Scenes for odd effects where it is desired to show the actor or scenes in tilted or inverted order. Scenery may be tilted or the effect obtained from tilting the camera or through the use of optical devices such as a combination of prisms and mirrors.

Tarmentars On theatre stages, the two left and right masking wings, just upstage of the proscenium arch.

Transitional Effect Devices A visible transitional effect is a visible counterpart of a musical "bridge" used in programing to blend the mood of one scene into another. Its origin is cinematic.

Translucent Diorama A piece of translucent material with a scene painted on both sides. When the illumination is transferred to one side or the other, a new scene is revealed.

Underwater Aquariums of over five-gallon capacity are needed, with a black screen behind the aquarium. Side, top and back lighting will be required depending on the type of shots. The aquarium should be furnished with plants and fish and bottom material. The swimmer can be superimposed from stock motion picture footage. Photography from the front has proved most effective.

Wet Surfaces First, paint backgrounds with either scenic paint or dull oil paint. Then lightly spray with thin varnish. Spray only the areas that require a damp appearance. This will not only darken the area, but give it a shiny looking surface.

Windows Tilt the real glass downward slightly to eliminate the light reflection. If this will not reduce the glare, plexiglass can be used to take the place of the windows.

Whites Pure white should always be avoided on tv since it causes unwanted reflection. If white is to be used, it should be tinted to reduce this light.

Zooms Specially made lenses which have an adjustable focal length so that the size of the image can be increased or decreased rapidly by moving a lever.

TV MOVING DISPLAYS ***Animations*** Mechanically-opening packages with contents popping up, tools or devices doing work without obvious activation have been successfully employed in the live studio. However, these effects are best produced by single frame animation on film.

(Please turn to page 94)

THE WHOLE LOAF.*... that's the kind of sales you get when you "Spot" Cincinnati with



wsai

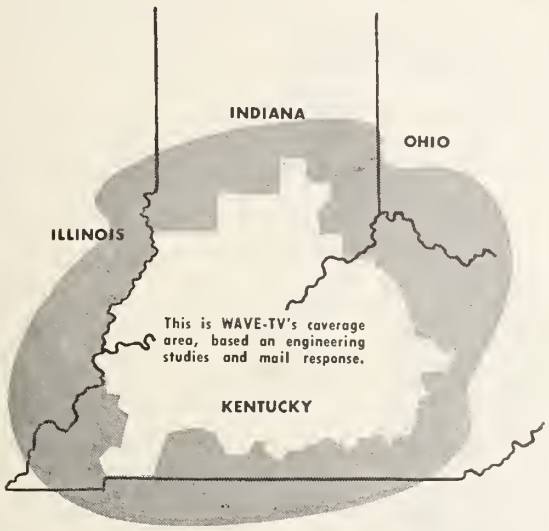
THE NEW SOUND IN CINCINNATI WITH THE CASH REGISTER RING!

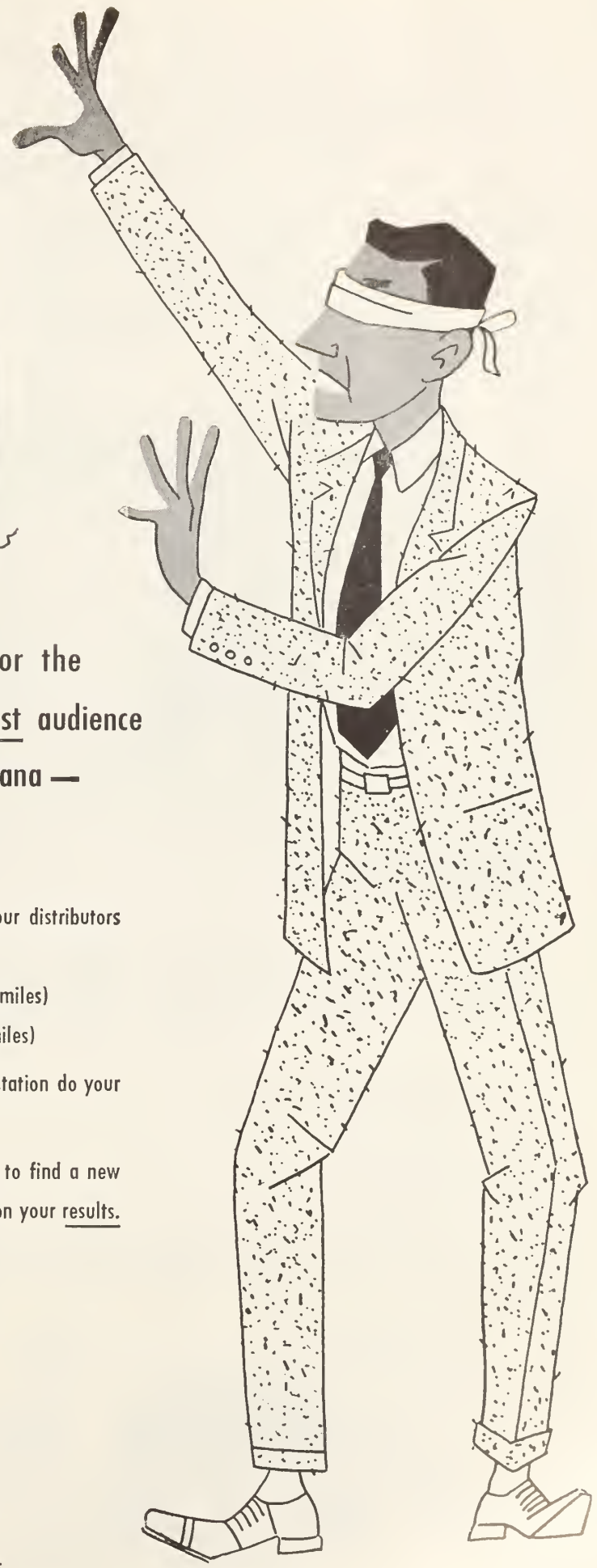


*RUBEL'S . . . bakers of Cincinnati's favorite rye bread uses WSAI to wrap up new sales daily.

GORDON BROADCASTING CO., NATIONAL REPRESENTATIVE, WEED.

GROPING?





IF you're feeling around in the dark for the TV station that gives you the biggest audience in Kentucky and Southern Indiana —

ASK YOUR REGIONAL DISTRIBUTORS!

Pick up your telephone and call your distributors in Louisville—

—and Evansville (101 air miles)

—and Lexington (78 air miles)

Ask them all, "What Louisville TV station do your neighbors prefer?"

Make the calls now. It'll cost you a few bucks to find a new light on the subject, but it will save you many on your results.

WAVE-TV

CHANNEL 3 LOUISVILLE

FIRST IN KENTUCKY

Affiliated with NBC, ABC, DUMONT

NBC SPOT SALES, Exclusive National Representatives

Drum A moving cylinder about 30" wide and varying from 18" to 36" in diameter on whose convex surface small commercial products may be mounted. Cylinder moves in front of stationary camera bringing products into view.

Photo-Enlargement Drops The use of large special (12' x 24') photomural enlargements as backings for realistic sets. These drops, which are large photographs, are effective on tv and are the same type as used in West Coast film studios. Two kinds of enlargements are available: drops made of photographic paper mounted and bonded on canvas duck, and drops of sensitized canvas on which a photograph has been "printed" by projection.

Rear Projection Screens of an especially developed translucent material in the standard sizes of 5' x 7' and 9' x 12' are most suitable for studio operation. Light is projected on this material and the resulting images provide a series of backdrops.

Slider Products are mounted on a 10" board which slides through a shadow box in front of a camera.

Turntable Any round revolving table top that will move at varied speeds by hand or motor, from 12" to 48" in diameter. Products packages, dishes, of dessert shots, etc. are placed on outer edge and the table is revolved before a stationary camera.

TV PROJECTED TITLES OR ARTWORK
Animatic (16mm) Film strip projection For titles, general artwork, and semi animation effects.

Gray Telop Material 4" x 5" on opaque card; thickness the equivalent of "double weight" photographic paper. Actual area 3" x 4" (camera field). Copy area $2\frac{1}{2}$ x $3\frac{1}{2}$". White on black or white on light gray preferable to black on white.

Film Strip (35mm) Copy area 22mm x 29mm or approximately $\frac{3}{4}$" x $1\frac{1}{8}$".

Regular Slides (2" x 2") Aperture is 23mm x 33mm or approximately $\frac{3}{4}$" x $1\frac{1}{8}$". Copy for slides, photographs, lettering, pictorial matter or other original art work must conform to the 3 x 4 ratio before reduction.

Rear Projection material (Transparencies) Outside area 4" x 5". No masked area, no tape used. Photometry: Normal "lantern slide" rather high in contrast and transmission. Emulsion on one side of single glass sheet. ★ ★ ★

WONDER BREAD

(Continued from page 35)

Continental Baking portion of *Howdy Doody* was 13.7. with 3,100,000 homes reached. ARB audience composition figures for the first week of November showed 1.98 children watching in each home reached. Of all viewers, according to ARB, 87% were children, 7% women, 6% men.

Among the program's most valuable side benefits is its merchandising potential. Continental Baking takes full advantage of the youngster's love of pictures and stick-um things, as you can notice almost anytime you walk into a grocery store. Booklets, albums, games, and end seal pictures of *Howdy Doody* characters play an active role in the company's promotion.

One type of promotion that is frowned upon by Continental Baking, along with some other major bakers, is the mail pull premium campaign. Marshall believes it actually accomplishes nothing substantial in the long run. "You start with a premium campaign," he said, "and your competitor must follow suit. Soon all of you are trying to beat each other's brains out with bigger and better premium deals.



It's In The Bag!

. . . . and $49 million is only 3.7% of total income in WIBW-TV's coverage area!

With higher power and 1010 foot tower, WIBW-TV is the No. 1 salesman in 128,564* TV homes in 44 counties in three states.

These folks dispose of over a billion dollars yearly. To get your share, hire Topeka's only TV station—WIBW-TV.

*Excluding Kansas City and St. Joseph, Missouri

CBS—DUMONT—ABC
Interconnected

WIBW-TV
SEE YOUR Channel 13 CAPPER MAN
V H F
The Kansas View Point

TOPEKA, KANSAS

Ben Ludy, Gen. Mgr.

WIBW & WIBW-TV in Topeka

KCKN in Kansas City

In HOUSTON—the South's giant No. 1 Market • pioneer station KXYZ inaugurates a . . .

BRAND NEW CONCEPT OF RADIO SELLING

RPM*

*Realistic Pricing Method

Giving practical assurance to every advertiser of soundest possible value every hour of the day, every day in the week, KXYZ's new, published rate structure (effective Dec. 1, 1954) *completely revitalizes the radio selling picture in Houston!* And actually, no other station in the country as yet offers the same realistic approach to audience contact at such economical costs.

For example: With RPM* working for an advertiser, he pays less for a minute commercial at 1 p.m. than he would at 8 a.m., based on actual KXYZ audience records. Similarly, a spot announcement at 5:30 p.m. costs somewhat more than one at 10 p.m.

And don't forget these three KXYZ basics, too—

FASTEST GROWING MARKET IN THE SOUTH

25 eager-to-buy counties . . . with Houston: population now more than a million strong.

ECONOMICAL COVERAGE

with Houston's best-sounding radio signal, 24 hours a day.

SOUND SELLING SUPPORT

Not just merchandising, but support planned and executed by one of the nation's best-known marketing experts.

With KXYZ's Realistic Pricing Method . . .

you have your FIRST buy in the South's FIRST market!

KXYZ 5000 WATTS

The Shamrock Broadcasting Company

ABC IN HOUSTON, TEXAS

A Glenn McCarthy Enterprise

NOW represented nationally by

AVERY KNODEL

INCORPORATED

New York • Chicago • San Francisco • Los Angeles

Dallas • Atlanta



GOOD . . . advertising

always pays in the . . . . .

RICH, GROWING NORTH CAROLINA MARKET

BETTER . . . coverage

than ever before is yours with

RADIO in the . . . . . .

15-county Winston-Salem NORTH CAROLINA Market

BEST . . . buy morning,

afternoon and evening is



Represented by
HEADLEY-REED CO.

In the end, the relative positions remain the same and you all wind up with nothing real to show except a large financial expenditure."

Although cautious in all his evaluation of media effectiveness, Marshall is fairly well convinced of the sales strength of *Howdy Doody*. Ordinarily, he believes, it is difficult to pin-point a particular medium and say that it is doing the sales job, because so many other factors are operating. Last summer, however, there were indications that even the conservative ad manager of Continental Baking regards as significant.

During the summer a copy switch was made on the Hostess segment from the cup cakes to Hostess Sno Balls. Only tv and radio were used not newspaper.

In all these markets the product moved well. However, in those markets where *Howdy Doody* was not carried, such results were not obtained. Other factors might indeed be at work, but on the surface, at least, all signs point to the sales potency of *Howdy Doody*.

The usual difficulty in assessing media is compounded by the happy circumstance of steady company growth, a sign usually taken as signifying that many facets of an operation, in addition to advertising, are going well. Last year, Continental Baking Company reached a sales volume of $181,000,000. As you might surmise from this, it is the largest in the field, having maintained this position since its birth in the Twenties. Nearest competitors are American Bakeries (Taystee Bread), General Baking Company (Bond Bread), Ward Baking Co. (Tip Top Bread).

It would be a mistake to consider the bread advertising picture as primarily involving the big four. Actually, as with many other products, bread is an important local or regional item in many sections. Often, a market's ad battle is not so much between national breads as between a national and local bread, with the local bakery outspending the national competitor.

This is one reason why it is impossible for Continental Baking to follow a completely uniform policy in every market. Agency media man Win Kircher explained it as follows: "We actually cannot have one, simple overall plan that will work in each of the 89 Continental bakery areas."

In some markets it was not possible to get *Howdy Doody* yet local management put on the pressure for tv. Examples are Oklahoma City where Continental Baking placed Ziv's *The Cisco Kid* on WKY-TV, Sun. 5:30-6:00 p.m., and Salt Lake City, where CBS Television Sales' *Annie Oakley* was called into service on KSL-TV, Saturday, 6:30-7:00 p.m. *Howdy Doody* has since been added; the station count is now 49.

In other markets, sheer population size and extent of set distribution may make additional shows advisable. The Continental Baking approach to spot tv was outlined by Lee Mack Marshall as follows: "For the average market we consider *Howdy Doody* plus our announcements sufficient to do a satisfactory job. Where, however, the reachable population is extraordinarily dense and diversified, it is doubtful that we can cover it adequately with our one program and few announcements. Additional program coverage seems to me to be advisable in such a case."

The company is sponsoring *Annie Oakley* in New York Saturdays 7:30-8:00 p.m., on WABD—the show moves to WCBS-TV in January to 5:30-6:00 p.m. In Los Angeles, three shows have been added: *Gene Autry*, KNXT, Sunday, 5:30-6:00 p.m.; *Time for Beany*, KTTV, Monday, 6:30-6:45 p.m.; *Thunderbolt the Wonder Colt*, KTTV, Tuesday, 6:00-6:15 p.m. Marshall regards Los Angeles as a *local* tv market. *Howdy Doody* does not rate well there against a number of popular local kid shows.

It is interesting to observe that none of the added tv shows is strictly, or even primarily, adult in appeal. *Gene Autry* and *Annie Oakley* do attract grown-ups, too, but their essential appeal is "youthful."

The youngster is so basic in Continental Baking's ad approach that he is even the heart of the sales message of the adult radio show *Make Up Your Mind*. Mothers are sold the idea that Wonder Bread helps build their children's bodies.

Because public goodwill is essential to bread companies, Marshall notes, advertising copy throughout the industry is generally pretty clean. The companies refrain from knocking one another and avoid shrill exaggeration.

(*Please turn page*)

TILLIE VISION

the ~~C~~D ream Gal

in the Land of Milk and ~~H~~M oney !



100,000 Channel 2 BAY

Only Full Time Operation in 100 mile radius.
Interconnected CBS, ABC, Dumont, for
55 counties. Yep! bigger'n Baltimore!

HAYDN R. EVANS, Gen. Mgr. • REP: WEED TELEVISION

What this means is that the companies must avoid copy slants based on counter-claims and concentrate on the positive aspects of their own products.

Another limiting factor is the widespread public belief that all the top breads are more or less the same so far as ingredients and care of preparation are concerned, according to Marshall. The ad job is to get the consumer to try your product, in the hope that its flavor, fragrance or texture will prove appealing.

But, as the Ted Bates agency points out, there is another limitation still—the amount of bread a person will, or can, eat. The bread market is not capable of infinite expansion, owing to the naturally finite human bread-consuming capacity. In essence, agency spokesmen hold, if you exclude the factor of population growth, the bread market is static. The consequence, and it is important, is that, by and large, one brand gains only at the expense of another.

This peculiar feature of the bread market can affect a company in unforeseen ways. A company, for example, may decide to introduce another bread variety, and will proceed to launch a vigorous promotional campaign. After a short while mounting sales figures will produce happy smiles at home base. But these may shortly turn to smiles of chagrin when the sales figures of the regular bread arrive—for they may very well be lower than normal in exactly the same proportion as the sales of the new variety, indicating where the customers have come from. According to the agency, this has been known to happen in the bakery business.

Copy themes in this kind of a marketing situation are obviously not easily arrived at and once they are developed, are not likely to be lightly cast aside. Such is the case with Wonder Bread, which for years now has been sold via the theme that it helps children grow bigger and stronger eight ways, these being the various food ingredients necessary for bodily growth. This straightforward health pitch is directed at adults through the radio show and the announcements. The copy is simple, but loaded with impressive technical-sounding words; they are accompanied by charts and animation on the tv announcements. A typical radio commercial:

"Two principal factors which influence child growth are the genes a child is born with and the food he or she eats. You can't do anything about genes, but you can about food. For normal physical and mental development a wide variety of food elements are required. Ordinarily these are found in the five great food classes: protein, fat, carbohydrate, vitamins and minerals. All of which are present in a well-balanced diet. We urge Wonder Bread in such a diet for your child because Winder Bread helps children grow bigger and stronger eight different ways. For Wonder Bread supplies eight food elements essential to physical and mental growth in children. So make sure your child gets a well-balanced diet . . . make sure your child gets plenty of Wonder Bread . . . at meals and in sandwiches . . . in order that your children may develop properly mentally and physically. Get the bread famous because it helps build strong bodies eight ways . . . get Wonder Bread fresh from your grocer's today. You'll be glad you did."

The same message is pitched on

DENVER TV STATION *high* ON KRICK SHOW



Gene McGuane, KLZ-TV weatherman says:

"At last I have enough interesting material to really attract the viewers...and it is all done for me. I can go 15 minutes a day if the sponsor wants it, with high interest material."

Clayton Brace, KLZ-TV program director says:

"One thing I particularly like about the Krick Weather Show is that it is done with full knowledge of TV station production problems."

Bill Hubbell, KLZ-TV time salesman says:

"In a 4-station market Krick gives me something different to talk to a sponsor about...unusual weather show exclusives...promotable for bigger audiences."

TWX, dn 40: PHONE, RAce 2-2831: WIRE OR WRITE

IRVING P. KRICK Meteorological Consultant, Inc.
460 SO. BROADWAY • DENVER 9, COLO.

new listen



There's a "new listen" in Kansas City since WHB made the big switch to independent operation

Each day new radio dials leave home for WHB, spun by listeners who've heard nothing but "WHB" from nearly everybody. Once at 710, many dials stay, unspun by people who like what they hear—new programming, new personalities, new ideas, new news. New management* brought these changes to Kansas City, together with new studios for K.C.'s oldest (1922) call letters.

The results: climbing ratings for a station which was already way up there; and increased value from a station which was already the best radio buy in Kansas City. Talk to John Blair, or WHB General Manager, George W. Armstrong.

*Operating two other famous, much-listened-to independents: KOWH, Omaha; WTIX, New Orleans

10,000 watts on 710 kc.

Kansas City, Missouri

WHB

MID-CONTINENT BROADCASTING COMPANY

President: Todd Storz

KOWH, *Omaha*
Represented by
H-R, Reps, Inc.

WTIX, *New Orleans*
Represented by
Adam J. Young, Jr.

WHB, *Kansas City*
Represented by
John Blair & Co.

DIAL

KCOR

FOR

ACTION!

ACTION in translating YOUR message for the largest Spanish speaking audience in the Great Southwest. . . .

ACTION in top performance and production by a skilled staff of translators, directors, announcers, actors, singers and musicians. . . .

ACTION in putting YOUR product in thousands of homes in the San Antonio area. . . .

WE INVITE YOU TO
ASK ABOUT OUR

Knowhow
Co-operation! and
On-the-beam
Results

Many national advertisers have successfully invaded this profitable market through KCOR's superb facilities and service. . . .

Some of them are:—

PROCTER & GAMBLE
LUCKY STRIKE
GENERAL FOODS
BRISTOL MYERS
CHESTERFIELD

KCOR

R. A. Cortez, Pres.

SAN ANTONIO, TEXAS

Texas' First Spanish Station

Represented by

Richard O'Connell, Nat'l. Adv. Dir.
40 East 49th St., New York 17, N. Y.
PLaza 5-9140
LOS ANGELES — SAN FRANCISCO

Howdy Doody, but here the limited experience and understanding of the audience make a simpler, but more, dramatic, approach necessary. All that is retained of the rather complicated ideas of food elements is the notion that the product builds strong bodies in eight ways. It is driven home by various visual devices, and with heavy reliance upon the salesmanship of the show's characters. "Bob Smith," said Marshall, "is a terrific salesman."

Clarabelle, the clown, is important also, according to agency tv commercial producer Jay Clark. A typical commercial on the show had the copy delivered by Howdy Doody and the announcer, while the silent clown demonstrated their story. The action is described in the script this way: "*Cut to Howdy & CB (Clarabelle) with Wonder Muscle Measurizer (a drawing of a thermometer, marked weak—strong—very strong—Wonder strong) as CB slowly lifts dumbell, prop man pushes up mercury line of thermometer & bells & gong ring. CB raises dumbell up high & smiles.*"

★ ★ ★ ★ ★ ★ ★ ★

"Sell your product like a salesman sells it. Don't write advertising that sounds like advertising. Direct your advertising to your prospects, not to other advertising people."

DAVID BASCOM
Partner
Guild, Bascom & Bonfigli
San Francisco

★ ★ ★ ★ ★ ★ ★ ★

After this feat, the kids no doubt find it difficult to resist Howdy Doody's admonition to "ask mom right now to start getting Wonder Bread . . ." And to make sure mom is directed to the right spot in the grocery store, Howdy adds the following description: ". . . the wonderful bread with the red, yellow and blue balloons printed on the wrapper!"

Huge mockups of the packages are featured throughout so that package identifications can be driven home.

There has been isolated criticism of this practice of urging the children to influence their mothers' bread purchases, but Marshall has never been aware of any irritation on this score that amounts to anything. By and large, he feels, the positive health-promoting slant of Wonder Bread advertising, far from hurting anyone, has, in the opinion of many in the industry, done a good public relations job for bread in general. ★ ★ ★

LOOK AT MEDIA

(Continued from page 41)

the total net increase down to 9.60%.

Local media forecast: The trends above which Lawton found had been at work in his 12-city sample during the past two years give every indication of continuing with little change in the near future.

Stated Lawson in his report:

"1. The largest number of planned increases in advertising budgets for the next two years are for newspapers, direct mail, television and radio, in that order.

"2. The largest number of planned decreases are for newspapers, radio, television, billboards and local magazine supplements, in that order."

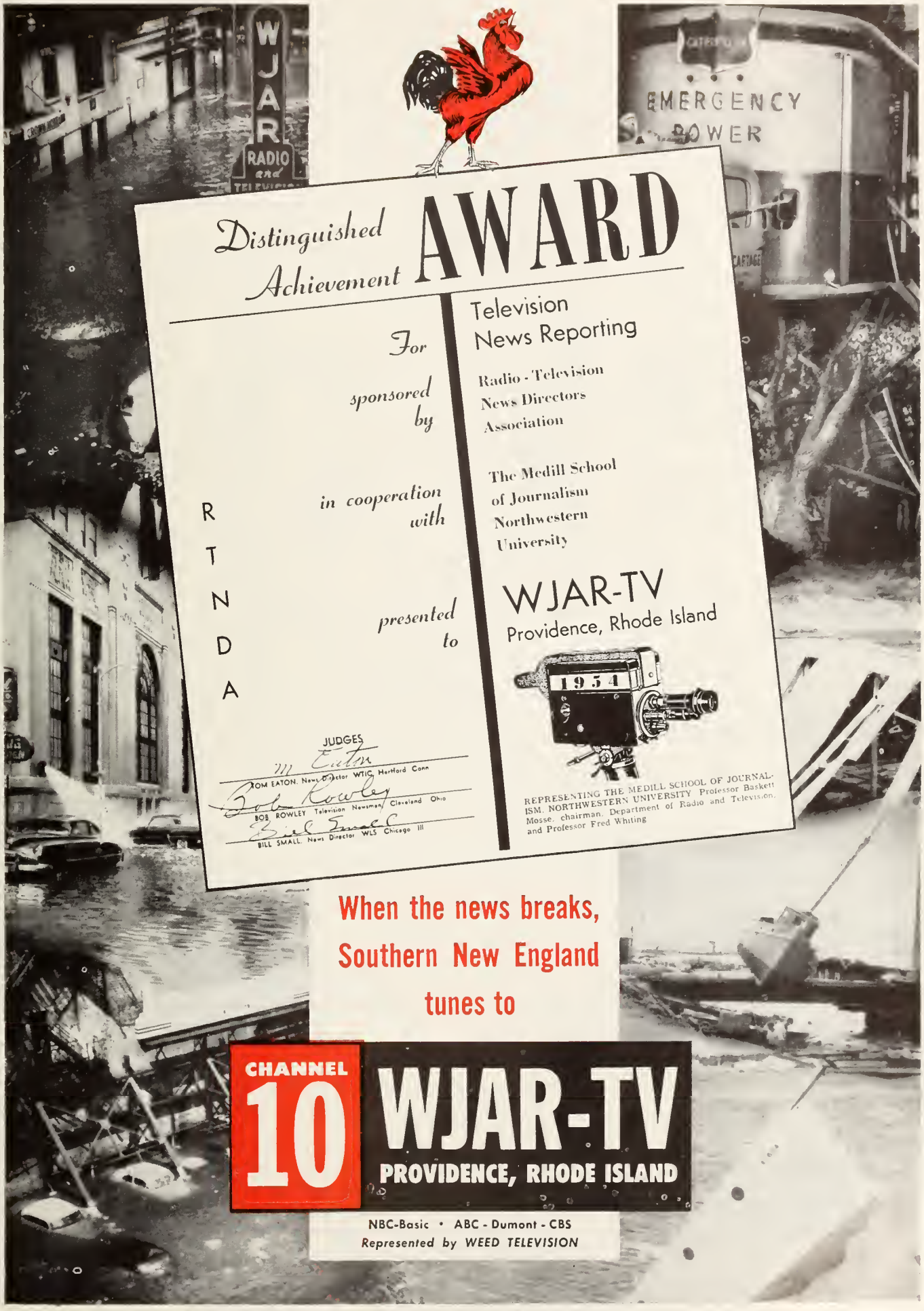
Again, when the two sets of "increase" and "decrease" figures are put side-by-side, the result gives a useful index to local media plans.

These are key highlights of the 1955-1956 local ad plans of the 12-city sample:

Radio: Radio, by Lawton's yardstick, is picking up steam in local-level plans. For every two local radio users who intend to trim back their budgets in the near future, six local users intend to increase. Thus the forecast for radio is brighter than is indicated only by use during the past two seasons. The figures: 9.60% local radio clients plan to increase; 3.28% plan to decrease. The net increase for 1955-1956 is thus 6.32%.

Tv: Although tv (as cited above) grew rapidly in importance among Lawton's surveyed merchants in the past two years, its growth in the next two years by comparison will slow down according to survey replies. For every two local tv users intending to cut back, nine said they were going to increase. The figures: 14.39% are intending to increase; 3.03% are intending to decrease. Over-all net increase for the 12 cities, as forecasted by Lawton: 11.36%.

Newspapers: The biggest local print medium is due for a step-up in the next two years as compared with budget increases for newspapers in the past two years. The ratio is almost the same as that of tv: for every two local newspaper users intending to cut back, about eight are planning to spend more. The figures: 23.99% intend to increase; 6.06% intend to decrease. Net gain: 17.93%.


WJAR
RADIO
and
EMERGENCY
POWER
Distinguished Achievement AWARD
For
sponsored by
in cooperation with
presented to
R T N D A
Television News Reporting
Radio-Television News Directors Association
The Medill School of Journalism Northwestern University
WJAR-TV
Providence, Rhode Island
1954
JUDGES
TOM EATON, News Director WTIC Hartford Conn
BOB ROWLEY Television Newsman Cleveland Ohio
BILL SMALL, News Director WLS Chicago Ill
REPRESENTING THE MEDILL SCHOOL OF JOURNALISM, NORTHWESTERN UNIVERSITY Professor Baskett Mosse, chairman, Department of Radio and Television, and Professor Fred Whiting
When the news breaks,
Southern New England
tunes to
CHANNEL 10
WJAR-TV
PROVIDENCE, RHODE ISLAND
NBC-Basic • ABC - Dumont - CBS
Represented by WEED TELEVISION

In general, the air media ranked high in local ad plans for the next two seasons. The trend toward increased use of tv continued with radio moving ahead strongly.

Local media yardsticks: As mentioned at the beginning of this report, Lawton's study uncovered little evidence that local advertisers were basing their planning on proved media performance in producing sales.

What then did local media buyers in the 12 cities use as their yardstick?

According to Lawton, they generally take their cue from national advertisers. He told SPONSOR:

"The similarity between use of media by local advertisers and the use by national advertisers as indicated by other studies was marked: newspapers, direct mail, radio, local magazine supplements, tv—in that order."

Of Lawton's 400-firm sample, these were the percentages of businesses that were using the following media during 1954:

Media	*% using*
Newspapers	70%
Direct Mail	54%
Radio	35%
Magazine supplements	23%
Television	19%

THE STRATEMEYER SYNDICATE

Announces

the availability of licenses respecting the copyrighted series of stories —

THE ROVER BOYS

STRATEMEYER SYNDICATE

519 Main Street,

East Orange, New Jersey

Of course, since all of the respondents were multiple-medium users, many local advertisers were using two, three or even as many as five of the above. But the percentage figures give an approximation of where local advertising dollars are going. Other media listed by Lawton's respondents as being in current use included: outdoor, match folders, handbills, car cards, point-of-sale material, premiums and motion picture advertising.

Was the resemblance between local media use and national advertising as marked as Lawton felt? Were the local admen taking their cue from national advertisers?

Admen can judge from these industry figures prepared by McCann-Erickson's Central Research Department.

In 1953, the spending by national advertisers fell in this order:

Magazines ($667.4 million); *newspapers and supplements* ($642.7 million); *direct mail* ($548.5 million); *television* ($322.8 million network; $128.7 million spot); *business papers* ($395 million); *radio* ($141 million network; $163.8 million spot).

In 1952 rank order of media use differed slightly, with tv lower in the list. This is how it worked out, according to McCann-Erickson:

Magazines ($615.8 million); *newspapers and supplements* ($562.4 million); *direct mail* ($512 million); *business papers* ($365.2 million); *television* ($256.8 million network; $93.8 million spot); *radio* ($161.5 million network; $141.5 million spot).

Local variations were wide: Examined in detail, Lawton's findings showed that opinion as to the effectiveness of various media—for whatever reasons—and the plans for future use of air media varied widely.

Lawton charted this by first finding the 12-city average figures and then measuring each local market against these averages.

This was the point of departure for Lawton:

Effectiveness: All respondents were asked to indicate the three media which they considered most effective for their own businesses. Thus, varying combinations and rankings of media were obtained. Weighted out (by taking into account the ranks given each medium at various times by different advertisers) radio came up with an "average score" by Lawton's formula of 13.97 for the 12 cities. Tv's score was slightly less: 13.64. In general, incidentally, the rank order of scores resembled the rank order of present local media use.

Planning: As listed earlier, both radio and tv are due for future budget increases among the total of Lawton's 396-firm panel. Some 6.32% of the respondents intend to increase their radio spending. And 11.36% of the respondents plan to step up spending in tv.

With such "averages" in hand, Lawton then checked local variations. He determined in each case how many points over or under the "average" the local figures landed. This was the result:

Atlanta: Opinion on radio's effectiveness was six points over the 12-city figures. But the projected use of radio didn't bear this out in practice; it was five points under the average. Opinion on tv's effectiveness was two points under; projected use was six points below.

Boston: Radio held up better than the average. Opinion concerning the effect of the medium and plans for future use were three points above the average. Tv opinion fell three points below the average: projected use was down two points.

Cleveland: Radio fell six points below the 12-city average score for effectiveness, but only fell one point below average in plans for future use. Tv was almost the reverse. It was two points below normal on the list of effective media, and went down nine points in future use.

Denver: Radio was four points below average as to effectiveness, but was only down two points in plans for 1955-1956 use. Tv was right on the average score for effectiveness, but dropped seven points below average in plans for use.

Indianapolis: Opinion concerning the effectiveness of air media fell one point above the average for radio, two points below for tv. But the outlook was bullish on future plans. Use of radio as forecasted by local advertisers was 15 points over the average; use of tv was 23 points above the 12-city over-all figure.

Minneapolis: Radio was four points above the average as to effectiveness; tv was one point over. But radio was three points below average in terms of future planning; tv was 11 points under the average level.

New Orleans: Merchants quizzed by


WMT-TV
Channel 2
MERRY CHRISTMAS
TO ALL
WMT
AM & TV
HUTCH

Lawton's mail survey in the Crescent City rated radio nine points below average in effectiveness, but plans for use were only two points below. Tv was rated 17 points over the average in effectiveness, but only two points above average in future use.

Oklahoma City: This was another city in which air media ranked high, both as to opinion of effectiveness and future use. Radio was 15 points over the average in effectiveness, seven points above on projected use. Tv was also 15 points up on the score of effectiveness, an eye-opening 18 points up on future planning.

Philadelphia: Air media were below the average on all counts. Radio was down four points on effectiveness, down one on future plans. Tv was down five marks on effectiveness, six points down in plans for future use from 12-city average figures.

Portland: Radio rated eight points above, tv four points below average as to effectiveness, Lawton's checkup showed. But projected plans for radio and tv were down two and three points respectively from the general average.

St. Louis: Opinion concerning radio's effectiveness was eight points over the average mark, four points under on the score of effectiveness, but shoot up 16 points in terms of future planning.

San Diego: Radio was three points above average in effectiveness, but fell two points below average in projected 1955-1956 plans. Tv started out with a bang—12 points over the average on the score of effectiveness—but dropped to three points below the average in terms of future planning.

(NOTE: Admen interested in seeing the full results, Parts I and II, of the Lawton study can obtain them for $2.50 to cover costs through:

Sherman P. Lawton,
Coordinator of Broadcasting Instruction,
University of Oklahoma
Norman, Oklahoma

It's titled: "A Report on Local Multiple-Medium Advertisers, Broadcasting Research Study #62.") ★ ★ ★

WOND

The Master

KEY

To The Lucrative

SOUTH JERSEY SHORE MARKET

Delivers the Largest Radio Audience in the Atlantic City-County Area*

Get the WONDerful Story Today! Market Data, Station Coverage and Programming Information on Request

*1954 Survey by Advertest Research

WOND FULL TIME

1400 ON THE DIAL

Owned and Operated by
PIONEER BROADCASTERS, INC.
Pleasantville, New Jersey

NARTB BMB

N. Y. Office: 550 Fifth Ave. COlumbus 5-1430

RONZONI

(*Continued from page* 45)

New York tv vehicle, is in its fourth year for the firm.

• Ronzoni has been using Arlyne Grey in its tv commercials during its entire four years on television. It even uses a puppet figure of Arlyne in a newly produced 20-second lead-in to its tv selling.

• During the past 10 years on the air, it has consistently used the "clear water test" (of which more later) as one of its copy themes.

• Among the company's premium offers is *The Talisman Italian Cook Book*. Ronzoni has been offering the book at periodic intervals during the past three years.

• "Ronzoni sono buoni." ("Ronzoni is so good") the firm's slogan used in all radio and tv commercials for over a year now, evolved from the company's long-time slogan for the Italian market. "Ronzoni sono verramente buoni."

"It takes a long time to build up a brand name," says Gerard Benedict, Ronzoni's ad manager. "Our consistency in advertising is one explanation for our success in getting quick acceptance for our products. People identify our Italian-language show, the cook book and Arlyne Grey, even though she does commercials for other advertisers, almost automatically with Ronzoni. To establish her connection with Ronzoni most effectively, we've even devised a special "Ronzoni" hair style for our commercials that's different from her normal appearance.

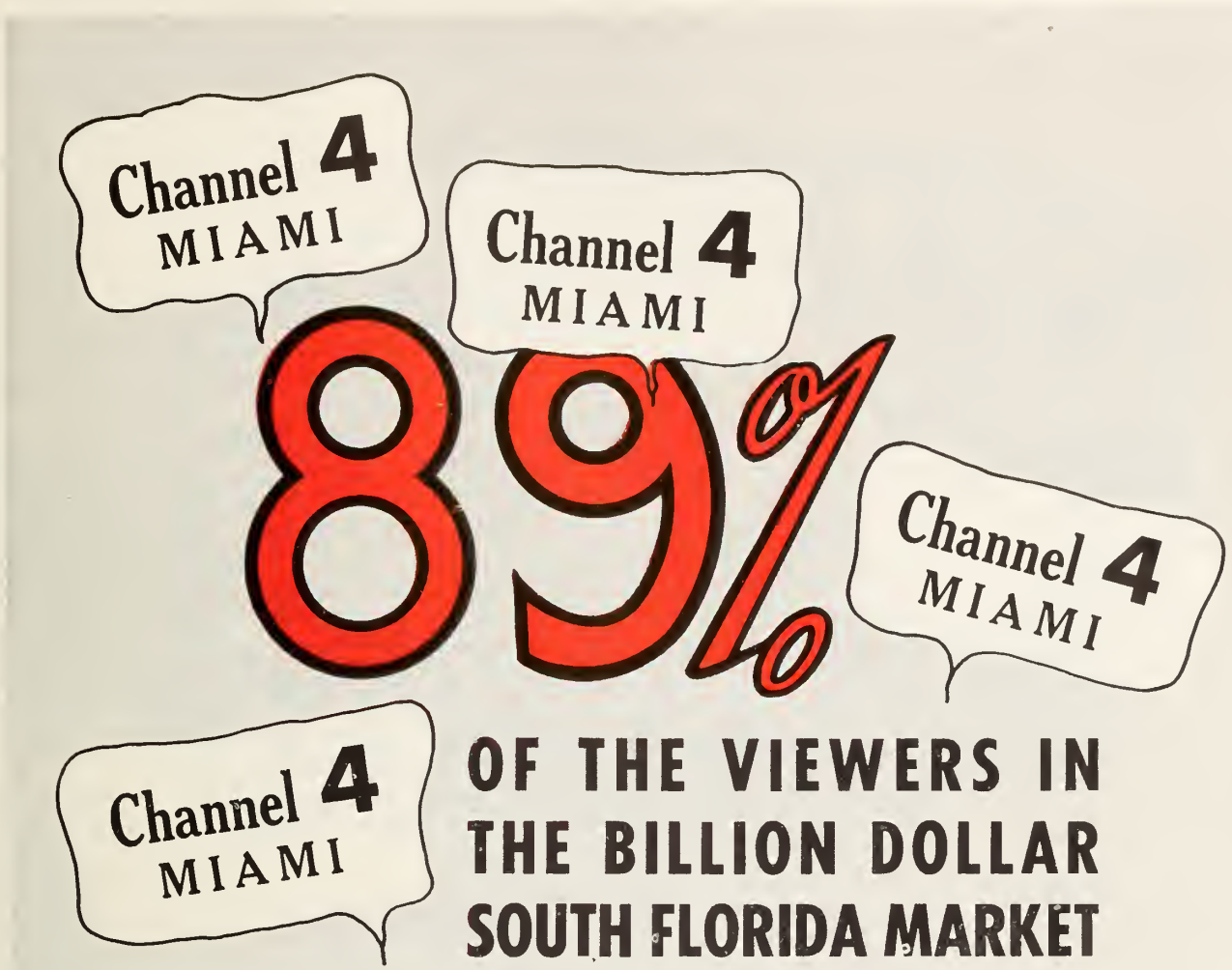
"In Ronzoni commercials, she wears a coronet of braids around her head. She's been wearing her hair this way only for our commercials ever since we started on tv. The puppet replica of Arlyne, incidentally, has the same kind of coronet in the film lead-ins produced by Global Telefilms."

Consistency alone is not Ronzoni's chief advertising objective; it rarely keeps a copy approach or programing schedule without tangible proof of success. *I Led Three Lives*, for example, is a perennial high-rater among syndicated film shows. Ronzoni has been sponsoring it on alternate weeks since September 1953.

The children's show, *Junior Frolics*, ranked third in popularity with parents as "best for children" in an Advertest survey of the New York market. Of the 747 parents interviewed in April 1954, 18.3% preferred the program for their youngsters over the other 15 shows surveyed. The study also revealed that 24.1% of parents interviewed watched the program themselves and sponsor identification was high. That's an important plus for Ronzoni.

Ronzoni Theatre of the Air, the Italian-language radio program, is a favorite among Italian-Americans. The show consists of short-wave news-and-gossip broadcasts from Rome plus a transcribed drama series. Star of the dramas, incidentally, is Rino Negri, a former Italian actor who is one of Ronzoni's account executives at Emil Mogul. Negri's main radio task is that of scriptwriter, director and producer of the radio series in addition to writing the commercials. The show is broadcast over WOV, New York; WJMJ, Philadelphia; WVOM, Boston; WRIB, Providence; WHAY, New Britain; WSPR, Springfield; WWOL, Buffalo.

Copy techniques: Commercials for the foreign-language show actually represent more of a problem than Ronzoni's English-language messages because they must avoid any tendency to preach or instruct. Says Negri: "You're dealing with an audience that's thoroughly familiar with macaroni prod-



OF THE VIEWERS IN THE BILLION DOLLAR SOUTH FLORIDA MARKET SELECT CHANNEL 4, MIAMI · AS THE CHANNEL THEY VIEW MOST.

ARB · Miami · Fort Lauderdale · West Palm Beach
Survey Sept. 1954

Show your product to South Florida's 1,200,000 permanent residents over their favorite television channel. See your Free & Peters Colonel today.

WTVJ · Channel 4 · MIAMI

Florida's First Television Station.

ucts and how they can be used. They don't have to be persuaded to try macaroni for the first time but rather to switch to Ronzoni."

Copy on the Italian-language show represents an adroit use of special-appeal advertising to broaden Ronzoni's market. "We realized a long time ago," Milton Guttenplan, account executive, says, "that first-generation Italians would become less and less of a factor in our total sales as time went on. The second generation born to immigrant parents rapidly assimilate American customs, language, ideas. But the first generation still exerts a great influence over the youngsters. Mother teaches daughter how to cook and passes along recipes to daughter-in-law. And so on.

"In our Italian-language commercials we ask the native Italian housewife to give her American friends and young daughters the benefit of her cooking experience with macaroni. Although the Italian population is a minority in the cities in which our show is broadcast, it exerts an influence way beyond what the foreign population figures indicate. They are, in a way, our 'ambassadors'."

No wonder she's

SO POPULAR

Who wouldn't be with

Sioux City Sue-Land's proportions—

effective coverage	33 counties, 589,800 people
wholesale market	34th in the U.S.
retail sales	2nd in Iowa

Your Katz man can arrange a date.



Sioux City, Iowa
CBS, ABC & DuMONT
A Cowles Station

Here's a translated portion from a typical Italian-language commercial which illustrates this technique:

"Ladies, how many times has one of your American friends asked you, 'How long do you cook spaghetti?' I am sure that you probably could not give an exact time. But you must have suggested that they taste the spaghetti once in a while, while it is boiling, depending on their taste. Because naturally there are those who like the spaghetti 'al dente' and those who like it 'well done.' Let your friends decide when to drain it. What is *most* important is to let your American friends know that *your* preferred brand is Ronzoni. . . ."

Italian-language commercials, like the English ones, also stress the nutritive value of Ronzoni products as well as their low calorie content, economy and high quality.

The television film commercials with Arlyne Grey are basically simple, but effective cooking lessons reminiscent of the well-lit, appetizing Kraft food demonstrations. Most Ronzoni commercials show Arlyne preparing simple dishes, include closeups of the finished product ready for serving. Arlyne is also used to demonstrate the "clear water test." On television, the test involves two clear Pyrex jars set on a stove. Ronzoni spaghetti is placed in one jar, another brand in the second jor. While the water is boiling the liquid containing Ronzoni spaghetti remains clear, the water in the other jar is cloudy. Copy theme: "This means that all the protein, minerals, vitamins with which Ronzoni macaroni is enriched do not boil away but remain in the product."

Slogan builds recognition: All radio and tv commercials include the Ronzoni slogan, "Ronzoni sono buoni" ("Ronzoni is so good.") The slogan is enlarged to jingle form for radio, and the jingle is also used for a full-length television film commercial which employs the teacher-and-classroom theme. The film shows children seated in a classroom while the teacher writes the words to the jingle on a blackboard. The children sing in unison:

Ronzoni sono buoni
It is clearly understood
Means Ronzoni is so good
Yes, Ronzoni is so good.
For macaroni and spaghetti
Better buy Ronzoni
More protein and less calories
Ronzoni sono buoni
Sono buoni—it's so good
Sono buoni—it's so good!

The use of Italian words in the Ronzoni slogan and jingle reiterates that Ronzoni is the brand preferred by Italian-Americans. "We underscore, rather than play down, the company's Italian name," says Angelo Ronzoni, vice president in charge of production. "We want people to feel our products are the authentic ones used by the best judges of macaroni quality."

Commercials on the children's television show are aimed at a dual audience: the young viewers and their parents. Although they include the basic copy points on nutrition and economy, the message is geared to catch the interest of the youngsters. Example: Slides showing various sports activities may be used to introduce the theme of energy-building ingredients. A 15-second film clip of a professional hockey game leads into this message:

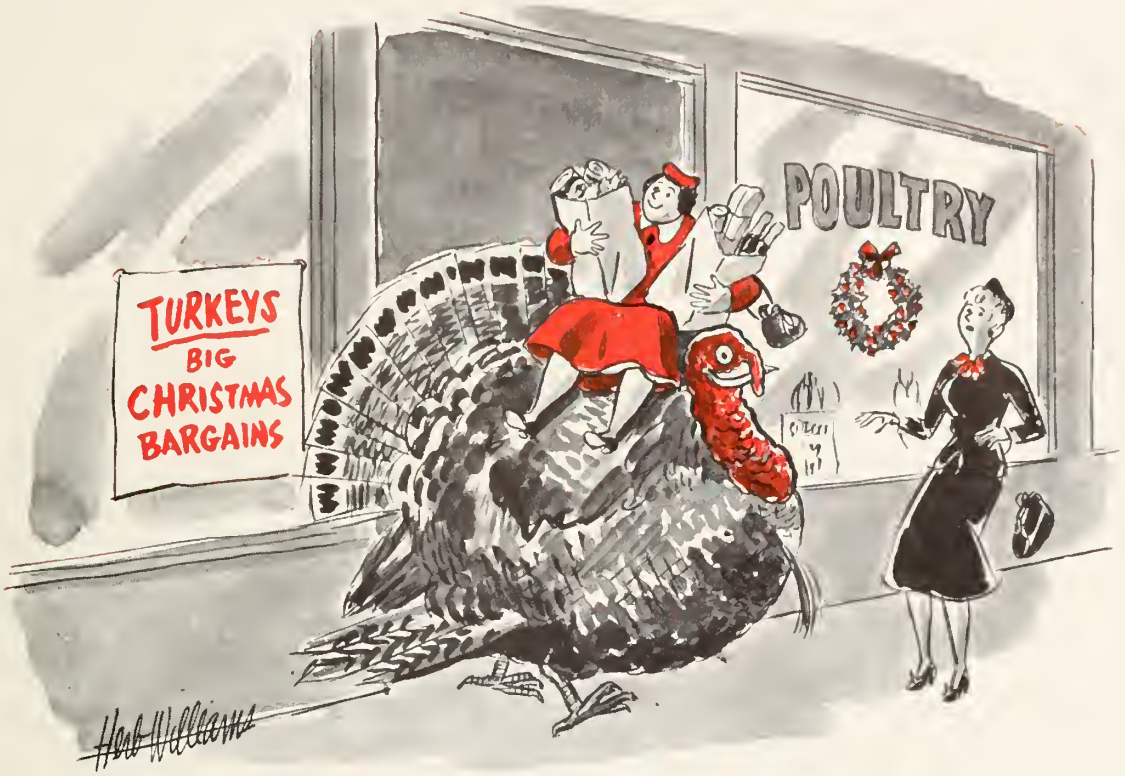
"Boy, that *is* a fast game. A game that takes lots of pep and energy as well as strong bones and muscles. The same kind of strength and energy *you* need when you're out playing—and the same kind of strength and energy you get in every delicious bowl of Ronzoni enriched Pastina. . . ."

To spot check the effectiveness of its air vehicles Ronzoni often devises premium offers like its *Talisman Cook Book*. Ronzoni has been offering the book for $1 now for over three years. It makes the offer during a four- to five-week period, then withdraws it and counts results. "The book is now in its eleventh edition," A/E Milton Guttenplan says. "This gives you some idea of how successful it's been for us. And it's also an excellent way to encourage wider use of our products in varied dishes."

On the children's program, premiums like a "Captain Space" compass have been used successfully.

Ronzoni is actually one of the air media pioneers in the macaroni field. Its Italian-language radio show has been running without interruption now for 23 years. Its first television effort, back in 1950, was an Italian family situation-comedy, similar in type to *The Goldbergs*. The live weekly half-hour series ran for three years under different titles each year: *Leave it to Papa*, WPIX, 1950; *Actors Hotel*, WABC-TV (then WJZ-TV), 1951; *Papa Cellini*,

IN INLAND CALIFORNIA (AND WESTERN NEVADA)



THE Beeline

DELIVERS MORE FOR THE MONEY

These five *inland* radio stations, purchased as a unit, give you more listeners than any competitive combination of local stations . . . and in Inland California more listeners than the 2 leading San Francisco stations and the 3 leading Los Angeles stations combined . . . *and at the lowest cost per thousand!* (SAMS and SR&D)

In this independent inland market — separated from the coast by mountains — the Beeline taps a net effective buying income of nearly 4 billion dollars. (Sales Management's 1954 Copyrighted Survey)



McCLATCHY BROADCASTING COMPANY

SACRAMENTO, CALIFORNIA • Paul H. Raymer Co., National Representative

WABC-TV, 1952. High production costs led the agency to replace the live series with a film show in 1953.

Competition on the air: Ronzoni's chief competitors in the Northeast section are also heavy air users.

La Rosa, for example, is sponsoring two syndicated tv film shows as part of its tv effort: Ziv's *Meet Corliss Archer*, WNHC-TV, New Haven, and WNAC-TV, Boston; UTP's *Waterfront*, WABD, New York, and WCAU-TV, Philadelphia. It uses a tv announcement schedule in New York, Baltimore, Schenectady, Providence, Pittsburgh and Washington, D. C. On radio, announcements are placed in New York, Philadelphia, Pittsburgh, Providence, Boston, Scranton, Reading and Wilkes-Barre. Agency is Kiesewetter, Baker, Hagedorn & Smith.

Mueller's is sponsoring 21 radio news shows and one disk jockey program in scattered markets along the Eastern seaboard. On tv, it uses the *Ruth Lyons Show* in Cincinnati, Columbus and Dayton, supplements the program with a limited announcement schedule. Its agency is Scheideler, Beck & Werner.

Goodman's radio and tv schedule consists of spot announcement drives and program participations in New York City. It uses announcements over WPIX, WINS; participations in disk jockey shows, WNEW, and news and housewife program participations and station breaks, WCBS. Agency is Al Paul Lefton.

The present Ronzoni Macaroni firm was started in 1918 by Emanuele Ronzoni, a native Italian. (The Ronzoni family has been in the macaroni business for over 50 years.) Macaroni products were sold in bulk form to grocers until 1931, when the one-pound package was adopted. Ever since Ronzoni built its new factory in Long Island City three years ago, the firm has been turning out about 55 different products in the macaroni line.

When the address of the new Ronzoni plant was mentioned, a SPONSOR editor asked A E Milton Guttenplan: "Isn't that the plant that's right next door to Republic Steel in Long Island City?"

"Well, yes," Guttenplan conceded, adding, "but I'd have said 'Republic Steel is right next door to Ronzoni.'

"After all," he joked, "our sales of macaroni products top Republic Steel's." ★ ★ ★

ONE AND ONLY



There is only *one* low-cost high-return way to reach all the 670,000 families in the rich, prosperous Upper Missouri Valley—WNAX—570, "The Big Aggie Station."

WNAX—570 Yankton—Sioux City

A Cowles Station

Represented by The Katz Agency

STRAUSS STORES

(*Continued from page 39*)

till Christmas. In January and February, they use only a skeleton schedule, then start to push again in March.

Strauss has not been using radio for a year as yet so it cannot be said just how closely the radio campaign will hew to this yearly routine. This past summer, the schedules in Strauss' four main areas—Hartford, New Haven, the Hudson Valley and New York City—ballooned until just before Labor Day, they were running about 950 announcements a week on some 17 stations. The schedules in those areas have been diminished considerably since, but there are other factors new in Strauss' operation which could conceivably change the seasonal emphasis on radio.

One of these is the opening of new Strauss "super-stores," which carry many items other than auto accessories, mainly bicycles, toys of all kinds, sporting goods, and household tools. The biggest and newest of these stores (of which there are only three so far but promise to be more) opened on 11 November in Syracuse. The opening was attended by much fanfare and ballyhoo, including 500 announcements on three Syracuse stations—WOLF, WFBL and WNDR—during the first week. A saturation schedule of 350 announcements weekly still continues for this special event, though this is the less-intensive part of the ad year for Strauss. More details on this appear later in this article.

Another factor which may affect air strategy is the huge success Strauss has experienced with its bicycle sales. A small portion of the radio money went for plugging the imported English bicycles which were a new item with Strauss. Last year, the stores sold about 4,000 of them. This year, Strauss bicycle sales are expected to hit in excess of 65,000, according to Nat Lorman. Bicycle sales, in other words, went up from 300 to 5,000 a month.

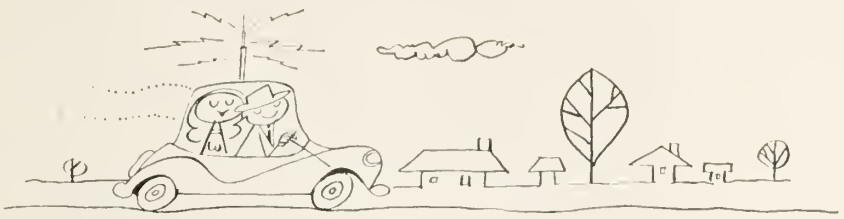
Strauss finds that it gets results wherever it puts radio concentration. The East Hartford store, for instance, was overstocked with power lawn mowers. These items cost from $39 to over $100. They arranged that three out of every four announcements would plug the mowers. In four days they succeeded in clearing out every mower in the Hartford-New Haven area, were calling neighboring suppliers for more.

Strauss is starting to broaden the selection of items carried. In the new Syracuse super-store, Strauss' biggest operation, for instance, about one-third of the merchandise is not connected with auto accessories. But Strauss is still primarily an auto accessories chain. By far the largest concentration of air copy has been on tires, with auto seat covers also receiving some attention.

Results have been notable. In a period of 10 weeks after the start of the radio advertising in mid-May, tire sales rose from a rate of 2,400 to 15,000 a year.

Today, total Strauss Stores sales gross stands at over $20 million (of this, bicycle sales account for about $400,000).

In its copy approach, the firm capitalizes on the familiarity and acceptance of the Strauss name, and on the intimacy of local radio. Emphasis is placed on letting everyone know that the product being plugged is at "*your neighborhood* Strauss Store." Strauss



NO CITY LIMITS

WNAX's countrypolitan market resembles a big city market, except that its shopping centers are 60 miles apart instead of 6. The farmers, ranchers, and town folk of Big Aggie Land (Minnesota, The Dakotas, Nebraska and Iowa) think no more of driving 60 miles than you do of driving 6.

WNAX-570 has been "touring" Big Aggie Land for 32 years, delivering information and entertainment without regard to city limits, to upwards of 200,000 families. It's the kind of information—commercials included—which starts buying trips.

To travel with this good company, see the Katz Agency.



WNAX-570

Yankton-Sioux City

CBS

Represented by The Katz Agency

WNAX-570, a Cowles Station, is under the same management as KVTV-Channel 9, Sioux City, the tv station reaching 32 farm-rich counties in Iowa, Nebr. and S. Dak. with 632,000 population, $746 million in '53 retail sales.

also stresses free services: mounting tires for customers, installing seat covers, service and repair of bicycles for two years after purchase.

The bulk of the Strauss air campaign is in one-minute announcements. During the first week or two of heavy saturation in a given area, the announcements are generally all transcribed. Later on there are more live pitches for special sales and to tie in with local weather conditions (when it snows, for instance, they sell snow tires and chains).

Some segments on local d.j. and news shows are also bought: *Make Believe Ballroom*, *Klavin and Finch* on WNEW, New York, and *Ted Brown Show*, *Morning Newsreel* on WMGM, New York.

Stations currently active on the Strauss schedule include WNEW; WAVZ and WELI, New Haven; WCCC, Hartford; WFBL, WOLF, and WNDR, Syracuse. During the summer and early fall, the roster also covered these stations: In New York State: WMGM, WOR, WINS, WMCA, New York; WHLI, Hempstead, L. I.; WROW, Albany; WKNY, Kingston; WEOK, Poughkeepsie. In Connecticut: WNAB, Bridgeport; WBIS, Bristol; WHAY, New Britain; WDRC, WGTH, Hartford; WSTC, Stamford. This makes a total of 21 stations Strauss has used so far.

The recent opening of the Syracuse super-store in November, represents the biggest air promotion Strauss has run to date. Previously they'd had a franchised store in that city that was not doing too well. So they decided to build their biggest operation yet at a prominent intersection in Syracuse. They provided a parking space for 30 cars, and a special service area for 12 cars in which newly-bought tires can be mounted on cars.

But to start at the beginning, Strauss made preparations for entering the section via radio some time before the store opening. They studied the area first, came up with facts to use as a basis for their air campaign. Such as: In Onondaga County, there are some 55,000 factory workers. Biggest plant is General Electric. About 50% of the people in the area are at work by 8:00 a.m.—most of the factory workers work between 7:00 a.m. and 3:00 p.m.

The store's grand opening was scheduled for 11 November. Strauss launched its saturation announcement campaign on the three Syracuse stations—WOLF, WFBL and WNDR—on 8 November, inundating the air with 500 the first week, allotting 350 per week for four to six weeks after that, with more emphasis around the pay periods. Based on the survey findings, the heaviest concentrations of announcements ran between 5:45 a.m. and 8:00 a.m., the wake-up and riding-to-work period, and between 3:00 and 5:30 p.m., the driving-home and before-dinner time. During the bulk of the day, they aimed announcements at the housewife at home on items other than auto accessories.

Having been heralded by three days of heavy radio promotion, the opening itself on 11 November drew a heavy attendance. The Mayor of Syracuse was there to cut the official tape. Frankie Laine, met at the plane by tv cameramen and newspaper reporters, was guest of honor. WNDR broadcast an entire program emanating from the store. A week previous to the opening, they had run a "Miss Strauss Stores of Syracuse" contest. The winner appeared at the opening and on the WNDR show as well as in conjunction with Strauss air announcements.

Results clearly indicate that it was worth all the fuss. Business at the Syracuse store is already at the $500,000 volume figure, which, according to President Strauss, usually doesn't come about until a store has been operating for three or more years.

The Product Services agency places Strauss Stores' radio advertising only. The corporation places its newspaper advertising direct. Newspapers have been the mainstay of Strauss advertising all during the 25 years of the chain's existence. In that time, it has placed some $10 million worth—in nothing less than full-page ads.

The new radio venture is actually not Strauss' first experience with air use, though it is by far the most extensive. Three years ago (during the 1951-52 season), Strauss sponsored Du Mont's *Wrestling from Chicago* on WABD, New York, for 39 weeks.

★ ★ ★ ★ ★ ★ ★ ★

"Radio still remains a powerful weapon for truth and for sales throughout the United States. Its demise was predicted but the patient has demonstrated an unusually healthy disregard of its own funeral notices."

F. KENNETH BEIRN
President
The Biow Co.
New York

★ ★ ★ ★ ★ ★ ★ ★

But it was not till early this year, when Leonard Strauss became president of the firm, succeeding his father, I. M. Strauss (who is now chairman of the board) that the seed of a full-fledged campaign was planted. Leonard Strauss favored radio as a medium because of its flexibility and because he felt that it could give the right saturation at the right price for Strauss. He put his head together with that of Product Services' 29-year-old president, Les L. Persky, to try and work out a means of retaining Strauss' present volume in the face of a shrinking market and of getting new business as well. The results you now know.

The Strauss Stores Corp. was founded in 1929 by I. M. Strauss, started as five retail auto accessory stores in New York City that year. It was the idea of a clean auto accessory store to meet motorists' needs — rather than the often-dirty or greasy gasoline station—that led Strauss to make this move. His objective was to develop a large national chain of such stores. The stores have multiplied to the present 186, and the number promises to keep on growing fast. ★ ★ ★

If you use TV film you need BONDED TV film service!

Saves You Money, Worry and Mistakes!

COMPLETE TV FILM SERVICE FOR PROGRAMS OR COMMERCIALS

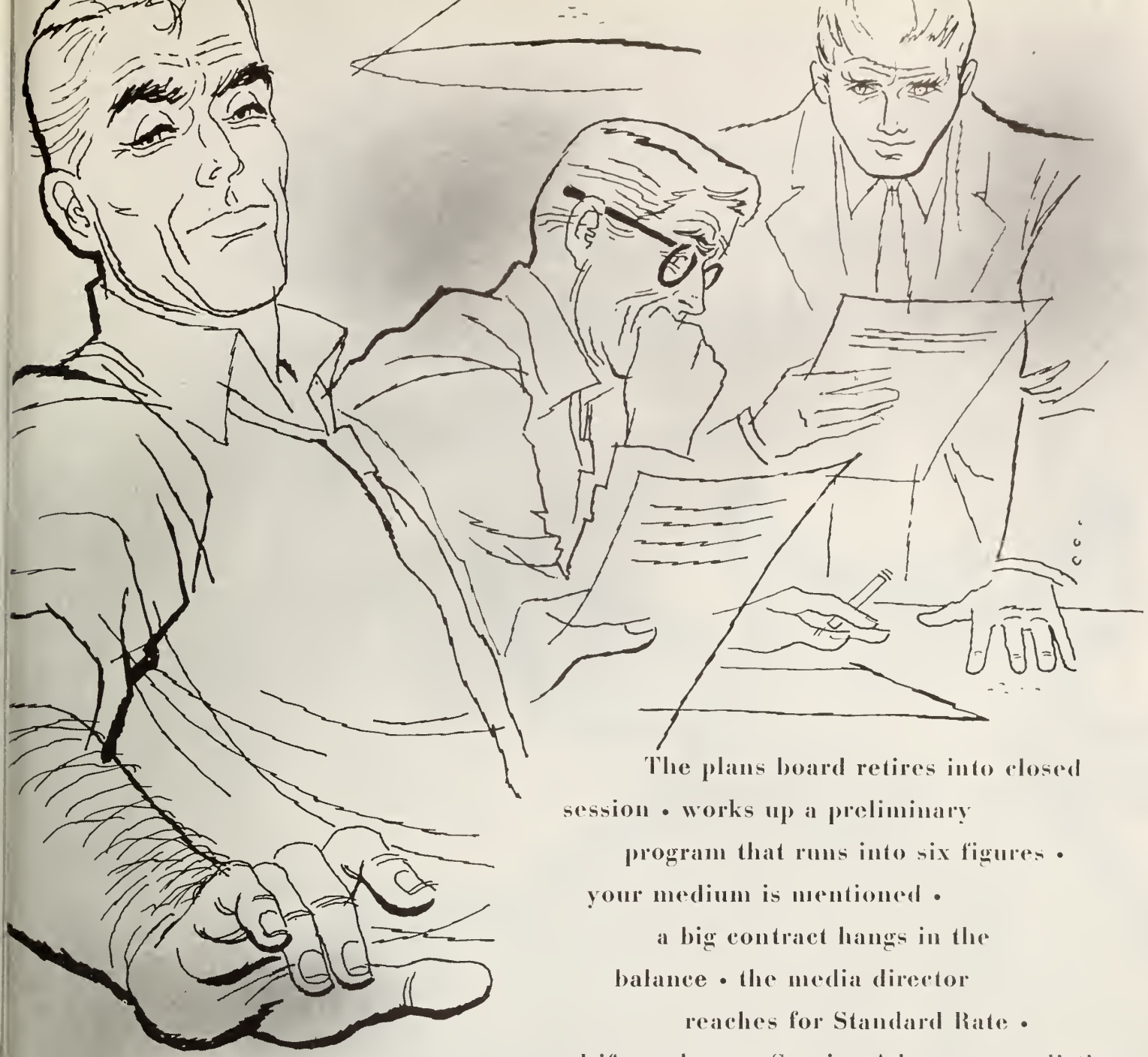
Shipping • Splicing • Routing, Scheduling, Print Control Records • Examination, Repair, Cleaning, Report on Print Condition • Storage Supplies, Equipment

BONDED

TV FILM SERVICE

LOS ANGELES • NEW YORK
904 N. La Cienega BR 2-7825
630 Ninth Ave. JU 6-1030

FASTER, SAFER, LESS COSTLY...
Because It's More Efficient!



The plans board retires into closed session • works up a preliminary program that runs into six figures • your medium is mentioned • a big contract hangs in the balance • the media director reaches for Standard Rate •

and if you have a Service-Ad near your listing...

you are there

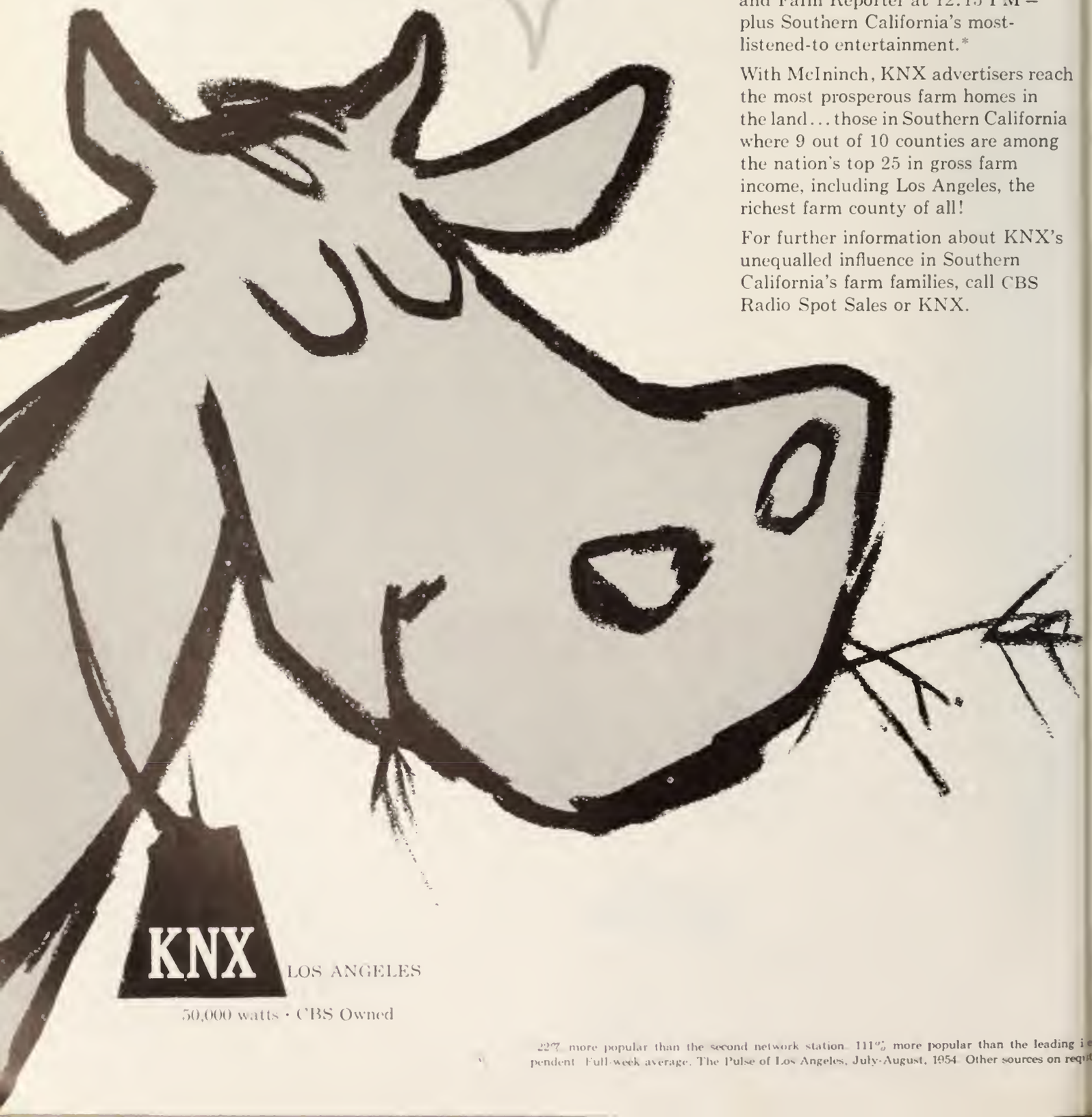


For the full story on the values 1,161 media get from their Service-Ads, see Standard Rate's own Service-Ad in the front of any edition of SRDS: or call a Standard Rate Service-Salesman.

N. Y. C.—Murray Hill 9-6620 • CHI.—Hollycourt 5-2400 • L. A.—Dunkirk 2-8576

Note: Six years of continuous research among advertisers and agencies has taught us that one of the most important uses of Service-Ads comes at those times when conference room doors are locked, challenges and suggestions come thick and fast, and somebody has to come up with answers—fast.

Any friend of McIninch is a friend of mine!



Nelson McIninch has moved to KNX. And so have Sunkist Growers, Ralston Purina Co. and California Spray-Chemical Corp., farm-wise sponsors whose experience has shown that McIninch is the most influential voice in Southern California's rural homes. In fact, in every local survey conducted by his sponsors, Nelson McIninch has proved to be radio's most highly regarded authority on agriculture by a margin of 10 to 1!

With McIninch as Farm Director, the KNX lead in public service will be greater than ever. KNX will continue to bring its great audience the best in farm information: Farm Topics at 5:30 AM, Farm Digest at 6:00 AM and Farm Reporter at 12:15 PM – plus Southern California's most-listened-to entertainment.*

With McIninch, KNX advertisers reach the most prosperous farm homes in the land... those in Southern California where 9 out of 10 counties are among the nation's top 25 in gross farm income, including Los Angeles, the richest farm county of all!

For further information about KNX's unequalled influence in Southern California's farm families, call CBS Radio Spot Sales or KNX.

KNX LOS ANGELES

50,000 watts · CBS Owned

22% more popular than the second network station. 111% more popular than the leading i e-pendent. Full-week average. The Pulse of Los Angeles, July-August, 1954. Other sources on requ

TRADE ADS

(Continued from page 42)

ber are those which keep repeating one point over and over. Like that 'Bigger 'n' Baltimore' phrase of WBAY-TV, Green Bay, or the McClatchy Beeline ads. If I ever had to buy a station in California, I'd certainly look up McClatchy. I'm not saying I'd buy just on the basis of the ad, but I'd certainly give the station a chance to tell its story."

The stressing of repetition is another way of saying that most timebuyers believe the basic function of trade paper advertising is reminder copy and that such advertising does its job best when it is reminder copy. But repetition, apparently, can do more than just hammer home an idea, judging by timebuyer comments. It can leave the impression that the station, because it advertises so much, is an important outlet and may be considered by trade ad readers as the market's dominant station.

Being in the advertising business, timebuyers appreciate good-looking ad layouts and scintillating copy. Some of those queried did a little self-analysis and said they supposed they do initially tend to associate the character of a station with the character of its advertising. That is, there is the emotional tendency to assume for example, that a dignified ad must come from a station which is conservative in its programing and sales policies while an aggressive ad must come from a station which is a fireball in its programing and sales.

However, it was quickly pointed out that (1) such feelings are tempered since timebuyers often know a lot about a station first-hand and (2) however strong the initial impact of an ad, the emotional fires cool quickly and facts take over. One timebuyer said she actually was attracted more by amateurish-looking ads than professionally-looking ones, although she didn't know why.

The lack of documented claims led to more negative comments about station advertising than any other single factor. There is no question but that timebuyers are blasé about station claims, such as we-are-first-in-the-market boasts.

One timebuyer said: "I look on station-dominance claims with a pretty jaundiced eye. When a station says it is first in the market it can mean a good many things. It can be first in ratings at 10 a.m. in the morning, when it is sold out, anyway, or it can be first in teen-age listening or it can be first in local programing, whatever that means. Every station has something it can be first with."

The gripe, in other words, was not that the station shouldn't stress its strong points but that the ads implied that station dominance in one field made it dominant in the market. They were also leery of situations where, for example, ARB made one station dominant in listening and Pulse made another.

Yet, many of the timebuyers were interested in knowing what station stood out in a particular market.

A time buying executive at one of the top air agencies said: "The station's position in its market is important to us in some respects. It's natural to look for the leader. After all, everybody wants to be on the best station. The problem is that a lot of ads are misleading. They just show part of the story. Still, we can't expect stations to publish data which hurts them."

The situation is similar with coverage maps. More timebuyers preferred them in ads than didn't yet there was a strong element of suspicion about them. Some of the more knowledgeable among the timebuyers go to the complicated FCC maps for their coverage information. One timebuyer told SPONSOR he recently went over 200 coverage maps put out by stations eitheir in trade press ads or in direct mail promotion. "Not one would hold up in an engineering office," he said.

A number of timebuyers said they tore out ads with coverage maps and filed them. While they don't accept the stations' coverage claims as final, the ad-savers said the maps were, at least, a starting point.

One timebuyer said he felt the most useful coverage maps were those showing topographical features. A few said coverage maps were indispensable to timebuyers working on network shows where the problem of overlapping signals was of topmost importance.

While timebuyers are concerned about seeing how a station's signal covers a market, they are not particularly interested in detailed market data in a trade paper ad. Many said they usually couldn't find time to plough through a lot of market figures.

One of the time-buying executives queried by SPONSOR said: "While timebuyers should know their markets, they are not basically marketing specialists. They may be consulted when the market list is made up for a campaign, but the market list is usually made up beforehand by others and then turned over to the timebuyer. So, much of the marketing data in an ad is wasted on us."

Since timebuyers are people and subject to variety, SPONSOR found exceptions to this opinion. There were some timebuyers (three, to be exact) who said they are interested in market data in an ad.

This variety in attitudes showed up in other ways, too. For example, in the matter of institutional ads timebuyers were split in their opinions. Those who found them ineffective stressed they were looking for facts, not generalities. The dislike of generalities was particularly strong among the anti-institutional ad faction and they made clear this dislike of generalities took in all sorts of trade paper ads.

Even those who felt that institution-



OUT OF REACH

. . . and so are many high rated network programs for the national spot advertiser seeking local coverage. In sight—but unavailable.

In Philadelphia, WPEN is first in local programming—all afternoon long—and among the leaders all day long.

We'd like very much to show you how WPEN can make the Philadelphia market pay off for you.

The Station of Personalities

dial 950 WPEN

PHILADELPHIA

Represented nationally by Gill-Perna, Inc.

New York Chicago Los Angeles San Francisco

al ads were effective admitted it was impossible to pin down specific ways in which such ads were effective.

The chief timebuyer at one of the top commission houses said: "I love those Storer ads. They're damn pretty. Of course, it's hard to measure the effect of such ads. It's hard to measure the effect of any institutional advertising but there's no doubt that it does a job."

One timebuyer with long experience made this point: "You really shouldn't ask timebuyers what they think of institutional advertising because I don't think these ads are aimed at timebuyers. They are aimed, and properly so, at the higher echelons in the agency, at advertising managers and other executives. A timebuyer knows too much about a station to be influenced by prestige-type advertising and that's what institutional advertising usually is. But the man not close to timebuying can be influenced by prestige copy and layout."

A timebuyer with equally-long experience registered partial dissent to the above analysis. He said: "Non-time buying personnel can be influenced by institutional ads but timebuyers can, too, and don't kid yourself. Especially the less-experienced ones. Like anybody else, timebuyers like to play it safe. Now, the institutional ad is usually run by a big and important station and the implication in the ad is that this station is so good it doesn't need straight selling. And the inexperienced buyer will be impressed."

Timebuyers gave opinions of a variety of other types of ads. Here are examples:

The off-beat ad: "I'm stopped by the off-beat type of ad. I like to see what the copy will say on the basis of the headline. It annoys me, though, if the idea is forced. Even though the ad is off-beat, it should make an intelligent point. I don't like over-gimmicky ads, though." (Most timebuyer comments on off-beat ads were along this line.)

The station personnel ad: "They don't interest me at all. Who cares who the receptionist is, or the engineer, or the sales promotion manager? It makes pretty dull reading. What I'm interested in is what the station can do to reach prospects for my client." (While most comments agreed with this a couple of timebuyers who do more-than-average traveling said they always read ads with faces of people they knew.)

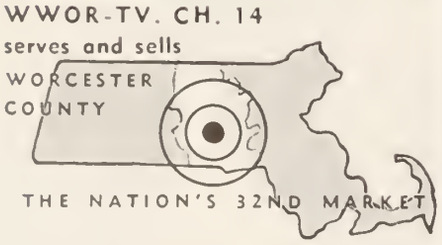
The list of clients ad: "To me, a list of clients using a station is not impressive. I don't care if P&G *is* using the station. That doesn't mean the station will do a good job in reaching prospects for my client. There are too many factors involved in station buying to be influenced by what somebody else has bought." (This point of view was readily echoed by many timebuyers though a few said they stopped and looked at ads with lists of clients. None of those in the minority, however, felt that such lists were particularly effective copy.

The sales-result ad: "Stories of sales successes can be effective advertising if they are done well and documented well. But they should be complete that is, the stories should explain all the factors that might have an effect on sales." (The importance of including all relevant details in the sales-result type ad was stressed by many timebuyers. It was pointed out in a number of cases that radio or tv was given credit for sales that might have resulted from other factors or other advertising.) ★ ★ ★

Essential Coverage!

UNDUPLICATED!

WWOR-TV, CH. 14
serves and sells
WORCESTER COUNTY



Now, Over 69,000 UHF sets Receive the Best Picture on Worcester County's Only TELEVISION STATION!

As of December 1, 1954

SEE PAUL H. RAYMER CO.
WWOR-TV
1ST STATION IN NEW ENGLAND'S NO. 3 MARKET
A B C — DUMONT

SPONSOR ASKS

(*Continued from page 53*)

COLOR-IN-MOTION PROBLEMS

By Robert Gross
Executive Producer
American Film Producers, New York



The use of color in tv commercials will require nearly as many changes in script preparation and basic concepts of presentation as did the advent of tv itself.

Color commercials must take advantage of the triple sales impact of form, movement *and color*, in addition to the single impact of the audio portion of the commercial. They should reflect a full realization of the sales value of color, which can be used to create a mood or lower sales resistance shock viewers or humor them.

The agencies already have all the basic research data on the use of color in advertisements. But color in motion is something else again. Color in motion makes itself felt sooner and stronger than static color. Therefore less violent colors must be used, and the duration of their appearance can and should be shortened. Color demands and gets more human concentration, and therefore the tiring effect on the viewer of any single active color is an important consideration in the timing of scenes.

Obviously, high saturation yellows and cyans, as well as low luminance dark blues and reds, should be avoided because they are potential troublemakers with present color equipment. Pre-calibration of all colors and materials used will aid in the avoidance of these typical color problems.

There are still, unfortunately, some technical limitations in the preparation of filmed color commercials which could comprise serious pitfalls in production time, costs and quality. Typical is the small point of superimposed titles, regardless of whether they are used over live or art scenes as commonly used in black-and-white commercials. Color titles should pop on or off, or wipe on or off, as dissolving or fading color titles will result in a definite loss or change of color during the optical period. ★ ★ ★

A BRAND NEW *Christmas Gift Idea Designed to Bring Your Company* BRAND NEW BUSINESS

Why settle for an ordinary gift when it takes just a few moments to give clients, prospects and business associates one that reflects your thoughtfulness at Christmas . . . keeps them reminded of you throughout 1955 . . . and shows them how to make their air advertising more profitable.

***You actually give* Three *gifts in one — all for as little as* $5.00**

1



You give a full year, 26-issue subscription to SPONSOR. Starting at the Holiday Season and continuing throughout the new year, SPONSOR helps your recipients save time, work, trouble . . . shows them how to cash in on broadcast advertising's great pulling power . . . gives them ideas they can get from no other source.

2



You give clients and prospects the "Air advertising Library". At the Holiday Season, SPONSOR will send each person on your list 8 important radio or TV publications and booklets they'll use, refer to and thank you for over and over again. (When completing the form below, please specify whether you wish us to send the Radio or TV edition of the "Air Advertising Library.")

3 You give a handsomely designed gift card at Christmas time.

***Act Today* — —** offer limited to just one station or agency in each area!

SPONSOR

40 EAST 49TH STREET
New York 17, N. Y.

Special Holiday Rates

One 1 Year Subscription $8
(your own or first gift)

Each additional 1 year gift $5

Donor's Name _____

Company _____

Address _____

City _____ **Zone** _____ **State** _____

☐ Include my own subscription ☐ Send bill later

☐ I enclose $ _____ for _____ subscriptions

Gift cards to read from _____

Send gift to _____

Company _____

Address _____

City _____ **Zone** _____ **State** _____

Include ☐ Radio ☐ TV Edition of "Air Advertising Library"

Send gift to _____

Company _____

Address _____

City _____ **Zone** _____ **State** _____

Include ☐ Radio ☐ TV Edition of "Air Advertising Library"

(Please type remainder of your business gift list on a separate sheet and attach).

SEVEN SINS

(*Continued from page 36*)

often misused. Don't expect cartoons to solve every problem.

Cartoons win quick interest, but they lack depth of penetration. They are not as believable as live action and they do not personally "involve" the viewer. Cartoons are fun. If you can sell your product with fun alone, then you can sell it with cartoon alone. But if you need to get serious, if you need to convince, you had better back your sales story up with live action.

Be certain to check: Would you use cartoon to sell in print? If the answer is no, better proceed with caution on your tv cartoon plans.

3. Misusing singing jingles: The same trap exists with singing jingles. Like cartoons, jingles are popular with viewers, appear to solve all problems.

Unfortunately, not all tunes can make the "Hit Parade." And not all tunes can do basic advertising work.

Be certain that jingle can carry the load for you, or use it only to gain attention and remembrance for your real sales message.

4. Overwriting audio: Too much copy? That's not unusual.

But "overwriting" may include another evil: A stilted, polysyllabic style that does not quickly convey your meaning. Keep it simple and natural.

Many a commercial has been suffocated by its own words.

Suggested homework for commercial writers: Make a tape recording of Arthur Godfrey, then copy it down. Note the broken, unfinished sentences. Note the use of connectives. Note the choice of simple words.

Next, read a few research "playbacks" of what viewers remember from television commercials. Note how simply they interpret the memorable ideas.

Then, be certain you express your advertising message as clearly and well.

5. Too many trick opticals: Fortunately, the trend is already away from the flashy optical wipes, montages and fancy gingerbread of early tv spots. Color television will force even greater simplicity because trick optical work is slow to process, uncertain in results and often confusing.

6. Sacrificing believability: The viewer is getting smarter. He is quick to spot staginess, synthetic performances, "paid" testimonials and insincerity in all its forms. He is skeptical if product shows "too perfect" results.

7. Misjudging costs: Here is the deadliest of sins: The script has been written and approved by client—then the estimates on production costs wreck the budget.

The answer? Establishing budget limitations in advance; then developing writers and television directors who know how to draft effective scripts within the budget. At the same time, know your SAG talent costs, for use and re-use, and be certain the budget still fits. It's a tough, tricky job and sometimes there appears to be not enough bookkeeping foresight in this creative busintss—but the high cost of television is forcing the commercial writers to take up cost accounting postgraduate work.

Be certain you know your costs—definitely—in advance.

—Or else your 7 Deadly Sins will find you . . . out . . . ★ ★ ★

MEMO TO MEDIA BUYERS:

WRBL Radio and WRBL-TV are the ONLY media in Columbus with "AREA IMPACT"!

The only means of delivering your clients' messages to 92% of ALL homes by radio and to 50% of ALL homes by television . . . and, at lowest cost-per-thousand.

WRBL AREA is IMPORTANT in the Southeast!

Population	738,000
Families	183,000
Radio Homes	138,000
Car Radios	82,000
TV Homes	85,940
Retail Sales (000)	$442,000
E.B. Income (000)	$786,000



WRBL RADIO AM-FM TV 4 Channel
COLUMBUS, GEORGIA
CALL HOLLINGBERY

TOP 20 AGENCIES

(*Continued from page 33*)

Dear Phoebe won critical acclaim as among the most intelligently scripted of new shows this season. Commercials on the show have represented a unique challenge for the ageney since an attempt was launched to sell the concept of soup for breakfast.

The General Electric Theater, incidentally, has an unusual production schedule. Show is done live at times, film at others. Originations are from Hollywood or New York, depending on location of talent picked for the show.

Another new BBDO tv client is the Gemex Corp., which sponsors a 10-minute segment of *The Stor't Club,* ABC TV, Saturdays.

3. *J. Walter Thompson* — radio-tv billings, $46 million: tv, $34 million; radio, $12 million; radio-tv share of over-all billings, 29%.

In 1954, JWT had 15 network tv shows, six network radio shows. Heaviest network tv account was Kraft Foods Co. with *Kraft Tv Theater,* NBC TV and *Kraft Tv Theater,* ABC TV, two one-hour dramas weekly. However, Kraft is dropping the ABC TV drama show, because it is not satisfied with the ratings proportionate to the multi-million dollar investment. The firm is picking up another half-hour adventure show.

Five new network tv sponsors are scheduled to go on the air in January 1955: *Horace Heidt Show,* NBC TV, for Swift & Co., *Meet the Press,* NBC TV, Johns-Manville Corp., *Norby,* NBC TV, Eastman Kodak: *Tom Corbett, Space Cadet,* NBC TV for Kraft Foods Co.: *Beat the Clock,* CBS TV, for Sylvania Corp.

The agency has seven particularly heavy spot radio-tv accounts, whose spending has increased substantially this year. They are Ford Div. Central Fund, Swift & Co., Kraft Foods Co., Lever Bros. Co., Johns-Manville Corp., Scott Paper Co., Florida Citrus Commission.

4. *McCann-Erickson*: radio-tv billings, $46 million: tv billings, $35 mil-

THE EASIEST WAY
TO SELL THE BIG NASHVILLE
NEGRO MARKET
USE ALL-NEGRO STAFFED
WSOK

lion; radio billings, $11 million; radio-tv share of over-all billings, 37%.

Most of the big 104% increase in McCann-Erickson radio-tv billings in 1954 came from increased budgets of clients already in the shop. The agency has also acquired a number of new radio-tv accounts; however, most of these won't show up in increased billing until 1955.

Top tv spenders for the year were Westinghouse, Chrysler and Nabisco. Westinghouse continued its sponsorship of *Studio One*, CBS TV. To this one-hour weekly, Westinghouse also added *Best of Broadway*, CBS TV color spectacular which is telecast one Wednesday a month.

Chrysler undertook sponsorship of *Shower of Stars*, another CBS TV color spectacular. This show is telecast one Thursday a month. On the remaining Thursdays, Chrysler sponsors *Climax*, a one-hour drama. The National Biscuit Co. began sponsoring *Halls of Ivy*, CBS TV, alternate weeks.

Another new network tv program, co-sponsored by McCann-Erickson's S.O.S. is *The Imogene Coca Show*, NBC TV. The Maytag Co., makers of washing machines, ironers, home freezers and ranges, went on ABC TV last fall with sponsorship of NCAA football.

These are among the biggest of McCann-Erickson's 41 tv clients. The agency also had 34 clients in radio. Biggest network radio clients in 1954 were American Safety Razor Corp., Gruen Watch Co., "Junket" Brand Foods, Lemon Products Advisory Board, Lever Bros.' Pepsodent Div.

One of McCann-Erickson's new clients, Derby Foods, became one of three sponsors of *Disneyland*, ABC TV (see Applause, page 124). Three other major additions to McCann-Erickson's list of clients won't be active through the agency till 1955. They are Bulova Watch Co., Nestlé's Chocolate Products and four Mennen Co. men's products.

In order to handle the increased network tv programing, McCann-Erickson combined the Hollywood advertising service and radio-tv office, increased the Hollywood staff. The following shows are handled out of the West Coast office: *Big Town*, *Shower of Stars*, *Climax*, *Death Valley Days*, *Halls of Ivy*, *Disneyland* and *Bob Crosby*.

(*Please turn page*)

VIC DIEHM Says:



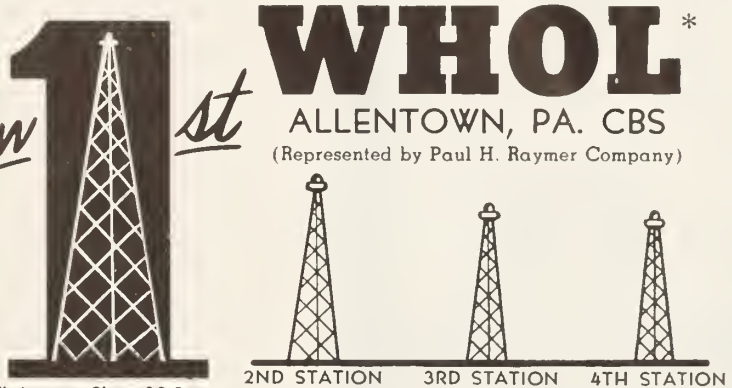
Vcheck...

. . . . the latest "Pulse" before you buy the wealthy, recession-proof Allentown-Bethlehem market.

Now 1st WHOL*

ALLENTOWN, PA. CBS

(Represented by Paul H. Raymer Company)



2ND STATION 22.5% 3RD STATION 16.5% 4TH STATION 14.0%

* Average Share 30.0% ('PULSE' October 1954)

WHLM - Owned and Operated by Harry L. Magee

WVDA WHLM WAZL WIDE

Boston, Mass. ABC Bloomsburg, Pa. Hazleton, Pa. NBC-MBS Biddeford-Saco, Me. MBS-Yankee

(Represented by Paul H Raymer Company)

BULLSEYE in the Detroit area

—for greater coverage!

—for greater response!

CKLW-TV channel 9 325,000 WATTS

CKLW radio 800 kc 50,000 WATTS

THE MOST POWERFUL RADIO AND TELEVISION COVERAGE IN THE MARKET!

CKLW-TV penetrates a population grand total area of 5,295,700 in which 85% of all families own TV sets.

CKLW radio covers a 15,000,000 population area in 5 important states. The lowest cost major station buy in the Detroit area.

Guardian Bldg., Detroit

Adam Young Television Corporation National Rep.

J. E. Campeau President

WHBF

ROCK ISLAND, ILL.

CBS FOR THE QUAD-CITIES

is favored by location in a 4-city metropolitan area, surrounded by 10 of the most productive rural counties in the nation.

In both radio and tv WHBF is the Quad-Cities favorite.

Les Johnson, V.P. and Gen. Mgr.



Quad-Cities' favorite

WHBF AM FM TV

TELCO BUILDING, ROCK ISLAND, ILLINOIS

Represented by Avery-Knodel, Inc.

SKIING STARTS NEXT MONTH—

GET YOUR MESSAGE TO 10,000 DEVOTEES OF POWDER SNOW with a

1-2 sales punch

in WESTERN MONTANA



MISSOULA, MONTANA

5. *Benton & Bowles*: radio-tv billings, $37.5 million; tv, $30 million; radio, $7.5 million; radio-tv share of over-all billings, 55%.

B&B's over-all radio-tv billings have increased by approximately $1.5 million with proportion between tv and radio changing considerably. The agency's tv billings went from $26 million in 1953 to $30 million in 1954. Radio billings went from $10 million in 1953 to $7.5 million in 1954.

In 1954 B&B placed 13 net tv, five net radio shows. These were sponsored by established B&B clients. Important tv additions in 1954 were sponsorship of *December Bride*, CBS TV, for General Foods' Maxwell House Coffee. General Foods continued sponsoring *Roy Rogers*, NBC TV, and *Mama*, CBS TV. B&B also bought a piece of *Doug Edwards and the News*, CBS TV, for the Crosley Corp.

Pepperell Manufacturing Co. got into network tv in a sizable way for the first time with participations in the *Home* show, NBC TV.

Benton & Bowles continued heavy network tv sponsorship for P&G's Ivory Snow, The White Naphtha Soap, Tide, Fluffo, Prell Shampoo, Camay, Zest and Pert. For P&G, Benton & Bowles put a new agency-produced tv serial on the air starting last July: *Concerning Miss Marlowe*, NBC TV.

On radio, B&B clients continue sponsoring such network shows as *Wendy Warren and the News*, *Rosemary*, *Perry Mason*, *Pepper Young's Family*. This year, after six years on the air with it, the Association of American Railroads discontinued *The Railroad Hour*, NBC Radio.

6. *Leo Burnett, Chicago*: radio-tv billings, $33.8 million; tv, $27.6 million; radio, $6.2 million; radio-tv share of over-all billings, 64%.

Leo Burnett's air billings have shown a 41% increase over radio-tv billings in 1953, from about $24 million to $33.8 million. The over-all agency billings increased an estimated 20% over 1953, from $45 million to $53 million. In other words, air media this year took up 64% of total billings, against some 56% last year. It is interesting to note, that Leo Burnett Co.'s tv billings rose from $16.8 million to $27.6 million within a year.

Among this agency's major network tv clients are Brown Shoe Co., Comstock Canning Corp., Converted Rice, Englander Co., Green Giant Co., Hoover Co., International Harvester, the Kellogg Co., Mars Candy Bars, Pillsbury Mills, Toni Co.

Mars, Kellogg, Pillsbury Mills and Toni Co. currently are Leo Burnett's network radio clients.

Agency's air billings have increased at such a rapid rate that Leo Burnett has jumped from No. 9 in SPONSOR's 1953 listing to No. 6 in the 1954 listing of top radio-tv agencies.

Burnett during 1954 has been busy gearing up for color television, will soon start showing a color film giving the agency's thinking on use of color tv.

7. *Biow Co.*: radio-tv billings, $33.4 million; tv, $27.8 million; radio, $5.6 million; radio-tv share of total billings, 69%.

This agency also gained some 7% in over-all radio-tv billings in 1954. Biggest spenders this year as last were Bulova Watch Co., Philip Morris, American Home Products' Whitehall Division and P&G.

However, as of 1 January 1955, Philip Morris will share *I Love Lucy*, CBS TV, with P&G via Compton. The cigarette firm will continue sponsoring *Public Defender*, CBS TV.

In 1954, Whitehall sponsored *Secret Storm*, CBS TV, three days a week.

The 1954 billing figures do not reflect account losses at Biow. Within the last few months, the agency resigned a number of its major accounts, including P&G's Joy, Bulova Watch Co. (after 33 years), Hills Bros. and Lady Esther. It is estimated that these four accounts spent some $18 million a year.

Balancing these losses are $3 million in billings from three new accounts acquired in 1954, including Benrus Watch Co.

A number of changes have also occurred in the management of this agency. Milton Biow, now chairman of the board, is retiring in January. The agency will continue to be headed by F. Kenneth Beirn, president. And Biow Co. will be known as Biow, Beirn-Toigo, starting 1 January 1955.

8. *Dancer-Fitzgerald-Sample*: radio-tv billing, $30 million; tv, $12 million; radio, $18 million; radio-tv share of over-all billing, 60%.

Over-all D-F-S radio-tv billing increased some 7% over 1953's $28 million. This year, as last, D-F-S is the largest radio agency in the country

with $18 million in radio billings alone; that is, D-F-S billed $4 million more in radio than Y&R, largest air media agency, which has $14 million in radio.

D-F-S radio billings held up at the same level as 1953; tv billings increased slightly. The agency had 13 network radio and 11 network tv shows on the air this year.

D-F-S major air clients are P&G, General Mills, American Chicle, Sterling Drug, Falstaff Brewing Corp., the U.S. Army. In 1954 the agency also acquired two new air accounts: Lady Esther and parts of Best Foods Co.

9. *William Esty Co.*: radio-tv billings, $29 million; tv, $26 million; radio, $3 million; radio-tv share of over-all billings, 65%.

Esty's over-all air billings have increased by $2 million over 1953's $27 million. However, there's been a reshuffling of tv and radio billings. In tv Esty billed $26 million against $20 million in 1953; in radio $3 million against 1953's $7 million.

Big radio-tv accounts are Colgate-Palmolive, General Mills, National Carbon, R. J. Reynolds Tobacco. In 1954 Esty added General Mills' O-Cello Sponges to the Sugar Jets account already in the shop. However, the agency resigned the Coca-Cola Bottling Co. of New York, which is heavy in local air media.

10. *Ted Bates & Co.*: radio-tv billings, $28 million; tv, $22 million; radio, $6 million; radio-tv share of total billings, 62%.

Accounting for the $3 million increase in air billings at Ted Bates is the increased spending of existing agency accounts. Most important among agency network clients are Brown & Williamson (*The Lineup*, CBS TV); Colgate-Palmolive (*Colgate Comedy Hour*, NBC TV); Continental Baking Co. (sponsors *Make Up Your Mind*, CBS Radio, participates in *Howdy Doody*, NBC TV); Standard Brands (participates in *Howdy Doody*, NBC TV).

Brown & Williamson is a major spot tv client, perhaps the largest purchaser of nighttime spot tv on the air today.

Ted Bates estimates that the AFTRA pension plan will increase talent costs by 5% above the already-high level. Spectaculars, too, says the agency, have driven talent costs sky high.

Ted Bates & Co. expects daytime radio spending to maintain through 1955. On tv, the agency's clients are increasingly active in participations. Example: Carter Products on *Meet Millie*, CBS TV.

New Clients acquired in 1954 are M&M Candy and a part of National Biscuit Co.

11. *Compton Advertising*: radio-tv billings, $22.3 million; tv, $16.8 million; radio, $5.5 million; radio-tv share of over-all billings, 53%.

This agency rose from No. 15 in 1953, with $15 million in air media to No. 11 in 1954 with $22.3 million. The added billing represents particularly heavy P&G spending. This Compton radio-tv client sponsors six network tv shows through Compton: *Three Steps to Heaven*, NBC TV; *Guiding Light*, CBS TV; *The Seeking Heart*, CBS TV; *Fireside Theater*, NBC TV; *Summer Playhouse*, NBC TV; *This Is Your Life*, NBC TV (co-sponsored with Philip Morris).

Goodyear Tire & Rubber Co. also co-sponsors *The Goodyear Playhouse* via Compton.

P&G sponsors five network radio shows through Compton: *Wendy Warren*, CBS; *Road of Life*, CBS; *Young Dr. Malone*, CBS; *The Guiding Light*, CBS; *Woman in My House*, NBC.

A major new radio-tv account for 1954 is the Local Chevrolet Dealers Association of New York.

12. *Kenyon & Eckhardt*: radio-tv billings, $20.5 million; tv, $13 million; radio, $7.5 million; radio-tv share of over-all billings, 40%.

K&E showed a 25% increase in air billings from 1953 to 1954, matching the 25% increase in over-all agency billings. The air billings break down into $8 million in network tv, $5 million in spot tv; $3.3 million in network radio, $4.2 million in spot radio.

Among K&E's major network tv clients are RCA (*Dennis Day Show*, *Sid Caesar, Show of Shows*, half of *The Producer's Showcase*); Ford with the other half of *The Producer's Showcase* (all NBC TV); *Lincoln-Mercury* with *Toast of the Town*, CBS TV; Warner-Hudnut with half of *The Hit Parade*, NBC TV, and *Rin Tin Tin* for National Biscuit Co., ABC TV.

New shows coming on the air in 1955 include *The Great Gildersleeve* for RCA on radio, *Rin Tin Tin* over MBS for RCA.

13. *Lennen & Newell*—radio-tv billings, $20 million; tv, $16 million; ra-



A Radio Station that has good News Coverage is a Radio Station that has listeners.

Because of our vast news coverage both locally and nationally, Evansville, Indiana, listeners make it a habit to tune to WJPS for the NEWS.

WJPS is a station of specialized programming — NEWS — SPORTS — FARM — MUSIC, along with a merchandising department that has all of the answers. A live wire station — with live wire programming and live wire ideas.

Let us prove our worth to you.

Robert J. McIntosh, General Manager
REPRESENTED BY
The George P. Hollingbery Company

WJPS

"A RADIO IN EVERY ROOM"
Evansville, Indiana

OVER 10,000 LATINS ATTEND KWKW PICNIC

The tremendous loyalty and friendliness exhibited by Latin listeners to KWKW's 80 hrs. weekly programming in Spanish language to greater Los Angeles, was dramatically exhibited by the more than 10,000 who attended a station promoted family picnic that overflowed a Los Angeles park last month.

Consuls and representatives from the 21 Latin American countries joined in the fun.

KWKW looks forward to a *bigger* and *better* event next year in a bigger park.

You can look forward to *bigger* and *better* returns from your advertising dollar . . . Make customers of the more than 500,000 Spanish speaking people of Los Angeles county.

TELL 'EM and SELL 'EM, in Spanish, on the station that is first in their hearts; the station that is their own. Costs are low . . . Results are great.

TELL 'EM — SELL 'EM
in Spanish

am K W K W fm
Pasadena-Los Angeles

New York: Richard O'Connell, Inc.
San Francisco: Broadcast Time Sales

BIGgest TOWER
TOPmost POWER
in the Heart of America

KMBC-TV, the BIG TOP station, dominates the Kansas City market as no other station can! Using full 316,000-watt power and 1,079-foot tower, Channel 9 covers thousands of additional TV homes. For coverage details and choice availabilities, see your Free & Peters Colonel.

Note: full-power, tall-tower operation from Sept., 1954.

FREE & PETERS, INC. National Representatives

Basic CBS-TV affiliate



KMBC Building, 11th & Central Sts. Kansas City, Missouri

KMBC-TV
The BIG TOP Station in the Heart of America
KMBC—Radio, Kansas City, Missouri
KFRM—Radio for the State of Kansas



There's more to WISCONSIN than Milwaukee

The 53 counties (outside Milwaukee) in which WKOW delivers a merchandisable audience account for almost twice as much Effective Buying Income as Milwaukee, and over twice as much Total Retail Sales.* WKOW, Wisconsin's most powerful radio station, delivers the mail at less cost per thousand than any competing station. Ask Headley-Reed Company for important details.

*SM Survey of Buying Power.

WKOW-CBS
MADISON, WIS.
Wisconsin's most powerful radio station
Represented nationally by
Headley-Reed Co.

dio, $4 million; radio-tv share of over-all billings, 57%.

This agency's billings increased by $2 million additional tv spendings. Radio remained at its 1953 level. The increase was due to increased Colgate, Schlitz and Emerson Drug spendings.

Lennen & Newell's network tv shows include the following: *Truth and Consequences*, NBC TV; *Chance of a Lifetime*, Du Mont; *Two for the Money*, CBS TV; *Schlitz Playhouse*, CBS TV; *Ray Bolger Show*, ABC TV; *Football Scoreboard*, ABC TV; participation in *Strike It Rich* and *Big Pay-Off* for Lustre Cream.

Lennen & Newell's biggest program spot buy of the year was *Janet Dean*, a half-hour drama, sponsored in 23 cities by Bromo-Seltzer for $1.2 million.

14. *Foote, Cone & Belding*—radio-tv billings, $20 million; tv, $12 million; radio, $8 million; radio-tv share of over-all billings, 24%.

Major changes in the agency included loss of a part of General Foods in New York as of 1 July, and the New York Central starting January 1955. These losses were made up by acquisition of the Perkins Division of General Foods in Chicago, and Rheingold Beer on the West Coast.

Major radio-tv event at FC&B was Papermate's entry into network tv with the *Stu Erwin Show*, ABC TV.

15. *N. W. Ayer*—radio-tv billings, $18 million; tv, $12 million; radio, $6 million; radio-tv share of over-all billings, 21%.

This has been the biggest tv year for Ayer, with six accounts in network tv: Sealtest on *Big Top*, CBS TV; Plymouth on *That's My Boy*, CBS TV; Electric Companies' Advertising Program on *You Are There*, alternate Sundays, CBS TV; Atlantic Refining Co. with professional football coverage over Du Mont; Yardley on *The Garry Moore Show*, CBS TV, and Hawaiian Pineapple Association on *The Art Linkletter Show*, CBS TV.

For the Bell Telephone System, Ayer has had *The Telephone Hour* on NBC Radio Mondays, 9:00-9:30 p.m.

Biggest event of the year, however, was the two-hour tv one-shot for the Combined Electric Industries on 24 October. This was a two-hour series of dramatic skits produced for David O. Selznick over ABC TV, CBS TV, Du Mont, NBC TV from 9:00 to 11:00 p.m. The production, together with the time cost, was close to $1 million.

16. *Kudner*—radio-tv billings $17.5 million; tv, $15.5 million; radio, $2 million; radio-tv share of over-all billings.

This agency has shown increases in tv billings as a result of the Texas Co.'s new network tv show, *The Texaco Star Theater*, NBC TV, professional football sponsorship by Schick, as well as heavy spot for the Buick Division of General Motors Corp.

Schick, however, will not advertise through Kudner after 31 December. This account had been sponsoring one-third of *The Jackie Gleason Show*, CBS TV.

17. *Cunningham & Walsh*—radio-tv billings, $16 million; tv, $12 million; radio, $4 million; radio-tv share of over-all billings, 42%.

C&W has had a $3 million increase in its tv billings, as a result of extra spending by its clients. On network tv, the agency had Squibb and Pan-American Coffee Bureau on NBC TV's *Today;* Lentheric on *Chance of a Lifetime*, Du Mont; *Perry Como*, CBS TV, for Liggett & Myers; *Dragnet*, NBC TV, for Liggett & Myers; *Stu Erwin* on ABC TV, for Liggett & Myers.

Most of C&W's air clients use both radio and tv, hence radio billings stayed at the same level as during 1953. Pan American Coffee Bureau, however, switched from radio to tv to try the new air medium.

18. *SSCB*—radio-tv billings, $15 million; tv, $12 million; radio, $3 million; radio-tv share of total, 50%.

SSCB has increased its tv billings by $3 million, decreased radio by $1 million. Here's what some of SSCB's major radio-tv clients did in 1954: Pall Mall sponsored *Big Story* on NBC TV alternate weeks and NBC Radio weekly; *Doug Edwards with the News* on CBS TV twice a week, CBS Radio, three times a week; *Danny Thomas*, alternate weeks over ABC TV. Simoniz Co. sponsored *Big Story* on NBC TV every other week; participated in the *Garry Moore Show*, CBS TV. Speidel participated in *The Sid Caesar* Hour, NBC TV. Carter Products' Arrid participated in *Meet Millie*, CBS TV, *Name That Tune*, CBS TV, *Mr. District Attorney*, CBS TV. Noxzema sponsored *Person to Person*, CBS TV, alternate weeks. Whitehall was on *Name That Tune*, CBS TV on alternate weeks, sponsored Gabriel Heatter three times a week over MBS. Carter Prod-

ucts' Arrid sponsored *City Hospital*, CBS Radio.

19. *D'Arcy*—radio-tv billings, $14 million; tv, $9 million; radio, $5 million; radio-tv share of over-all billings, 28%.

This agency appears for the first time among SPONSOR's top 20 radio-tv agencies. Its major air accounts are: Anheuser-Busch, the Coca-Cola Co., General Tire & Rubber Co., Gerber Products Co., Gordon Baking Co., International Shoe Co. (Friedman-Shelby Division), Standard Oil Co. (Indiana) and Laclede Gas Co.

Anheuser-Busch used regional radio networks for baseball broadcasts, spot tv programing, film shows as well as local live programs in some markets. The brewer also used radio-tv announcement schedules.

Coca-Cola sponsored *Coke Time*, NBC TV, twice weekly and on MBS. General Tire & Rubber Co. was heavy in tv spot, with *General Sports Time* and *The Greatest Drama*, both on film. The firm also sponsored *General Sports Time* on MBS. Gerber and International Shoe were on *Ding Dong School*, NBC TV.

New clients Gordon Baking Co. and Standard Oil Co. of Indiana were active in spot tv. D'Arcy also added Bayuk Cigars among new accounts, however, the latter won't be billing through this agency until 1955.

20. *Maxon* — radio-tv billings, $13 million; tv, $9.5 million; radio, $3.5 million; radio-tv share of over-all billings, 37%.

Maxon's total air billings were down $1 million from 1953. During 1954, this agency lost Stag Brewing Co., Peter Paul and Packard Motor Co. (15 December). Biggest radio-tv clients for the year were Gillette, the General Electric Co., Hotpoint with a half-hour spot film show, Heinz, Snowcrop, Corning Glass, and Packard Motor Co.

Pfeiffer Brewing Co. was active in local and regional radio and tv.

Gillette maintained its network radio sports coverage, but General Electric and Hotpoint both dropped their network radio.

Heinz and Corning Glass Co. were newcomers in tv . * * *

Other top agencies: Not included in the list of the top 20 on page 33 are Needham, Louis & Brorby, Chicago, and Bryan Houston. Both of these agencies were on the 1953 list of top 20, tied for No. 19, with $11 million in air billings each. Both agencies showed growth in 1954, however.

Needham, Louis & Brorby had a 9% increase in over-all air billings, with $12 million in 1954 against $11 million in 1953. The agency's tv billings alone grew from $6.5 million to $8.4 million, but radio billings fell some $900,000 to $3.6 million. Over-all agency billings grew from $24.5 million to $28 million.

The agency expects 1955 air billings to increase substantially as a result of new accounts: Campbell Soup Co.'s V-8 Juice, FR-8, Pork & Beans; Monsanto Chemical's Plastics Division; Wilson & Co.

Bryant Houston's air billings increased from $11 million to $11.5, with $7.5 million in tv, $4 million in radio. Agency's total billings for 1954 are $20 million. Houston's two major air clients are Colgate-Palmolive and Nestlé Co.

New on the air through Houston this year was *Modern Romances*, a daytime NBC TV serial for Ajax; it's an agency-originated live package.

Other agencies with high radio-tv billings, but below the top 20 in the U.S., were the following:

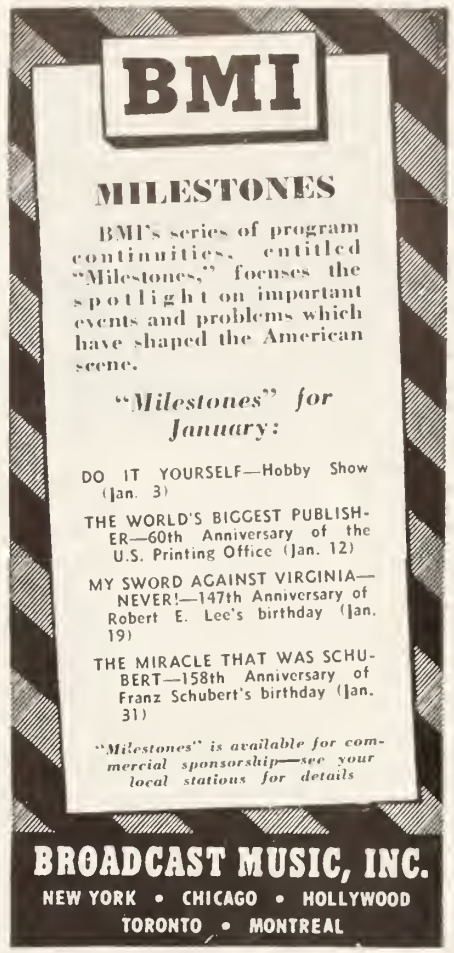
Ruthrauff & Ryan: radio-tv billings, $10 million; tv, $7 million; radio, $3 million; over-all agency billings, $42 million; percentage of air billings in tv, 70%; percentage of over-all billings in radio-tv, 24%.

Weiss & Geller: radio-tv billings, $10 million; tv, $8 million; radio, $2 million; over-all agency billings, $16 million; percentage of air billings in tv, 80%; percentage of over-all billings in radio-tv, 63%.

Gardner Advertising: radio-tv billings, $7.8 million; tv, $6 million; radio, $1.8 million; over-all agency billings, $20 million; percentage of air billings in tv, 77%; percentage of over-all billings in radio-tv, 39%.

Grey Advertising: radio-tv billings, $7 million; tv, $5 million; radio, $2 million; over-all agency billings, $21 million; percentage of air billings in tv, 71%; percentage of over-all billings in radio-tv, 33%.

MacManus, John & Adams: radio-tv billings, $6.5 million; tv, $6 million; radio, $500,000; over-all agency billings, $32 million; percentage of air billings in tv, 93%. Over-all billings in radio-tv, 20%. * * *



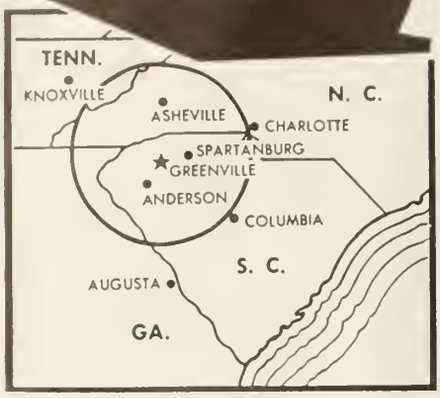


WFBC-TV

100KW POWER

2204 FT. ANTENNA

"Giant of Southern Skies"



. . . boasting more people and larger income within 100 miles radius than Atlanta, Jacksonville, Miami, or New Orleans, WFBC-TV is truly the "Giant of Southern Skies", and a powerful new advertising medium in the Southeast.

HERE'S THE WFBC-TV MARKET

(Within 100 miles radius)

Population	**2,924,625 People**
Income	**$3,174,536,000**
Sales	**$2,112,629,000**
Television Homes	**277,622***

Market Data from Sales Management *From A. C. Nielsen Co. Survey as of Nov. 1, 1953, plus RETMA set shipments in the 100 mv. contour since Nov. 1, 1953.

Write now for Market Data Brochure and Rate Card. Ask us or our Representatives for information and assistance.

Channel 4

WFBC-TV

Greenville, S. C.

NBC NETWORK

Represented Nationally by

WEED TELEVISION CORP.

Newsmakers in advertising



Sam M. Ballard, *vice president and chairman of the account policy committee, has been elected executive vice president and general manager of Geyer Advertising, New York, Dayton and Detroit. Ballard joined Geyer in 1943. Before that he was executive vice president, director and chairman of the management committee of Gardner Advertising, St. Louis and New York. Some of the bigger accounts at Geyer which use radio and tv include Nash-Kelvinator Corp. and American Home Products (Boyle-Midway Div.).*



William B. Ryan, *veteran broadcaster and former president of the Broadcast Advertising Bureau, is the newly elected executive vice president and chief executive officer of the Quality Radio Group. QRG, organized last September, is an organization of 25 radio stations united under a cooperative tape programing plan. Ryan is making sales presentations to national advertisers. Ward Quall, v.p. of Crosley Broadcasting Co., is QRG president. Temporary QRG headquarters are at 509 Madison Ave., New York City.*



J. I. "Jim" Meyerson, *formerly manager of KOB-AM-TV, Albuquerque, has been appointed special national sales representative for all broadcast properties in which Time, Inc., has an interest. Meyerson will work closely with station managers in bringing "improved and personalized service to advertisers, agencies and networks," Wayne Coy, manager of KOB-AM-TV, said. Meyerson's New York office is suite 3432 RCA Bldg. Time, Inc., stations include KOB-AM-TV, KLZ-AM-TV, Denver, and KTVT-KDYL, Salt Lake City.*



David Bland, *director of advertising for the G. Krueger Brewing Co. of Newark (heavy radio and tv user), has been appointed brand advertising manager of the Lever Division of Lever Brothers Co., New York. Before joining Krueger, Bland was assistant advertising manager for Pepsi-Cola Co. from 1940 to 1951 (minus two and a half years spent with Army's Office of Inspector's General Division in Europe during World War II). Currently he's chairman of the Display Steering Committee of Association of National Advertisers.*



3,464 RADIOS

WLS

CHRISTMAS NEIGHBORS CLUB



1,432 INHALATORS



865 ORTHOPEDIC WALKERS



533 HOSPITAL BEDS



3,451 WHEEL CHAIRS

Each Christmas Season for nineteen years, generous listeners have contributed to the WLS Christmas Neighbors Club—to provide wheel chairs, inhalators, orthopedic walkers, and other equipment, to hospitals and like institutions. To date, more than $408,356 has been contributed.

Such help to their less fortunate neighbors is but one example of how WLS and its listening families work together. It's made possible by the confidence listeners have in WLS—the result of continuous, dependable devotion by WLS to the interests of the individual, the family, and the communities in the midwest.

WLS

The PRAIRIE FARMER STATION

CHICAGO 7

890 KILOCYCLES • CLEAR CHANNEL

50,000 WATTS • ABC NETWORK • REPRESENTED BY JOHN BLAIR & CO.

SPONSOR SPEAKS



Top 20 air agencies

Excitement emerges as you read the lead story this issue (page 31) on the top 20 air agencies. Who's No. 1, who's a fast comer, who's lost out, makes for fascination whether it's a horse race or a business ranking. Yet there are several things which deserve expression amid our congratulations to those who've shown the greatest growth in 1954.

1. Great advertising on radio and television or in other media can emerge anywhere—in the shop that count its millions by the dozens or in a one-room agency.

2. The precise ranking of this shop or that is neither a definitive measure of craftsmanship nor necessarily an index of profits accruing.

We make these points because while it's highly useful to know who the leaders are there's always been a tendency in radio and tv to regard any listing of top 10 or 20 without balance.

Perhaps the most interesting thing emerging from SPONSOR's listing of the top 20 is the high proportion of national air billings placed by the relatively few leaders. Last year, for example, SPONSOR's figures for air billings of the top 20 totaled to $473 million. The estimate of total national air billings (excluding local) by McCann-Erickson for 1953 was $756.3 million. The proportions this year will probably remain the same.

Some of the sharp ups and downs reflected in this year's top 20 indicate the upheavals created by television are still in motion. McCann-Erickson, for example, jumped from No. 10 last year to No. 4. Cecil & Presbrey, prospering last year and included among the top 30, was out of business by the fourth quarter of 1954. Leo Burnett, Chicago, has continued its rise, going from No. 9 last year to No. 6 this year.

* * *

What hurts radio

If media buying were done on some non-emotional scientific basis, incidents like one in Chattanooga recently would have no significance. A speech made there before a group of broadcasters was distorted by the Chattanooga *News-Free Press*. "Advertising drop 50% in 7 years," headlined the paper when actually radio's total volume continued up all during tv's growth years.

Where the emotion comes in is that many media purchases are influenced by the "backing a winner" spirit. Distorted impressions of radio's standing can thus serve to cancel out judgment based on sounder facts. There are enough dimly formed impressions of radio's true stature now abroad without having the scene confused further by inaccurate reporting.

What happened was that BAB's Arch Madsen, member service director, addressed a group of Tennessee broadcasters, pointing out where radio's billings might have been today had they continued in proportion to what they were in 1947. The Chattanooga *News-Free Press* leapt quickly to report the remarks as if real loss had been realized. Actually Arch Madsen predicts local radio billings will be up 6% next year.

Yet we predict months from now some admen who saw the Chattanooga paper will turn to a luncheon companion and say: "Poor radio. You know I understand they're off 50% since the war."

With incidents like the one in Chattanooga all too common, BBDO deserves particular credit for its recent move to put radio in the proper perspective. The agency has been compiling facts on radio as if it were a new medium without attempting to measure radio against its past. This is the only sound media evaluation procedure if emotion is to be removed from buying. ★ ★ ★

Applause

A breath of fresh air

ABC TV's *Disneyland* has invaded the sometime format-ridden precincts of network television like a breath of fresh air. It is a show that is different and yet has something for everybody. It is a show that is unusual and yet has the broadest kind of appeal.

The program defies definition and that is all to the good. True, it has a kind of format in the four categories with which Walt Disney frames his productions — namely, Fantasyland, Frontierland, Adventureland and Tomorrowland. But these categories are only the roughest kind of guide posts to spark the genius of a man who should have been applying his talents to television long before this.

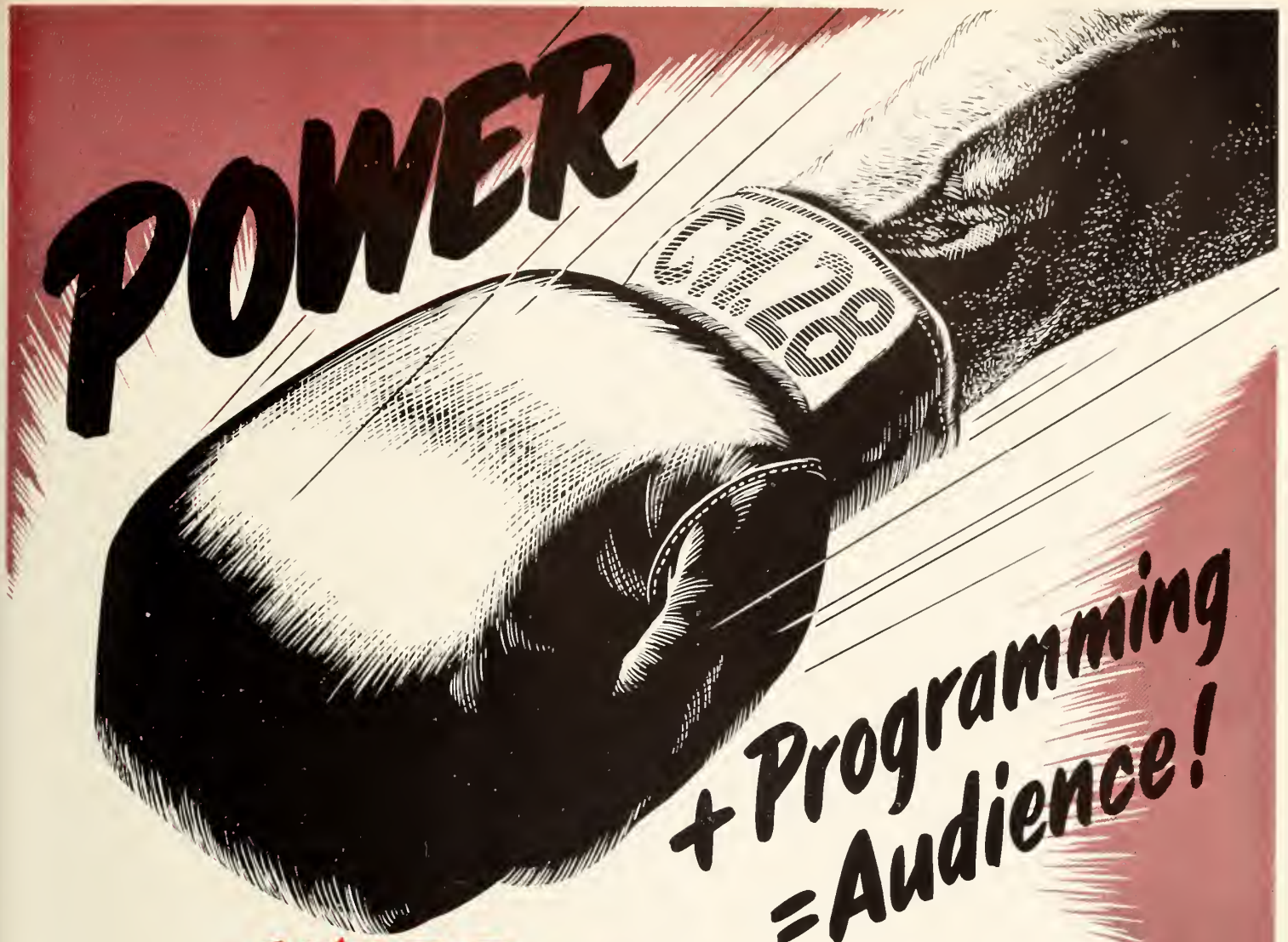
We applaud AB-PT's Leonard Goldenson and ABC's Robert E. Kintner for their vision in bringing Disney into the youngest of the arts and for the freedom they have given Disney in programing to the immense audiences which *Disneyland* has attracted.

Last, but not least, applause is due the sponsors and agencies who bought time on the program before they knew what the ratings would be: American Motors Corp., American Dairy Assoc., and Derby Foods. Geyer Advertising; Brooke, Smith, French & Dorrance; Campbell-Mithun; McCann-Erickson.

Disneyland is now among the highest rated shows on tv but judging a program merely by counting heads can be overdone, as most advertisers know. Still, even by counting heads, *Disneyland* has scored rapidly.

From the long-term point of view, we attach most significance to the fact that the ABC-Disney wedding is a real marriage of Hollywood and tv.

Disney's tie with tv is four-square. His entire resources and far-flung operations have been put at the disposal of the ABC network show. The either-or psychology which dominates many movie makers is absent. ★ ★ ★



WBRE-TV NOW AMERICA'S MOST POWERFUL STATION WITH One Million Watts

POWER . . . . . PUNCH . . . . . PERFORMANCE . . . . . PERFECT PICTURE . . . . . PROGRAMMING . . . . . PERSONNEL . . . . . PERSONALITIES . . . . . PULLING POWER . . . . . PEOPLE ! ! And now . . . . . a MILLION WATTS of power to make even our previous achievements seem picayune.

WBRE-TV has to its record some outstanding "Firsts" but none greater than being the FIRST MILLION WATT TV STATION IN THE NATION. WBRE-TV applied for and received the first million watt tv station grant from the F.C.C. It is a source of satisfaction that we have been able to fulfill this grant in less than two years.

The thirty years of great engineering, programming and selling know-how that went into our remarkable radio record is now achieving phenomenal feats of merchandising and selling for our TV clients. Full schedule of NBC shows in black and white and color . . . outstanding local shows . . . news and sports coverage of local, regional and national interest makes WBRE Channel 28 the Powerful, Programming, Audience-delivering buy in Television.

WBRE – TV Ch. 28 Wilkes-Barre, Pa.

AN NBC BASIC BUY!

National Representative: The Headley-Reed Co.



television station representatives

NEW YORK CHICAGO DETROIT BOSTON SAN FRANCISCO ATLANTA HOLLYWOOD

MR WALTER MYERS
NBC
ROCKEFELLER PLAZA
NEW YORK 20 N Y

the magazine radio and tv advertisers use

SPONSOR

27 DECEMBER 1954

50¢ per copy • $8 per year

CHANNEL 2

WCBS	New York
WBBM	Chicago
KNXT	Los Angeles
WDTV	Pittsburgh
WGR	Buffalo
WSB	Atlanta

100,000 Channel 2 GREEN BAY

THE LAND OF MILK and ~~H~~ONEY

WMAR	Baltimore
WJBK	Detroit
WMT	Cedar Rapids
WFMY	Greensboro
KPRC	Houston
WLWD	Dayton
KFEL	Denver
KFIF	Alaska
WKAQ	Puerto Rico
WUSN	Charleston

The Cow That Lives in the Parlor!



She travels with the very best people; is seen in the best of channels

WBAY-TV Haydn R. Evans, General Manager

WEED-TV New York

Only full time operation in 100 mile radius. Interconnected CBS, ABC, DuMont for 55 counties in the Land of Milk and ~~H~~oney.

YEAR-END REPORT ON RADIO-TV
page 29

General Mills on web radio: nine shows, seven agencies
page 34

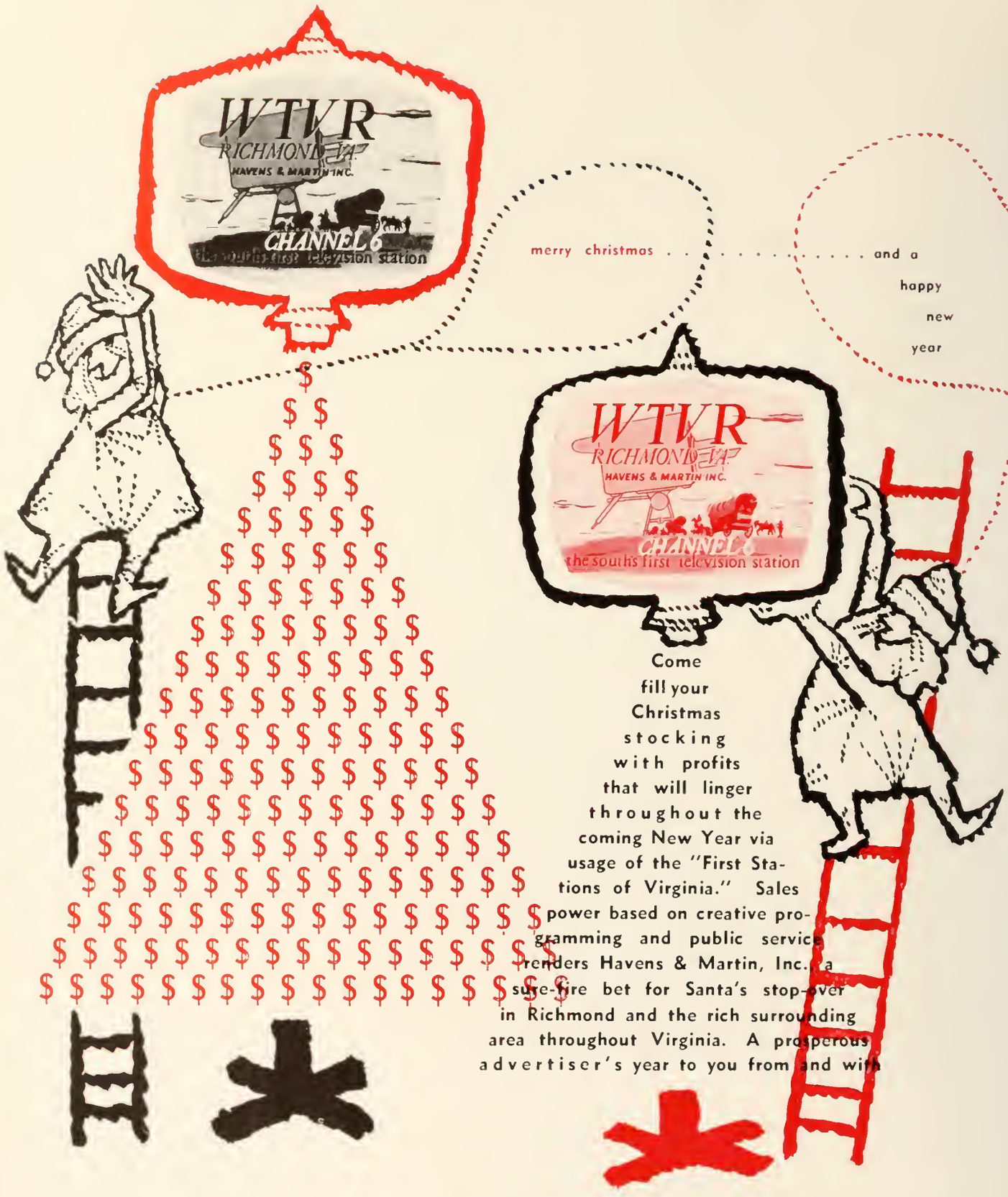
Why Block Drug likes both radio and tv
page 36

I like this tv commercial because . . .
page 38

What executives want in radio-tv trade advertising
page 40

How sponsors use multi-market film buys
page 47

[illegible] goes all out for drive-in laundry
page 48



Come fill your Christmas stocking with profits that will linger throughout the coming New Year via usage of the "First Stations of Virginia." Sales power based on creative programming and public service renders Havens & Martin, Inc. a sure-fire bet for Santa's stop-over in Richmond and the rich surrounding area throughout Virginia. A prosperous advertiser's year to you from and with

WMBG AM **WCOD** FM **WTVR** TV

First Stations of Virginia

REPORT TO SPONSORS
27 DECEMBER 1954

ARF issues ratings report

ARF ratings report, just published after 2 years in preparation, isn't cure-all for industry's rating problems (see SPONSOR 29 November 1954, page 31). Report is regarded as first in series of necessary steps. It recommends audience research standards for each rating method without evaluating how well each rating firm practices method or methods it uses. Planned for future: actual controlled experiments, study of procedures followed by each rating service.

-SR-

What buyer of research wants

Purpose of ARF report is two-fold: (1) to tell research firms what buyers of ratings want in way of standards; and (2) to state what each of rating methods can do when used to its fullest practical potential. Of first objective copyrighted ARF release states: "Thus, the services will have a guide for improving their own measurements." Of second objective ARF says: ". . . the industry will know what each method can do . . . This analysis . . . may help to indicate the areas in which further development would be most fruitful."

-SR-

Situation comedy slow-down

Growth of situation comedy as tv show type may slow down now that 3 of 10 new situation comedies on this fall have been dropped by their original sponsors. Casualties were: "That's My Boy," "Honestly, Celeste" on CBS TV and "It's a Great Life" on NBC TV. Flood of situation comedies has been inevitable result of "Lucy" success plus fact situation comedy lends itself to simplicity of production with main action on single set.

-SR-

Wants standard 'avails' forms

Look for efforts during 1955 to get standardized availabilities form established to help timebuyers. Ruth Jones, Compton buyer, told RTES buying-selling seminar recently that multiplicity of forms can be maddening on big campaign. Frank E. Pellegrin of H-R Representatives feels radio-television committee of 4-A's should review forms now used by stations and reps and recommend standard form combining best features of all (see "5 big needs in spot radio," SPONSOR 4 October 1954, page 29).

-SR-

Mc-E. still shooting up

In landing Lehn & Fink account McCann-Erickson continues rapid growth which has seen air media billings at agency shoot from $22.5 millions in 1953 to $46 million in 1954. Lehn & Fink sponsors "New Ray Bolger Show" on ABC TV. Account includes Dorothy Gray cosmetics, Lysol, Amphyl.

-SR-

Perrin-Paus in tv orbit

Agency seeking actively for air accounts is Perrin-Paus, Chicago, which has Sunbeam appliances plus list of industrials. Sunbeam sponsorship of "Ethel and Albert" (recently dropped), Sunday Spectaculars, Martha Raye (all NBC TV) moved agency into network tv orbit, led to opening of New York office headed by Elliot Saunders, ex of Kenyon & Eckhardt. You can look for more clients and agencies who never used much air appearing in tv lists. Reasons: more network participation shows; preparation for color.

SPONSOR, Volume 8, No. 26, 27 December 1954. Published biweekly by SPONSOR Publications, Inc. Executive, Editorial, Advertising, Circulation Offices 40 E. 49th St., New York 17. Printed at 3110 Elm Ave., Baltimore, Md. $8 a year in U.S. $9 elsewhere. Entered as second class matter 29 Jan. 1949 at Baltimore postoffice under Act of 3 Mar. 1879

REPORT TO SPONSORS for 27 December 1954

Berle-Gleason on ratings par

Sidelight in Buick-Kudner decision to substitute Jackie Gleason for Milton Berle starting next fall is fact that ratings are almost identical in November Nielsen: Berle, 48.4; Gleason, 47.2. But Gleason is new, moving up, may be more merchandisable to dealers. Both Berle and Gleason will be on film next year with half-hour formats. Era of vaudeville-type live tv production, sparked by spontaneity but back-breaking to produce, may be drawing to end.

-SR-

QRG readies presentation

Quality Radio Group's Bill Ryan working to have presentation for agencies ready latter part of January. QRG will be sold as 35-station national circulation package of which it now has 24.

-SR-

Small tv markets push

CBS TV Extended Market Plan is given good chance of increasing use of smaller markets by advertisers. Group of smaller station managers attending meeting in New York mid-December endorsed plan. Said one manager to SPONSOR: "We're enthusiastic. Now we'll have the shows we need to build more circulation." Group of 20 stations invited to become affiliates under EMP would cost advertiser $3.22 per 1,000 potential homes reached for half-hour show, figuring in 10% discount for buying all 20. NBC TV has been seeking to help its optional affiliates in smaller markets by furnishing shows with commercials omitted and through sales unit working exclusively on sale of optional stations.

-SR-

Do it yourself trend on net tv

Do-it-yourself programs, already growing on local level, are due for impetus nationally. ABC TV moves into field next month with "Your Better Home Show," participation program to be aired in hour-long slot Saturday mornings. NBC TV is said to have its own "do it yourself" show on the drawing board, planned for weekend airing.

-SR-

Tv: 7 out of 10 homes

As 1955 season starts, this is size and shape of U.S. tv: Homes: over 32,262,000 according to NBC TV. Stations: 419 in 252 tv markets. Total of 582 post-freeze c.p.'s have been issued, of which 311 have gone on air. Average tv home can tune 20% more stations than it could 2 years ago. Audiences: Average U.S. tv home, according to Nielsen, now spends 4 hours and 23 minutes daily watching tv—up 10 minutes from year ago. Tv ratings are generally lower, but audiences are larger due to steady growth of tv homes, now 70.7% of U.S. In November, average evening tv network show rating was 20.6 in NTI; year earlier, 23.1. Evening home audience average was reverse: 5,239,000 in '54 vs. average in '53 of 4,850,000.

-SR-

Radio gain in tv homes

Radio continues as medium with biggest penetration of U.S. Homes: Over 45,000,000 (98.3% of U.S.) according to NBC Radio. Stations: Over 2,700 radio outlets covering virtually every square foot of U.S. and all advertising markets. Audiences: Average U.S. radio home now dials radio for 2 hours and 28 minutes daily, according to NRI. This is almost exactly same as figure of year ago. Radio in tv homes made slight rise in past season vs. year before: one hour, 53 minutes vs. one hour, 45 minutes.

Super-Powered for your profit

5 billion dollar market

★

WGAL·TV

NBC CBS DuMont

LANCASTER, PA.

316,000 watts



a wonderful combination!

A *rich market* with 967,300 families who have an annual effective buying income of over five *billion* dollars. A *super-powered station*—the one station that reaches this vast territory, and exerts tremendous influence on the spending habits of this buying audience.

STEINMAN STATION
Clair McCollough, Pres.

CHANNEL 8-LAND

York	Harrisburg	Reading
Hanover	Lebanon	Carlisle
Gettysburg	Westminster	Martinsburg
Chambersburg	Hagerstown	Pottsville
Frederick	Sunbury	Lewisburg
Waynesboro	Lewistown	Shamokin
Hazleton	Lock Haven	Bloomsburg

Representatives:

MEEKER TV, INC. New York Los Angeles Chicago San Francisco

the magazine radio and tv advertisers use

SPONSOR

Volume 8 Number 26
27 December 1954

ARTICLES

Year-end report on radio and tv

Here are some highlights of the year just past, along with some trends to watch for 1955. Subjects covered include the network and spot picture, advertiser activity, research, unions — **29**

Betty Crocker and network radio

General Mills' chief corporate "spokesman" to consumers is used by seven agencies on nine five-minute web radio shows a week. A successful program formula for Betty Crocker on tv has yet to be found — **34**

Why Block Drug likes radio and tv

George Abrams, drug firm ad manager, says that both electronic media have their exclusive strong points — **36**

I like this tv commercial because . . .

SPONSOR asked agency men to pick out the tv commercial they like best. Of the ones selected, 10 were chosen. They are shown along with the reasons for the choices — **38**

What executives want in radio tv ads

Second of two stories on improving effectiveness of radio-tv station trade ads discloses critical attitude about lack of imagination — **40**

The multi-market film buy

Advertisers buy spot tv films both to reinforce web shows and instead of network programs where flexibility is necessary. They are also used by regional clients. Here are some examples — **42**

How tv paid off for drive-in laundry

After using other media, Tucson drive-in laundry and dry-cleaning plant turned to television, got immediate results — **44**

COMING

Spot radio: cloak and dagger medium

There is less known about detailed spot radio expenditures than about expenditures in any other major medium. SPONSOR presents the story of what is being done to bring the facts to light — **10 Jan.**

How big is the audience to an air commercial?

Story will explore available data relative to radio and tv audiences during the time a commercial is on the air — **10 Jan.**

DEPARTMENTS

TIMEBUYERS
AGENCY AD LIBS
49TH & MADISON
SPONSOR BACKSTAGE
NEW & RENEW
MR SPONSOR, W. H. Gurley
NEW TV STATIONS
TOP 20 TV FILM SHOWS
P. S.
TV RESULTS
AGENCY PROFILE, T. McDermott
SPONSOR ASKS
ROUND-UP
NEWSMAKERS
SPONSOR SPEAKS

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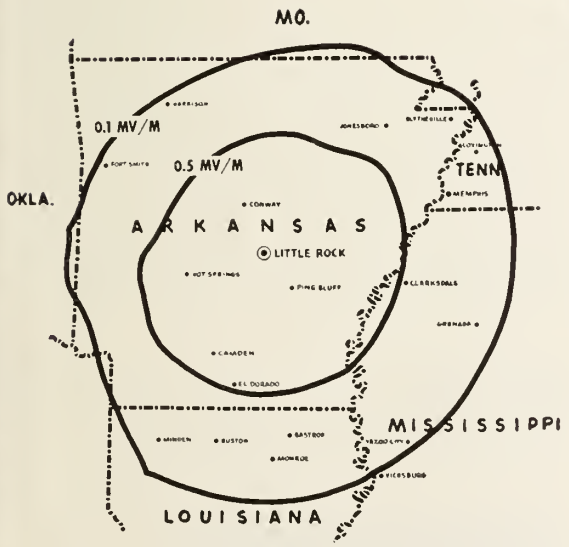
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DON'T USE KTHS *IF YOU SELL A "Limited Market"*

(Little Rock ONLY, for instance)



DO USE KTHS *IF YOU SELL most or all of Arkansas!*



Daytime, the Station KTHS primary (0.5MV/M) area has a population of 1,002,758. More than 18%, or over 100,000, do not receive primary daytime service from any other radio station.

KTHS interference-free daytime coverage extends to the 0.1MV/M contour, except in the southwest quadrant — has a population of 3,372,433.

IF your product or distribution set-up calls for less than a State-wide effort in Arkansas — if you don't care about anything except Little Rock itself — KTHS is *not* for you.

KTHS is the big *Arkansas* radio buy. Big power (50,000 watts). Big network (CBS). Big coverage (see map).

"Technical" advantages of power are only part of the story. With an outstanding staff, topnotch facilities, programming know-how and merchandising gimmicks, KTHS easily captures a large part of the Arkansas radio audience, a large part of the time.

It's as simple as that. If you want efficient, economical radio coverage of *Arkansas*, let The Branham Company give you all the KTHS facts.

50,000 Watts . . . CBS Radio

Represented by The Branham Co.

Under Same Management as KWKH, Shreveport

Henry Clay, Executive Vice President

B. G. Robertson, General Manager

KTHS

BROADCASTING FROM

LITTLE ROCK, ARKANSAS

Only 4 STATIONS

are powerful

enough and

popular enough to

register audiences

in radio survey

ratings of both

Los Angeles

and San Diego

Of these top four, KBIG is

- the only independent
- the least expensive
- the lowest cost per thousand families



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOllywood 3-3205

Nat. Rep. Robert Meeker & Assoc. Inc.

Timebuyers at work



Joe Knap, *Wesley Associates, is one media director who had to do his Christmas shopping early. Christmas is Shulton's big season for "Old Spice," "Early American" and the firm's other toiletries. "Not only is it our major season, but Shulton's Santa Claus is the lady shopper," Joe told* SPONSOR. *"Year-'round, our advertising is keyed to men. Not so at Christmas time. Our Christmas air campaign began on 29 November, and starting then, our copy for the men's and women's line alike was keyed to women. Our announcements are daytime rather than Class A. That meant, a change of schedules in our regular 30 tv markets, buying a holiday push in 18 more tv markets." During the rest of the year, Shulton was both 20- and 60-second announcements. At Christmas, they use minutes only, to show the whole gift line.*



Frank W. Barad, *v.p., Bo Bernstein & Co., Providence, R. I., feels that radio-tv reps could sell time more creatively. "We want to hear their merchandising ideas and we can use their knowledge of local markets," Barad told* SPONSOR. *"Sometimes, two reps have two virtually equal availabilities. Yet one rep can make his time look much better by showing the buyer how his station fits into the client's schedule, how merchandising can be used to enhance the value of the air time." Barad adds that buyers appreciate reps who come to interviews fully prepared with availabilities, rates, ratings and merchandising ideas, "for quicker and more effective use of interview time." Their knowledge can help the agency and client in determining the proportion of a given budget which should go into air media for maximum efficiency.*



Edward Fonte, *mgr. of media time buying division, Ruthrauff & Ryan, says that the problem of multiple spotting came to a head in 1954, as more clients rushed into tv. "Evenings, a client pays premium prices, and he's lost between other commercials," Fonte told* SPONSOR. *"We've started to fight this trend. After picking an availability, we get a confirmation from the station telling us whether we'll be triple spotted, and if that's likely, we try to revise our schedule. In some multi-station markets, it might pay to take a time or station with a somewhat smaller rating, to get the impact of being alone during the station break. Of course, other research factors enter into the choice." Fonte feels that a stricter NARTB code would help clients a great deal. "He'd be sure to get his money's worth from his 10- or 20-second announcements."*

Why STERLING uses WHAM year after year—



With housewives, farmers, industrial executives and government officials all important customers for one or another of its diversified salt products, the International Salt Company, Inc., one of the world's leading salt producers, has found WHAM to be a good, low-cost-per-thousand medium for carrying its sales messages.

WHAM has brought sales results in this important Western New York sales market which have helped build and support high distribution of Sterling Salt products. Down-to-earth sales results all along its product line have made International Salt stay with WHAM year after year.

Also, International has made WHAM radio campaigns serve a double purpose, a basic medium around which to merchandise Sterling Salt—with mailing pieces, displays and premium offers to retailers.

Present and future Sterling Salt customers in all quarters listen to WHAM.

LET WHAM RADIO SELL FOR YOU



The STROMBERG-CARLSON Station, Rochester, N.Y. Basic NBC • 50,000 watts • clear channel • 1180 kc

GEORGE P. HOLLINGBERY COMPANY, *National Representative*



"Money makes the man."—Aristodemus, 750 B

"When it is a question of money, everybody of the same religion."—Voltaire, circa 1746 A.

"Money isn't the best thing in the world. I ju happen to like it best."—Frederick E. Gymer, copyright 1954 A.D.

Let's face it: mankind has always been interested in making money. In this country, the Indians made the fir money, out of shells (and it didn't go very far then either. Took 6 feet of wampum to make a dollar). Today, astute advertisers make their wampun out of spot radio... because they

"Wan

find spot radio goes *so much further.* Particularly in our 14 station-markets. Here, newspaper rates since 1946 have gone up 45.4%, on the average, despite sadly sagging circulation. And you *know* what's been happening to television rates! A buck doesn't go very far.

On the other hand, in these 14 markets, average rates of the radio stations we represent have *not* increased... yet radio homes have increased 32.8% since 1946! Thus, with these stations you get frequency, repetition and cumulative impact (not to mention flexibility and localized appeal) at a realistically low cost. For example...

WCBS, New York, delivers 3,505 listener impressions per dollar to the leading newspaper's 286 noters—a 1,126% advantage for radio.

WBBM, Chicago, delivers 5,135 listener impressions per dollar to the leading newspaper's 225 noters—a 2,182% advantage for radio.

KNX, Los Angeles, delivers 3,526 listener impressions per dollar to the leading newspaper's 155 noters—a 2,175% advantage for radio.

Fact is, *every one* of the 14 stations we represent not only commands the largest average share of the radio audience in its market, day and night, but also can deliver bigger audiences than the leading newspaper, at lower cost.

For further information, for complete documentation of all of the above statements, and for availabilities on our 14 stations, just call...

CBS RADIO SPOT SALES

REPRESENTS: WCBS, NEW YORK—WBBM, CHICAGO
KNX, LOS ANGELES—WCCO, MINNEAPOLIS-ST. PAUL
WCAU, PHILADELPHIA—WTOP, WASHINGTON
WBT, CHARLOTTE—KMOX, ST. LOUIS—WEEI, BOSTON
KSL, SALT LAKE CITY—KCBS, SAN FRANCISCO
WRVA, RICHMOND—WMBR, JACKSONVILLE—KOIN,
PORTLAND—THE COLUMBIA PACIFIC RADIO
NETWORK AND THE BONNEVILLE RADIO NETWORK

wampum?"





AGENCY AD LIBS



By Bob Foreman

Anyone with a week's experience in the art and mechanics of broadcast advertising must be fully aware of the Dollar Diplomacy which rules the business. As a corollary only the neophyte would allow gray matter to take precedence over green matter in his approach to the two media.

A few cases in point. First, the ready acceptance of alternate-week programing and split sponsorship. What was introduced as an economic expedient is today often sold as wisdom over and beyond a way to put a two-way stretch on a one-way budget. We have completely forgotten the fact that for decades radio built businesses and introduced hundreds of new products to American households by means of sole ownership of various programs and personalities.

In olden times our advertising managers guarded with Cerberus-like sleeplessness the simple and uncluttered association of radio-vehicle and advertising message. This was when theme-songs came into being. So did gag lead-ins like Jack Benny's "Jell-O again"; and clever commercial tie-ups like Fibber's title of Waxy for Harlow Wilcox, the then spokesman for Johnson's Wax. From this burning desire for rapport was also born the integrated commercial and the reiterated pay-off ("Right with Eversharp!").

But tv introduced us to the high cost of living by one's self, thus forcing many advertisers to become tenants rather than owners. One advertiser can afford only half a show—so he makes that fractional purchase. Another, though considerably wealthier, follows this pattern purchasing halves of two shows rather than the old fashioned 100% ownership of one while the Slide Rule Boys justify the move with talk about turnover and circulation and access to new audiences. And so it goes, liver pills climbing into bed with appliances, car and cigarette vendors jointly living in a state of economical sin.

Is there a single graph or pie chart in the house or any other numerical criterion to demonstrate what losses may be sustained when an advertiser surrenders part of a property and is thus forced to split identity with another?

It doesn't stop here, either—this swap 'n shop economy. Take the "Magazine Concept" of broadcast advertising—which television has the temerity to toss at us as if it were something new to broadcasting. Only one who has never turned on a disk jockey show in radio (breathes there a man with soul so dead?) would be susceptible to that argument.

(Please turn to page 58)

WKRC-TV programming



CBS programming dominates
the Cincinnati area day and night
over WKRC-TV.

Radio Cincinnati, Owners and Operators of

WKRC-Radio, Cincinnati, Ohio
WKRC-TV, Cincinnati, Ohio
WTVN-Television, Columbus, Ohio
WTVN-Radio, Columbus, Ohio

CBS **WKRC-TV** channel 12 CINCINNATI, OHIO

Ken Church
National Sales Manager

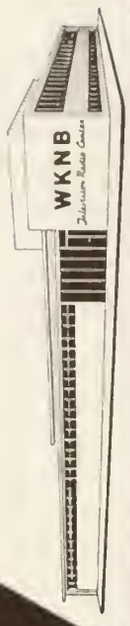
CBS TELEVISION NETWORK—REPRESENTED BY THE KATZ AGENCY

WKNB-TV DOMINATES the HARTFORD Market

Hartford-New Britain Market 3rd richest in U.S.

You cannot dominate this big Hartford-New Britain Market unless you use WKNB-TV. Scores of proven success FACTS.

FIRST Television station in Hartford County.
FIRST in national and local program popularity.
FIRST in acceptance by local advertisers.



The New WKNB Television-Radio Center
1422 New Britain Ave. (Corner Ridgewood Road)
WEST HARTFORD 10, CONNECTICUT
Represented Nationally by The Bolling Company

Over 219,422 HOMES delivered CBS

Certified September 30, 1954 figures

49th and MADISON

SPONSOR *invites letters to the editor. Address 40 E. 49 St., New York 17.*

ABBREVIATION

Recalling your efforts to standardize the abbreviation for "television"—I think you'll be interested in knowing that the "GPO Style Manual" . . . the official U.S. Government handbook for federal printing . . . has adopted TV (all caps) as standard.

Incidentally—the GPO Style Manual is a useful handbook for copywriters and secretaries. It settles questions confused in different dictionaries—such as preferred and contemporary usage of capitalization, spelling, compound words, punctuation, abbreviations, titles, salutations, signatures—plus the most commonly used words and grammar in eighteen different languages.

Authoritative? Even published proceedings of the Supreme Court are governed by the GPO Style Manual!

TV . . . Tv . . . tv! In Washington—it's TV!

GUY CUNNINGHAM
Promotion Publicity Director for Motion Pictures & Television
MPTV, New York

• **SPONSOR joined others in a common trade-paper style for television so as to prevent confusion. SPONSOR style: tv.**

SPECTACULARS

Kindly accept these belated words of appreciation for the excellent stories on "The Spectaculars" you have been running in recent issues of your good publication.

I particularly have in mind the story by Herman Land starting on page 29 of your November 15 issue. I especially appreciate the way your own opinions and comments of interested parties are handled and both Mr. Al Widdifield. Vice President of Sunbeam, and myself felt you did a constructive job with this story.

There have been so many contradictory and harmful criticisms in other papers aimed at NBC and Pat Weaver and his courageous effort in launching and building super-shows of greater audience appeal that it is a relief to read your well laid out, sensible articles.

EARL R. PERRIN
President
Perrin-Paus Co.
Chicago

Just a brief note to let you know how interesting we found the story on Spectaculars in the November 15th issue of SPONSOR.

To understate it—it is one of the most thorough and certainly factual articles on the big shows to appear recently. Congratulations on a really fine piece.

MILLIE T. TRAGER
Director of Public Relations
Raymond Spector Company, Inc.

• **SPONSOR's thanks to many readers who noted interest in our interim report on "The Spectaculars." A report is planned for the end of season if warranted, giving further analysis.**

ARF RATINGS

On behalf of the ARF Ratings Review Committee, this letter expresses thanks to you for your very fine "applause" note in your November 29th issue.

I think it was so very nice of you to make editorial mention of the very fine and unselfish efforts of very busy radio and television advertising executives. It's only on such extra-curricular Herculean efforts that progress *will be made* in cutting down the confusion in the radio and television ratings area—an objective shared by us all.

There was one very minor point about the number of meetings to which you referred. I don't think it was entirely clear in your editorial. The "over 100 meetings" to which you refer were *not* attended by *all* members of the Ratings Review Committee. They were attended by the members of Max Ule's Working Committee. The Parent Committee, as a group, attended perhaps more nearly 10 or 15 meetings. There were others, however, on the Parent Committee, who attended any number of other informal meetings all directed towards helping Mr. Ule's Committee do a better job.

DR. E. L. DECKINGER
Vice President, Director of Research
The Biow Co.



YOU MIGHT FLY 1,327 M.P.H. - -*

BUT . . . YOU NEED WJEF RADIO TO BREAK RECORDS IN GRAND RAPIDS

WJEF, Grand Rapids, is the top radio buy in Western Michigan's Number 1 market — morning, afternoon and night. Conlan figures, left, prove it. Of the area's 116,870 radio homes, WJEF delivers:

12.6% more morning listeners than the next station—

25.2% more afternoon listeners—

9.6% more evening listeners!

WJEF *also costs less* than the next station. On a 52-time basis, you can actually buy a daytime quarter-hour for less than 25c per-thousand-radio homes!

CONLAN RADIO REPORT
METROPOLITAN GRAND RAPIDS
NOVEMBER, 1953

	Morning	Afternoon	Night
WJEF	29.6%	30.8%	33.1%
B	26.3	22.8	28.6
Others	44.1	46.4	28.3

AM – TV – FM

The Telzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

WJEF

CBS RADIO FOR GRAND RAPIDS AND KENT COUNTY

Avery-Knodel, Inc., Exclusive National Representatives

**Scott Crossfield of the USAF set this record in November, 1953, flying a Douglas Skyrocket.*

THESE ARE THE STATIO

NATIONAL SPO

FREE & PETERS
INC.

Pioneer Station Representatives Since 1932



NEW YORK	CHICAGO	DETROIT
444 Madison Ave.	*230 N. Michigan Ave.*	*Penobscot Bldg.*
Plaza 1-2700	Franklin 2-6373	Woodward 1-4255

ATLANTA	FT. WORTH	HOLLYWOOD	SAN FRANCISCO
Glenn Bldg.	*406 W. Seventh St.*	*6331 Hollywood Blvd.*	*Russ Building*
Main 5667	Fortune 3349	Hollywood 9-2151	Sutter 1-3798

R YOUR

ADIO CAMPAIGN . . .

EAST, SOUTHEAST

WBZ + WBZA	Boston—Springfield	NBC	51,000
WGR	Buffalo	NBC	5,000
KYW	Philadelphia	NBC	50,000
KDKA	Pittsburgh	NBC	50,000
WFBL	Syracuse	CBS	5,000
. . . . .			
WCSC	Charleston, S. C.	CBS	5,000
WIST	Charlotte	MBS	5,000
WIS	Columbia, S. C.	NBC	5,000
WPTF	Raleigh—Durham	NBC	50,000
WDBJ	Roanoke	CBS	5,000

MIDWEST, SOUTHWEST

WHO	Des Moines	NBC	50,000
WOC	Davenport	NBC	5,000
WDSM	Duluth—Superior	ABC	5,000
WDAY	Fargo	NBC	5,000
WOWO	Fort Wayne	NBC	50,000
WIRE	Indianapolis	NBC	5,000
KMBC-KFRM	Kansas City	CBS	5,000
KFAB	Omaha	CBS	50,000
WMBD	Peoria	CBS	5,000
. . . . .			
KFDM	Beaumont	ABC	5,000
KRIS	Corpus Christi	NBC	1,000
WBAP	Ft. Worth—Dallas	NBC-ABC	50,000
KENS	San Antonio	CBS	50,000

MOUNTAIN AND WEST

KDSH	Boise	CBS	5,000
KVOD	Denver	ABC	5,000
KGMB-KHBC	Honolulu—Hilo	CBS	5,000
KEX	Portland	ABC	50,000
KIRO	Seattle	CBS	50,000

It costs less to sell the Twins on KEYD-TV



MINNEAPOLIS ST. PAUL

The nation's 13th metropolitan market is in the very center of KEYD-TV's 62 county coverage. You can buy maximum power at minimum cost on KEYD-TV, the Upper Midwest's new Channel 9 station.

Ask the H-R MAN about KEYD-TV's incentive rates and excellent availabilities.

ON THE AIR JANUARY 9TH

316,000 WATTS

KEYD TV

Offices, Studios, Transmitter
FOSHAY TOWER
Minneapolis
Represented Nationally by H-R TELEVISION, INC.

Offices, Studios, Transmitter
FOSHAY TOWER
Minneapolis
Represented Nationally by H-R TELEVISION, INC.

SPONSOR BACKSTAGE



By Joe Csida

Today's talent are business-minded

This doesn't happen too often to a writer, and I am not reluctant to admit I got a big bang out of it. Across the aisle, on American Airlines Flight 242 out of Chicago for New York, Friday night at 10 p.m. the man was reading SPONSOR. A little neck-craning, and I discovered he was not only reading SPONSOR, but specifically *Sponsor Backstage*. He looked up, and it was Jimmy Saphier.

"I was just reading your column," he said, after the surprised hellos.

Jimmy is Bob Hope's business manager, and Bob was with him, as was my old friend, and Bob's agent, Charlie Yates. I hadn't seen any of these gents since *The Billboard* days.

It developed they had picked up 242 in Chicago after flying in from Denver. Bob owns 79.3% of the Class B stock, and Jimmy 9.3% of the same in KOA-TV in Denver, and the boys were coming from a Board meeting there.

"It went fine," Jimmy said. "always does when everybody's making money."

Bob had also played a benefit at a big Jewish hospital during his Denver stay.

After we landed in New York, and I left the boys I got thinking. First, that showbusiness, most certainly including television and radio, is really a small town, notwithstanding the fact that it's spread out all over the world.

Just two nights previously, on Wednesday, for example, I'd again run into a group of old friends. The occasion was the annual BMI Awards Dinner at the Hotel Pierre, and among those present (in addition to the music wing of the family) were Leonard Reinsch, Bill Hedges, Fritz Morency and other friends, whom I hadn't seen in quite a spell. Leonard was nice enough to tell us how pleased he was with the piece on the Quality-Vitapix group.

But thinking about showbusiness, tv, et al, following the meeting on the plane, another notion struck me. At the BMI dinner I had the happy fortune to be seated at a table with Patti Page and her manager, Jack Rael. We kidded some about Jack's attempt to get into the merchandising business with a Patti Page "Mama Doll," which was tied in to one

(*Please turn to page* 64)



BAB's first and only business has always been the promotion and sale of Radio advertising.

That's why the Broadcast Advertising Bureau Inc. was chartered four years ago and has been supported by 835 radio stations, all four radio networks, and all the principal radio representatives.

We felt it was long past time that our corporate name reflected our sole interest. That's why our name after January 1, will be the RADIO ADVERTISING BUREAU INC.

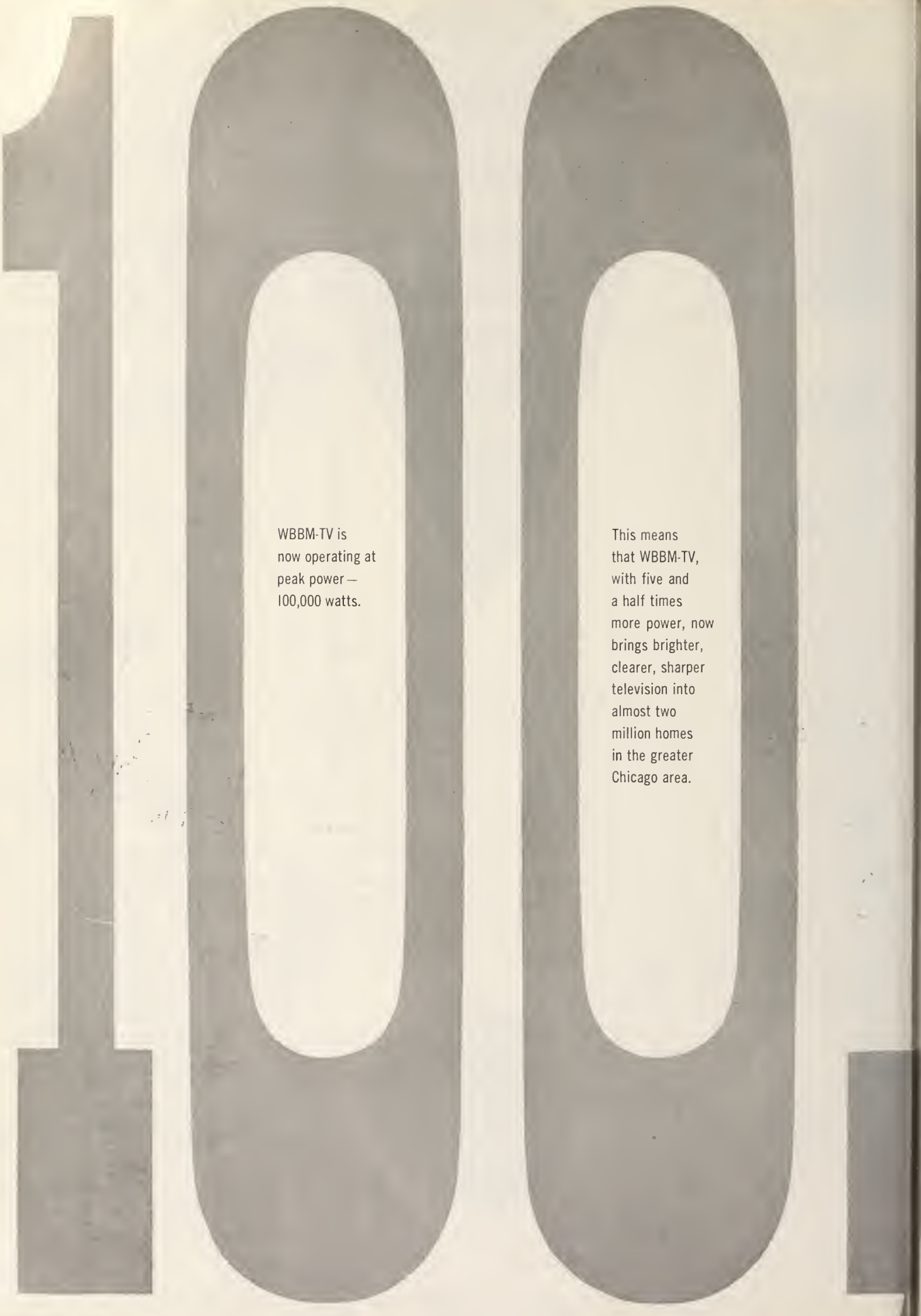
We have a new name but the same point of view: America can be sold faster, more completely and at less cost through its 111,000,000 radio sets than in any other way.

R A B

Radio Advertising Bureau, Inc.

270 PARK AVENUE, NEW YORK 17, N. Y.

(formerly Broadcast Advertising Bureau)



WBBM-TV is
now operating at
peak power—
100,000 watts.

This means
that WBBM-TV,
with five and
a half times
more power, now
brings brighter,
clearer, sharper
television into
almost two
million homes
in the greater
Chicago area.

It means that
Channel 2
can be seen for
the first time
in additional
thousands of
homes in
this important
market.

Most important
of all, it means
that WBBM-TV,
which already
delivers the
largest audiences
in Chicago
television, is
now giving
advertisers more
viewers, more
customers, more
sales power
than ever before.

WBBM-TV

now
100,000 watts
Channel 2...
Chicago's
Showmanship
Television
Station...
CBS Television's
Key Station
in Chicago



Proud to be a Storer Station!

WXEL

Cleveland – Channel 8

New and renew

1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Amana Refrig, Amana, Iowa	Maury, Lee & Marshall, NY	CBS TV 57	Big Ten Basketball; Sat 3-4:30 pm; 11 Dec; 13 wks
Amer Chicle Co (Dentyne & Beeman's), NY	DFS, NY	ABC TV 75	Sugar Bowl Game; Sat 2 pm to concl.; 1 Jan only
American Oil Co, Balt	J. Katz, NY	CBS TV 55	Years of Crisis; Sun 4-5 pm; 2 Jan only
Atlantic Refining Co, Phila	N. W. Ayer, Phila	Du Mont 31	Pro Chamoionship Football Game; Sun 2 pm to concl; 26 Dec or 2 Jan only
Borden Co, NY	Y&R, NY	NBC TV 42	Way of the World; M, W, F 10:30-45 am; 3 Jan
Bristol-Myers, NY	DCSS, NY	CBS TV 66	Garry Moore Show; M 10-10:15 am; 6 Dec; 52 wks
Bristol-Myers, NY	Y&R, NY	CBS TV	Your Favoritc Playhouse; Sun 9:30-10 pm; 12 Dec
Buick div of Gen Motors, Detr	Kudner, NY	Du Mont 111	Fro Chamoionship Football Game; Sun 2 pm to concl; 26 Dec or 2 Jan only
Campbell Cereal Co (Malt-O-Meal), Mpls	Campbell-Mithun, Chi	CBS TV	The Morning Show; partic W & F, T & Th 7-9 am; 1 Dec; 13 wks
CBS-Columbia, NY	McE, NY	CBS TV	Phil Silvers Show; alt T 8-8:30 pm; 4 Jan
Ciba Pharmaceutical, NY	Kiesewetter, Baker, Hagedorn & Smith, NY	ABC TV 16	Horizons; Sun 9:15-30 pm; 12 Dec; 36 wks
Colgate-Palmolive, Jersey City	Ted Bates, NY	CBS TV	The Millionaire; W 9-9:30 pm; 19 Jan
Helene Curtis, Chi	E. Ludgin, Chi	CBS TV	Professional Father; alt Sat 10-10:30 nm; 1 Jan
Emerson Drug Co. Balt	Lennen & Newell, NY	Du Mont 26	Chance of a Lifetime; alt F 10-10:30 pm; 10 Dec; 52 wks
Internat'l Shoe Co. (Red Cross Shoes) St Louis	D'Arcy, St Louis	NBC TV 53	Ding Dong School; T 10-10:30 am; 1 Mar; 5 wks
Kraft Foods (Carmel Products), Chi	JWT, Chi	NBC TV	Tom Corbett, Space Cadet; Sat 11:30-12 noon; 11 Dec
Libby, McNeill & Libby, Chi	JWT, Chi	Du Mont 11	All About Baby; Th 2-2:15 om; 2 Dec; 52 wks
Longines-Wittnauer, NY	Victor A. Bennett, NY	CBS TV	The Christmas Hour of Story & Song; Sat 5-6 pm; 25 Dec only
Maytag Co, Newton, Iowa	McE, Chi	CBS TV 57	Big Ten Basketball; Sat 3-4:30 pm; 11 Dec; 13 wks
Miller Brewing Co, Milw	Mathisson & Assoc, Milw	Du Mont	Pro Chamoionship Football Game; Sun 2 pm to concl; 26 Dec or 2 Jan only
Minute Maid, NY	Lynn Baker, NY	NBC TV	Tournament of Roses Parade; Sat 12:45-1:45 pm; 1 Jan only
Noxzema Chemical, Balt	SSCB, NY	CBS TV	Professional Father; alt Sat 10-10:30 pm; 8 Jan
Ponds Extract (Hand Lotion), NY	JWT, NY	ABC TV	Pond's Tv Theatre; Th 9:30-10 pm; 13 Jan; 52 wks
Procter & Gamble, Jersey City	Y&R, NY	CBS TV 56	My Favorite Husband; alt Sat 9:30-10 pm; 1 Jan; 14 wks
Procter & Gamble, Cinci	Compton, NY	CBS TV	Road of Life; M-F 1:15-30 pm; 13 Dec
R. J. Reynolds (Winstons), Winston-Salem	W. Esty, NY	NBC TV	Bob Cummings Show; Sun 10:30-11 pm; 2 Jan
R. J. Reynolds (Camels), Winston-Salem, NC	W. Esty, NY	ABC TV 75	Pre-Sugar Bowl Warmup; Sat 1:45-55 pm; 1 Jan only
R. J. Reynolds, Winston-Salem	W. Esty, NY	NBC TV	Sports Highlights; Sat 4-4:45 pm; 1 Jan only
C. A. Swanson & Sons, Omaha	T-L, Chi	NBC TV	Cotton Bowl Game; Sat 1:45 to concl; 1 Jan only
C. A. Swanson & Sons, Omaha	T-L, Chi	ABC TV 75	Sugar Bowl Games; Sat 2 pm to concl; 1 Jan only
State Farm Insurance, Bloomington, Ill	N,L,&B, Chi	CBS TV	Red Barber's Corner; W 10:45-11pm; 15 Dec
Tootsie Rolls, Hoboken, NJ	Moselle & Eisen, NY	NBC TV	Juvenile Jury; Sun 4-4:30; 9 Jan
Top Pop Products (E-Z Pop Corn), Detr	W. B. Doner & Co, Detr	ABC TV 75	Sugar Bowl Game; Sat 2 pm to concl; 1 Jan only
Western Union, NY	Albert Frank-Guenther Law, NY	Du Mont 20	Down You Go; alt W 10-10:30 pm; 8 Dec; 52 wks

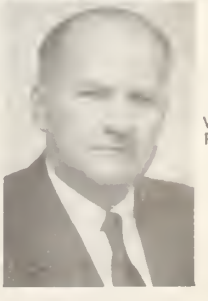

Nelson Daniels (3)


Gordon MacLaren (3)


Paul Girard (3)


Arnold Cohan (3)


William Bunn (3)


William Pehlert (3)

2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
General Electric	BBDO	CBS TV 59	Jane Froman Show; Th 7:45-8 pm; 26 Dec; 52 wks
General Electric	BBDO	CBS TV 121	Sunday Night Theatre; Sun 9-9:30 pm; 26 Dec; 52 wks
Hall Bros (Greeting Cards)	FC&B, NY	NBC TV 49	Hall of Fame; Sun 5-5:30 pm; 2 Jan; 52 wks
W. H. Johnson Candy	F. Bruck Adv	Du Mont 80	Captain Video; Th 7-7:15 pm; 30 Dec; 13 wks
Kraft Foods Co, Chi	JWT, Chi	NBC TV 64	Kraft Tv Theatre; W 9-10 pm; 5 Jan; 52 wks
Lentheric, NY	C&W, NY	Du Mont 26	Chance of a Lifetime; alt F 10-10:30 pm; 17 Dec; 52 wks
Lincoln-Mercury	K&E, NY	CBS TV 128	Ed Sullivan—Toast of Town; Sun 8-9 pm; 2 Jan; 52 wks
Miles Labs	Geoffrey Wade Adv	Du Mont	Morgan Beatty and the News; M-F 7:15-30 pm; 31 Dec; 52 wks
National Dairy	N. W. Ayer	CBS TV 69	Big Too; Sat 12-1 pm; 22 Jan; 52 wks
Pharmaceuticals, NY	E. Kletter, NY	Du Mont 16	The Stranger; F 9-9:30 pm; 31 Dec; 52 wks
Quaker Oats	Wherry, Baker & Tilden	CBS TV 58	Contest Carnival; Sun 12:30-1 pm; 2 Jan; 52 wks
Serutan Co, NY	E. Kletter, NY	Du Mont 36	Life Begins at Eighty; Sun 9-9:30 pm; 26 Dec; 52 wks
Swift, Chi	JWT, Chi	CBS TV 71	Garry Moore Shew; F 10-10:15 am; 3 Dec; 52 wks

3. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
David Abbey	WGN-TV Chi, local & nat'l sls stf	Katz Adv, Chi, tv sls stf
Charles Abbott Jr	ABC-TV Spot Sales, NY sls & prom dept	Katz Adv, NY, tv sls stf
Robert Anthony	Peterson Window Corp, Ferndale, Mich, dir of sls & adv	Allman Co Adv, Detr, creat stf
Constance Boland	Morse Internat'l, NY	SSC&B, NY, acct exec dept
Norman Brett	Du Mont Net, NY, sls prom mgr	Moselle & Eisen, NY, acct exec

In next issue: New and Renewed on Radio Networks, National Broadcast Sales Executives, New Agency Appointments, New Firms, New Offices, Changes of Address



Emmet Crotzer (3)



Robert Owens Jr (3)



Lawrence Milligan (3)



John Scott Keck (3)



V. T. Finch (4)



Fred Gordon (4)

3. Advertising Agency Personnel Changes (cont'd)

NAME	FORMER AFFILIATION	NEW AFFILIATION
William B. Bunn	C&W, NY, acct exec	Same, vp
Thomas Byrne	Biow Co, NY	McCann-Erickson, NY, admin of Bulova acct
Dale Casto	BBDO, Buffalo, exec chg of acct serv	Same, vp in chg
Sylvester Cleary	Bourjois, NY, adv dept	SSC&B, NY, acct exec
Arnold Cohan	Arnold Cohan Adv, NY, owner & hd	Mumm, Mullay & Nichols, NY, vp & bd mem, h r-tv accts
Eugene Colin	Schwimmer & Scott, Chi	Phil Gordon Agency, Chi, acct exec dir of mdsg
Alton Copeland	Lever Bros, NY, adv dept	BBDO, NY, media dept
Emmet Crotzer	Anderson-McConnell Adv, Hywd, acct exec	Byron Brown & Staff, LA, vp
Nelson Daniels	Al Paul Lefton, Phila, film comml prodr	Bryan Houston, NY, tv prodr
Donna DeCamp	WOI-TV, Ames, Iowa, film supvr	Cary-Hill Adv, Des Moines, tv dir
John Gillingham	Westinghouse Elec Co, LA, adv & sls prom	Calkins & Holden, LA, copy dept
Paul Girard	Paul Girard Regl Reps, Dallas, owner	Tracy-Locke Adv, Dallas, asst dir of r-tv dept
Arthur Gordon	Weiss & Geller, NY, art dir	Same, vp
James Gould	Virginia Metal Prod, Orange, Va, adv mgr	Lewis Edwin Ryan Adv, Wash DC, copy stf
Win Goulden	B&B, NY, dir of spec prom	K&E, NY, prom dept
E. Harold Greist	Hicks & Greist, NY, vp & treas	Same, pres
Sam Hunsaker	Lewis Edwin Ryan Adv, Wash DC, copy chf	Same, acct exec
James Isham	NL&B, Chi, acct exec	Same, vp
W. C. Jackman	Jackman & Flaherty Adv, St Louis, partner	Ridgway Adv, St Louis, vp & acct exec
John Jackson	Anderson & Cairns, NY, vp	Ogilvy, Benson & Mather, NY, acct exec
John Scott Keck	Henri, Hurst McDonald, Chi, r-tv dir	NL&B, Chi, asst r-tv dir
Joseph Keene	NL&B, Chi, acct exec	Same, vp
Harvey Kneeland	C&P, NY, vp	Anderson & Cairns, NY, acct exec
John LaFarge	Grey Adv, NY, copy group hd	R&R, NY, copy group hd
Ben Laitin	C&P, NY, vp	Grey Adv, NY, acct exec in drug div
H. Lane Losey	Ohio Brass Co, Mansfield, Ohio, adv mgr	Gray & Rogers, Phila, copy dept
Gordon MacLaren	C&W, NY, acct exec	Same, vp
Herbert Maneloveg	B&B, NY, media supvr	BBDO, NY, media dept
Frank McCann	Ted Bates, NY, timebuyer	Katz Adv, NY, tv sls stf
Thomas McDermott	N. W. Ayer, NY, r-tv dept	Same, vp
Donald McDonald	Galland Adv, NY	FS&R, NY, acct exec
Bruce McLean	Yardley of London, Toronto, adv mgr	NL&B, Toronto, acct stf
James McMenemy	Bobby Benson Tv & Radio shows, NY, dir-prodr	SSC&B, NY, tv prodn stf
Lawrence Milligan	Biow Co, NY, acct exec	Earle Ludgin, Chi, acct mang stf
Arthur Montgomery	John Falkner Arndt, Phila, copy stf	N. W. Ayer, Chi, copy dept
John Nagel	NL&B, Chi, acct exec	Same, vp
Robert Owens Jr	Lennen & Mitchell, NY	Earle Ludgin, Chi, acct mang stf
William Pehlert	C&W, NY, acct exec	Same, vp
Raymond Pierobon	N. W. Ayer, Chi, acct exec stf	NL&B, Chi, asst acct exec
William Reede	Reede Adv, NY, hd	Grant Adv, NY, regl mgr for Europe
Saul Rosenzweig	BBDO, NY, r-tv acct exec	Katz Adv, NY, tv sls stf
Joe Sacco	Biow Co, NY, copy dept	W. Esty, NY, copy dept
Robert Schmelzer	BBDO, NY, acct exec	Same, vp
Kendrick Scott	Supplee Sealtest Milk Co, Phila, pub rel dept	Gray & Rogers, Phila, pub rel & publicity dept
Bruce Stauderman	WXEL, Cleve, prodr-dir	Meldrum & Fewsmith, Cleve, mgr r-tv dept
C. E. Stokes	Gardner Adv, St Louis, copy dept	Ridgway Adv, St Louis, copy consultant
Albert Thayer Jr	J. M. Mathes, NY, traffic & prodn of nat'l accts	NL&B, NY, prodn mgr
Alan Ward	BBDO, Buffalo, vp in chg	Same, NY, space copy dept hd
Winsor Watson Jr	C&P, NY, vp	G. M. Basford, NY, exec
Richard Winkler	Warner & Assoc, St Louis, copy dir	Krupnick & Assoc, St Louis, copy-serv dept
Christian Valentine Jr	Biow Co, NY, exec coord & creat hd of color tv dept	McCann-Erickson, NY, tv art dir
Ferdinand Ziegler	Biow Co, NY, sls prom dept	McCann-Erickson, NY, mgr sls prom dept
Martin Zitz	Henri, Hurst & McDonald, Chi, acct exec	Same, pres

4. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
David Bland	Krueger Brewing Co, Newark, adv dir	Lever Bros, NY, brand mdsg mgr
V. T. Finch	Lever Bros, NY, asst sls mgr, Pepsodent div	Same, sls mgr, Pepsodent div
Gerard Fochtman	Borden Food Co, NY, asst adv & mdsg mgr	Same, super-market mdsg mgr
Fred Gordon	Neechi-Elna Sewing Mach Co, NY, adv prodn mgr	CBS-Columbia, NY, adv prodn mgr
A. W. Harding	General Mills, Mpls, market analysis spec surveys sect	Same, mgr market analysis dept
Joseph Salganik	Toni Co, Chi, eastern reg mgr	Same, field sls mgr
Byron Snowden	Dodge div Chrysler Corp, Detr, mdsg mgr truck div	Same, dir of adv & mdsg div
Sidney Schwartz	Du Mont Labs, Clifton, NJ, cabinet mgr	Same, prod coordinator
Joseph Tiers	Proctor Elec, Phila, mdsg mgr	Same, NY, eastern sls mgr

5. Station Changes (reps, network affiliation, power increases)

KBES-TV, Medford, Ore, new nat'l rep Hoag-Blair
KCMJ, Palm Springs, Cal, purch by David Margolis, owner of Skyland Bdcst Co; WONE, Dayton, O.
KHQ & KHQ-TV, Spokane, new Portland rep H. Quenton Cox & Assoc
KGO-FM, SF, begins full time bdcst
KIEM-TV, Eureka, Cal, new nat'l rep Hoag-Blair
KJIM, Beaumont, Texas, new call letters KJET; start negro programing
KLAC, Hwyd, new address, 6363 Sunset Blvd
KOGA, Ogallala, Neb, becomes Keystone Bdcst affil
KSUE, Susanville, Cal, becomes Keystone Bdcst affil
KTVA, Anchorage, Alaska, rep in NY & Chi area is Alaska Radio-Tv sls
KTVX, Muskogee, Okla, power incr to 316,000 watts from 45,000 watts
KUTV, Salt Lake City, power incr to 45,710 kw
KVEC-TV, San Luis Obispo, Cal, became ABC affil
KWWL-TV, Waterloo, Cedar Rapids, Iowa, power incr from 120,000 watts to 240,000 watts
WBTV, Charlotte, NC, become ABC affil
WDTV, Pitts, purch by Westinghouse Bdcst System from DuMont Net
WGWR, Asheboro, NC, becomes Keystone Bdcst affil
WHIM, Bloomsburg, Pa, 1000 watt daytime stn going 500 watts full time operation
WISH, WISH-TV, Indpls, becomes CBS affil eff 3 June
WLEX-TV, Lexington, KY, becomes ABC affil
WLFA, Lafayette, Ga, becomes Keystone Bdcst affil
WMBV-TV, Marinette, Wisc, becomes ABC affil
WMRE, Monroe, Ga, becomes Keystone Bdcst affil
WOND, Atlantic City, NJ, new nat'l sls rep W. Barrett Mayer, 550 5th Ave
WORC, Worcester, Mass, purch by Robert Bryar & Harold Kaye
WOW, Omaha, begins all-night opers
WPAT, Paterson, NJ, sold by Passaic Daily News to gr headed by Dickens Wright
WPON, Pontiac, Mich, begins opers; Hil F. Best nat'l rep
WRIV, Riverhead, LI, begins opers, owned by Suffolk Bdcst Corp
WVEC-TV, Norfolk, Va, open new studios for live shows
WXEL, Cleve, purch by Storer Bdcst Co

Morning Radio is UP in IOWA

UP on WHO!

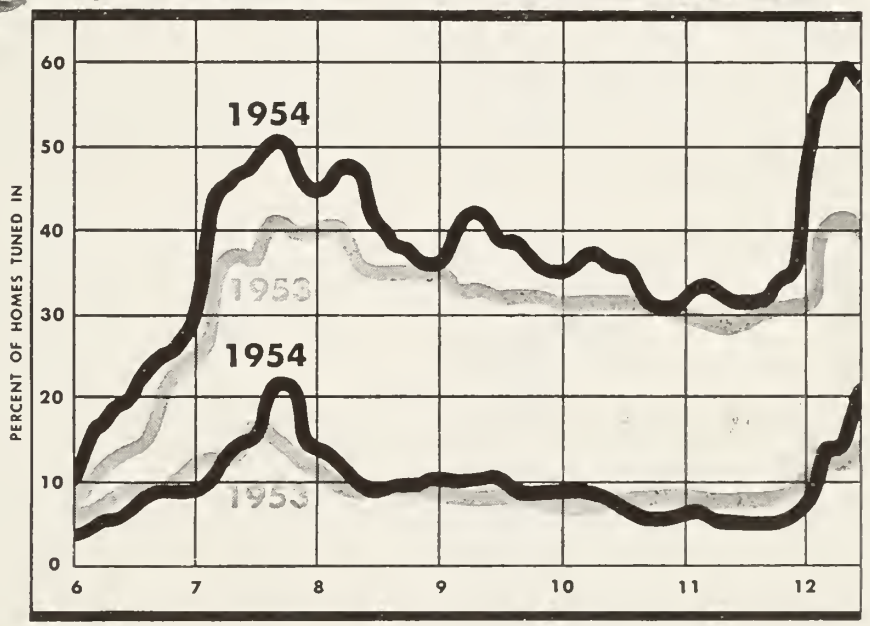


THE chart — taken from the 1954 Iowa Radio-Television Audience Survey — tells the story.

The two top lines show *morning radio listening* in 1954 as compared with 1953 — UP for all stations in Iowa.

The two lower lines are for WHO alone — UP for 1954, over '53 — and we hope you'll note that, at certain times, WHO alone accounts for as much as 45% of *all* the radio listening in the State!

The complete 1954 Survey will be out very soon, now. Write for an early copy — or ask Free & Peters!



PERCENT OF HOMES TUNED IN, MORNINGS — 1953 VS. 1954

WHO

for Iowa Plus!

Des Moines . . . . 50,000 Watts

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
FREE & PETERS, INC., National Representatives



SELLING IN MONTREAL? That's our business!



YOUR PRODUCT advertised on CFCF means more business for you



CFCF
MONTREAL
IN U.S.—WEED
IN CANADA—ALL CANADA



Mr. Sponsor

Willis H. Gurley

President
Borden Food Products Co., New York

In the late Twenties, as manager of Borden's export operations, Willis Gurley traveled extensively throughout Europe, South America and the Far East. Even now, there's one touch of the exotic in his Madison Avenue office: a huge tigerskin rug.

"But I didn't bag it myself," Gurley quickly assured SPONSOR. "A friend of mine sent it to me from India."

Today, as president of the Borden Food Products Co. and a v.p. of the Borden Co., Gurley supervises 34 manufacturing plants in 16 states and three foreign countries. As head of the Food Products Division of Borden Co., Gurley has the last word on advertising policy for his products (Eagle Brand sweetened condensed milk, evaporated milk, Klim, Hemo, Borden's Instant Coffee, None Such mince meat, Starlac and Borden Instant Hot Chocolate). The bulk of this division's SPONSOR-estimated $6.5 million 1955 budget will be spent on advertising Borden's Instant Coffee (through DCSS).

"We use spot radio and tv to catch the housewife at the psychologically 'right' moment before she goes shopping," Gurley told SPONSOR.

To back up the coffee with a national medium, Gurley also puts Borden Instant Coffee commercials on the Borden Co. sponsored show, *Justice*, NBC TV, Thursdays, 8:30-9:00 p.m. Borden Instant Coffee also sponsors one weekly segment of the *Garry Moore Show*, CBS TV.

"We like a drama or adventure show for our food products," Gurley explained. "As many women as men watch *Justice*. Also, we feel that the audience of a drama is less fickle than viewers of situation comedies, simply because it doesn't tire of the show as fast."

Incorporated in Gurley's statement, is the advertising philosophy upon which Borden Instant Coffee bases its fight with higher-spending coffee advertisers.

"If you have the audience, you can do a selling job," he added. "And you don't have to stick to a stereotype show format to achieve family appeal."

However, Gurley emphasizes the fact that he likes to leave the choice of programs up to his advertising department and agency.

"I don't even choose autonomously at home," he added. "My wife has far stronger tv preferences than I." ★ ★ ★



CRACKIN' GOOD!

You get to the meat of the market *quicker* when you tell your sales story on the station they tune to most often

WJBK-TV Detroit

If you've got a tough nut to crack in this rich midwest area, go after those sales with WJBK-TV's 100,000 watt power, 1,057 ft. tower, top CBS and local programming and commanding Channel 2 dial position.

A STORER STATION

Represented Nationally by THE KATZ AGENCY

National Sales Director, TOM HARKER, 118 E. 57th, New York 22, ELDORADO 5-7690



MORE homes. More families. More people. No matter how you figure it, NBC Television delivers more, and keeps on delivering.

MORE homes for nighttime sponsors—an average of 803,000 more homes per program than the second network since the middle of September, when the most competitive programming in TV's history began. That's almost equivalent to all the homes in Connecticut and Rhode Island, and it's *extra!*

MORE programs in the "Top Ten." In the first four Nielsen Reports this fall, NBC twice hit six out of ten, and twice made it seven out of ten. It's seven out of ten in the latest Nielsen pocket-piece, and every one of them reached more than 11,000,000 homes; the details are listed on the opposite page.

MORE sets tuned to NBC Spectaculars, and the dynamic program leadership that they represent. The latest Nielsen report shows still another of these 90-minute color super-shows in the top ten: the sixth to make a top-ten-



sized audience out of the seven so far rated. And the seventh barely missed.

MORE homes for the time-tested programs, too. It's seven years now since Milton Berle took command of Tuesday night for NBC. He still holds it, and as the listing shows, he's attracting greater audiences than ever before.

MORE. That's the story of NBC programming. More homes. More families. More people. And naturally, more values for advertisers.

NBC's 7 out of 10

FROM THE LATEST NIELSEN REPORT*

Program	No. of Homes Reached
DRAGNET	13,998,000
YOU BET YOUR LIFE	13,221,000
BUICK-BERLE	12,463,000
MAX LIEBMAN SPECTACULAR	11,711,000
STEVE ALLEN SHOW	11,581,000
THIS IS YOUR LIFE (WK. 2)	11,549,000
FORD THEATRE	11,001,000

EXCITING THINGS ARE HAPPENING ON

NBC TELEVISION

A SERVICE OF RCA

DATA VERIFIED BY A. C. NIELSEN COMPANY
(SEPT. REPORT #2, 1954—*NOVEMBER REPORT #1)

kgul TV

CHANNEL ELEVEN

CBS TELEVISION NETWORK

REPRESENTED NATIONALLY BY
CBS TELEVISION SPOT SALES



YOUR BEST BUY FOR THE TEXAS GULF COAST AREA

YEAR-END REPORT

On these major radio and tv topics of 1954

Over-all look: These are some of the trends and events which made the 1954 radio-tv year unique. Among them: the "spot carrier" hassle between nets and stations; the uhf hearings; the continued rise in television programing costs.

Network television: Whopping $310 million for gross time and $160 million for production costs was spent, by SPONSOR's estimate in net tv in '54. In '55, video webs will be longer, more costly; time scarcer. Biggest client: P&G.

Spot television: Advertisers upped budgets at least 20% for spot tv in 1954. Rates climbed more than 10%, are continuing upward. Availabilities are scarce, sharpening competition between network and spot tv sellers, film makers.

Network radio: Gross billings among the four radio webs are off 17.5% for 1954 vs. previous year; actual net earnings even lower. Coming year will bring more network participation shows, capsule news strips, rock-bottom network costs.

Spot radio: Consensus of reps is that spot radio gross billings dropped during 1954, although some spot sources feel year was a "break even" with '53. Reps predict 75% of U. S. stations will have same day and night spot rates by the end of 1955.

Tv programing: Show costs reached new highs in 1954 as result of competition between two major nets for audience as well as emergence of new factor, ABC. Part of audience battle was the "bumping" of shows networks felt were too weak to draw audience.

Color tv: Set production was minuscule in 1954 and the outlook for rapid acceleration in 1955 isn't good. Mainly problem lies in engineering labs where work is being rushed to cut costs of sets. Meanwhile stations are equipping fast for net colorcasts.

TvB and RAB: Both air media start off 1955 with functioning sales promotion arms, the newly organized Television Bureau of Advertising and the renamed Radio Advertising Bureau. RAB has $720,000 budget; TvB already has 40% of its minimum projected budget.

OVER-ALL LOOK

When they write the history of radio and television, 1954 will go down as the year of. . .

Color television's dry run with set production unable to get off the ground but with sponsors, agencies, dealers and invited guests enthusiastic about its potentialities once color receiver prices reach mass levels.

Time-slot dominance by the tv networks, stemming from the seller's market in network tv and resulting in reduced stress on the traditional franchise concept in network buying.

Hassles between radio networks and stations over network sale of announcement participations via "spot carriers" with stations contending the webs are encroaching on spot radio terrain and the webs answering they must sell the time to exist.

Clarification of radio's role following deeper-digging research, including the Politz study for the Christal stations, the J. A. Ward study for Mutual, the ARF-Politz set count for the four radio networks and BAB—all pointing to radio's having adapted itself to the video era.

Big battles over uhf with Congress probing for answers to the problems holding back the growth of ultra high frequency stations and with the beginnings of a solution appearing as higher-power transmitters were developed, the FCC permitted broadcasters to add two "u's" to the previous limit of five tv stations to one owner and both CBS and NBC moved to provide stepped up selling for the smaller market tv stations.

Establishment of TvB as an industry-wide promotion group to begin selling video while it's expanding rather than wait, as radio did, until it comes up against a time of hard selling.

Experiment in tv network program patterns with unprecedented departures from every-week programing and traditional program lengths via NBC TV's once-a-month, 90-minute spectaculars and CBS TV's monthly big shows.

Increases in network tv participations formats as NBC added *Home* and *Tonight* and CBS added the *Morning Show,* thus attracting sponsors seeking flexibility and low cost in network tv.

Continuing rise of tv network program costs as the top two webs, NBC and CBS, fought fiercely for dominance and a new contender, ABC, threw stronger programing into its schedule.

The first network editorial stand, a position taken by Frank Stanton, president of CBS, Inc., who urged radio and tv be given equal access with the press to coverage of Congressional hearings.

NETWORK TV

Dollar spending: So many sales records were smashed this year in network tv it was hard to count them all. In 1954, network television advertisers spent:

- A whopping $470 million by SPONSOR's estimate for time ($310 million) and talent ($160 million) on the four major video webs. This was some

Industry leaders look at '55 future. See pages 78, 80

Below alongside their pictures are brief excerpts from year-end statements of nine industry leaders. Complete statements appear on page 78 and 80.



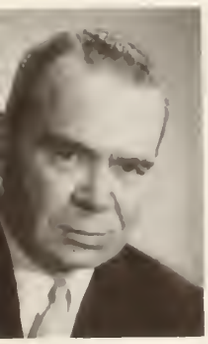
Robert E. Kintner

ABC's president feels that network's tv web now ranks as one of "Big Three" tv networks; radio web has sold more time for early '55 than in similar period of '54.



Adrian Murphy

ident of CBS Radio expects have results of automobile ning study available within few weeks to further docu- radio's story. Auto radios "medium-within-a-medium."



J. L. Van Volkenburg

CBS TV's president predicts that total tv revenues for '55 may top $1 billion. He says past year proved value of continuity in television's programing.



Ted Bergmann

Du Mont's Director of Broadcasting feels trend to "shared" sponsorship of tv, increased use of filmed programing will continue.

$70 million over network predictions in mid-1954 and was the all-time high for network-level spending in broadcasting history.

- More on the smallest network. Du Mont ($12.5 million), for gross time than all tv advertisers spent for *all* television activity of any kind in 1948. Fast-climbing ABC TV's gross revenue ($35 million) was almost as much as all network tv gross time sales in 1950.
- More money on either CBS TV ($140 million) or NBC TV ($125 million) for gross time purchases than advertisers spent in 1954 for space in *Life* magazine, hitherto the nation's top single ad medium in dollar gross.

By SPONSOR's presstime, Publishers Information Bureau had completed the four-network gross time figures for the first 10 months of 1954. This is how they ranked and how they compared with the similar period of 1953:

Network	First 10 mos. '54	First 10 mos. '53
CBS	$117,032,072	$77,328,337
NBC	$100,541,824	$76,941,720
ABC	$ 26,584,163	$16,094,615
DTN	$ 10,267,775	$ 8,966,321

Although these figures indicated the basic billings trends, SPONSOR asked the sales chiefs of the four tv networks to give their predictions for the final figures of the last two months of 1954. The projected totals thus achieved were compared with PIB total gross billing figures for 1953. This was the year-long trend: ABC TV made the biggest percentage gain—up 67%. Close behind were CBS and NBC tv webs with gains of 44% and 30% respectively. Du Mont's gain was slight —1.6%—and gave further fuel to the persistent report that this network was due for a major overhaul in 1955.

Client spending: Gross network time expenditures by individual clients were equally eye-opening. For the first half of 1954 (the latest PIB figures available as this report was written), the gross billings by clients ranked thusly among the 10 largest spenders:

Client	1st half '54 gross
Procter & Gamble	$11,136,979
Colgate, Palmolive	$ 6,385,466
General Motors (all)	$ 5,681,660
Reynolds Tobacco	$ 5,518,421
General Foods	$ 4,611,103
American Tobacco	$ 4,517,048
Gillette	$ 3,848,060
General Mills	$ 3,632,195
Chrysler (all)	$ 3,265,327
Lever Brothers	$ 3,260,819

Chances are good that when the final 12-month figures on 1954 spending are complete, the rank order will be quite similar, and the totals will be slightly more than doubled. Activity among all of these leaders was stepped up in the latter half of 1954 (more sponsorships or shared sponsorships, longer lineups, fancier programing), according to network sales executives.

(For a report on the spending of air dollars by top advertising agencies, see SPONSOR, 13 December.)

Bigger "basic" webs: Only two of the major networks, CBS TV and NBC TV, have "must buy" basic networks. CBS TV's grew slightly in size —up five stations for a total of 46. The NBC TV basic count remained the same—51. But both grew noticeably in price. The gross cost of a Class "A" half-hour on the CBS basic web is now $32,700—up 25% from last year. On NBC TV, the cost is $36,165—up 12½%.

This won't be the ceiling, either. Both networks anticipate that their basic webs will remain about the same in size during 1955, but will go up from 5% to 7% in over-all gross price.

ABC and DTN executives indicated unofficially that the key outlets of both networks would probably raise their rates anywhere "up to 10%" on the average in 1955.

Longer lineups: During 1954 advertisers stretched their network lineups anywhere from 30% to 60% on the average on the leading networks.

As NBC TV's sales development chief Bob McFadyen put it:

"Evening lineups are more than double the length they were two years ago, and they're still growing. In some cases, we felt we were reaching the outer limits on tv business but advertisers have been quick to add many of the new crop of tv stations. It's partly dealer pressure, but it's mostly a matter of the necessity for competitive selling nationally."

CBS TV took a big step toward expanding tv network lineups earlier this month with the creation of its Extended Market Plan. Under EMP, a group of 20 stations in small areas became "associates" of the network with their own special affiliation contracts. Some of these stations cost as little in lineups as $50 for a Class "A" hour. A few are interconnected; most will be serviced by kinescopes. Regular network discounts don't apply and EMP stations have their own network rate card.

Sales Service Manager Bob Jamieson told SPONSOR: "We feel EMP will

encourage the use of many small-town tv stations by leading tv advertisers during 1955. Eventually, if network programing spurs set sales to the point where circulation warrants the change, we may move EMP stations over into our regular optional affiliate ranks."

NBC TV had begun to put emphasis on selling small market stations earlier this season, creating a special sales unit for them.

As 1954 ended, most of the leading network advertisers were airing their shows on lineups that ran into the 80's and 90's. Some, like Philip Morris and P&G with the now-alternately-shared *I Love Lucy* (135 outlets) and Dodge Division of Chrysler with *Break the Bank* (155 stations) are well over the century mark in their lineups.

As network and agency executives see it, the lineups will taper off somewhat in their growth in 1955—but they will grow.

Unsold slots: You're not likely to find a spot in prime evening hours on the two biggest networks this spring unless: (1) you're at the top of the waiting list when a sponsor now on the air drops out, or (2) you can move into an existing program operation as an alternate-week or participating sponsor.

At year's end, both NBC and CBS tv webs had the S.R.O. signs out at night, with CBS TV filled solid from 7:30-11:15 p.m. NBC TV is filled at night with only the 10:30-11:00 p.m. spot on Monday open at presstime. On ABC TV, there are a total of five and a half hours unsold between 7:30 p.m. and 10:30 p.m., Monday through Sunday, but these are expected to shrink early in 1955. Only Du Mont has plenty of availabilities.

The two senior webs are virtually sold out in network option daytime slots, except for the normal turnover in participation shows.

ABC TV and Du Mont have, at year's end, a wide choice of daytime slots, but have done only minimum work—so far—in developing daytime programs to put in them. Executives of these networks predict greater daytime tv sales in 1955.

SPOT TV

Dollar spending: Gross billings in spot tv climbed again during 1954, continuing a boom which began in 1948. Forecasts made by reps and stations to the Station Representatives Association were that 1954 figures in spot tv would top 1953's by "about 33%." Consensus of similar predictions made to the Central Research Department of McCann-Erickson: "up about 20%."

According to McCann-Erickson, the dollar value of 1953 spot tv billings was $128.7 million.

Why the jump?: Reps said that the increases in 1954 were due mostly to these two basic trends:

1. A general increase in national spot tv spending by individual clients. As the newer tv markets became active or reported growths in their tv circulation, client spending jumped as lineups were lengthened to cover these post-freeze areas. Some clients—like Bulova, the automakers and the big cigarette companies — jumped into many new markets in 1954 almost immediately. Others waited until the cost-per-1,000 estimates fitted their own yardsticks and then moved in. These included the soap firms, General Foods, General Mills and the major drug firms. Some sponsors, like Vick Chemical and Sterling Drug, switched budget funds from spot radio to spot tv in 1954. Meanwhile, the over-all increase is likely to continue in the coming year.

2. Changes in spot tv rates. Rate reductions were unknown in spot tv in 1954, except for some special saturation packages offered by hard-pressed stations in a few locales. In the older, pre-freeze tv markets, rates jumped upward 5% to 10%, according to reps, during 1954, chiefly in afternoon and late evening time slots, as audience sizes for these periods grew. In the post-freeze tv markets (or among some new stations in old markets), there were other rates increases. For the most part, the percentage figures of these increases were higher than among the "mature" vhf stations. Reps indicated to SPONSOR that these rate hikes—all of which were tied to growing station audiences—ranged from 15% to 25%.

Rate outlook: Some scattered rate increases among older tv stations are anticipated by reps in 1955. The same sources predict a rise in rates among tv outlets in the post-freeze markets.

These last increases will range widely. Uhf stations that face competition from several older vhf outlets, for ex-

(Please turn the page)



Thomas F. O'Neil

Mutual's chairman predicts "lc and vigorous life" for networl radio, cites fact that MBS starting 1955 with $9 million in new business.



Sylvester L. Weaver

NBC's "Pat" Weaver looks to development of color tv audience as highlight of 1955, and continued development of new values and new patterns of radio.



John Blair

Veteran station rep and retir president of SRA sees excelle year ahead for spot media, provided programing and sell ing are left on a high level.



Fred Gamble

President of 4-A's feels growth of media spending, including radio-tv, is sharpening problem of finding, training agencymen.



Paul West

Radio and tv will play big role as "positive, dynamic factors" in sustaining nation's expanding economy, ANA president says.



Heightened competition for audience led both NBC and CBS tv webs to jockey lineups which resulted in "bumping" of advertisers. Firestone went from NBC to ABC.

ample, are tending to hold their rates as low as they can in order to attract new business. Uhf-ers in non-competitive markets, on the other hand, plan to raise rates in a pattern which has already been established during the growth period of older vhf markets.

Anticipated rate increases in the pre-freeze areas also won't be uniform throughout the day. That is, nighttime rates are likely to be stable in 1955 in the largest tv cities simply because the sets-in-use levels at night are now crowding closely upon the maximum possible figure. Morning, afternoon and late-night rates however may go up—but only if gains in audience levels at these hours are made by improved or additional programing. (Thus ABC TV's plans to go into daytime programing in 1955 may well tend to push up daytime spot rates in older markets—if the ABC TV shows attract brand-new audiences and swell the general size of total audiences during the day.)



New rage was George Gobel who became big hit in own NBC TV show, frequent guest after relative obscurity. It was new demonstration of tv's power to build personality fast.

Availabilities: The situation is extremely tight now in the prime evening slots, and will continue to be so during 1955, reps predict. Several of them told SPONSOR that the turnover in nighttime spot tv availabilities in the largest tv markets was seldom more than 5% and often less than 1%. Advertisers scouting 1955 availabilities will find the greatest choice—although even this will be limited—during morning, afternoon and late-night periods.

Spot tv films: There's a parallel boom in spot tv films—programs and commercials. Producers estimated, earlier this year, that the 1954 volume of tv film business would be about $60 million—most of it in spot tv.

Here as producers see it, are the main spot tv film trends for 1955:

- A continuing rise in client spending for spot film commercials. Business in 1954 was up about 10% over the preceding year, film sources told SPONSOR. A similar increase is expected in 1955, with no levelling-off seen now.
- Film commercial costs and film program investments by backers will continue to increase in 1955, film makers forecast. Costs were up about 20% last year over the previous year, for black-and-white films. The cost rise in 1955 should be similar. Color filming will add anywhere from 20% to 50% to production budgets.
- The battle behind the scenes in tv between the major networks and the spot tv interest for choice station-option program slots is going to continue. Network shows have spilled over into late-night slots in the two biggest webs, often "bumping" spot tv film shows. Now, the networks are eyeing the early-evening station slots as well: the new *Norby* show for Eastman Kodak, for example, will be aired (in color, too) in the 7:00-7:30 p.m. slot on Wednesdays on NBC TV—technically station time. Predicted trend in 1955: more syndicated film shows of the daytime variety, fewer intended for nighttime airings.
- More multi-market film shows. Despite the difficulties of finding station slots for syndicated film, producers anticipate an increase of 15% or more in the total number of multi-market purchases of syndicated spot films.
- More film shows on independent outlets. Stations like KTTV, Los Angeles, and WOR-TV, New York, have been setting the pace for non-network film airings. WOR-TV's every-night *Million Dollar Movie* (the same feature film twice nightly) is starting 1955 with a sold-out roster of eight major spot clients, each paying $4,000 a week. Affiliates of ABC TV and DTN have caught much overflow film program business (from NBC TV and CBS TV affiliates) at night and during daytime periods, and will probably continue to do so in 1955.



Situation comedies weren't inevitable hits though "Halls of Ivy" on CBS TV is establishing itself. Several other new situation shows were dropped after only few months on air.

NETWORK RADIO

Dollar spending: The downward trend of network gross billings continued in 1954, with most of the tv-caused drops occurring in nighttime revenue of the major radio networks.

Publishers Information Bureau figures for the first 10 months of 1954 make the over-all trend clear when compared with 1953 figures:

Network	First 10 mos. '54	First 10 mos. '53
ABC	$24,199,694	$24,173,422
CBS	$45,567,675	$51,422,613
MBS	$17,141,113	$18,940,801
NBC	$28,106,616	$38,145,994

SPONSOR's own predictions for the 12-month grosses of 1954:

ABC: $28 million; CBS: $54.5 million; MBS: $20.5 million; NBC: $33.7 million. (These predictions are based on forecasts from sales executives of all four radio webs. Like the PIB figures they are made on the basis of mid-1954 discount structures, before discounts reduced rates, since PIB will not change its reporting until after January. Actual net figures for time are lower because of discounts.)

Compared with 1953 year-end figures, all four networks dropped off, but not evenly. NBC and CBS Radio showed the largest drops: 34% and 14.5% respectively. Mutual (down

10%) and ABC Radio (down 4%) showed the smallest. Total billings drop: 17.5%.

New discounts: Gross billings for 1954 don't reflect an important change in network-level prices which will continue in 1955. NBC and CBS radio webs revised their discount structures in August to give nighttime advertisers an additional 20% off. ABC Radio in September completed an arrangement whereby day and night rates are virtually equal through larger nighttime discounts. Mutual will release a similar new discount structure early in 1955. All of these discounts reduce actual network earnings on gross revenue.

Behind-the-scenes developments in network radio, as SPONSOR went to press, included still another basic change in rate policy. The change may come about, by all indications, in 1955.

The major networks are considering, in various forms, plans that generally go like this. Discount structures whereby an advertiser may actually be paying only 50% of the gross time charge (due to dollar volume, contiguities, frequency or nighttime reductions) may be changed so that advertisers are actually billed for what amounts to "net" time purchases.

Network thinking behind such moves, it was said, is that (a) it will make network pricing "more realistic" and avoid much waste motion in sales presentations, and (b) it may act as a new diplomatic weapon for networks to use in setting lower network affiliation compensations.

Client spending: The rank order of the top 10 clients in terms of gross network spending, and the names of these clients, is a familiar one. For the first half of 1954 the list was as follows:

Client	1st half '54 gross
Procter & Gamble	$6,933,705
Miles Laboratories	$3,654,421
Colgate, Palmolive	$2,915,764
Gillette	$2,754,840
General Foods	$2,429,887
Lever Brothers	$2,367,904
Sterling Drug	$2,100,701
American Home Prod.	$1,888,769
General Mills	$1,698,737
Swift & Co.	$1,658,509

It's interesting to note that the advertisers in first and third place at mid-year—P&G and Colgate—are also bellwethers in network tv gross billings. And, many of the other leaders in network video are still at the top of the heap in network radio.

Sales trends: Advertisers, according to network radio executives, can expect to see in 1955:

- More network radio participation shows. There are 16 "spot carriers" on networks today. NBC Radio's "Three Plan" picked up new business in 1954; so did CBS Radio's revived "Power Plan." Mutual's new operation with "Multi-Message Plan" landed billings from clients ranging from Camels to Scandinavian Airlines.
- More news strips. The small-unit show, often as part of a big saturation package, is firmly established. There are more than 40 five-minute shows on the networks. NBC Radio's daily five-minute news strips with Ben Grauer and Mary Margaret McBride have been sold to advertisers like Imdrin, Calgon, Starkist, and Q-Tips. Kraft picked up the S. C. Johnson news shows (five daily) on Mutual. Weekend and nighttime news packages

(*Please turn to page 88*)

SPONSOR postcard surveys show color facilities growth in past six months

Two postcard surveys on station color facilities were conducted by SPONSOR this year, one in June (bottom chart), the second early this month. The six-month interval highlights the growth in outlets telecasting network color. All stations on air were queried in both surveys. Answers to the second survey came from 170 stations, representing a good cross-section of the nation's tv outlets.

DECEMBER 1954

	EQUIPPED NOW	STATIONS WHICH EXPECT TO BE EQUIPPED BY: FIRST HALF OF 1955	END OF 1955	1956 OR LATER	NO DEFINITE COLOR PLANS
NETWORK COLOR TELECASTS	53.5%	17.1%	6.5%	1.2%	21.7%
SPOT TV COLOR					
1. COLOR SLIDES	7.7%	15.9%	14.7%	3.5%	58.2%
2. COLOR FILMS	5.3%	15.9%	15.9%	3.5%	59.4%
3. LIVE COLOR SHOWS	4.1%	1.8%	5.9%	6.5%	81.7%

JUNE 1954

	EQUIPPED NOW	STATIONS WHICH EXPECT TO BE EQUIPPED BY: END OF 1954	END OF 1955	END OF 1956	NO DEFINITE COLOR PLANS
NETWORK COLOR TELECASTS	32.8%	38.8%	5.2%	1.5%	21.7%
SPOT TV COLOR					
1. COLOR SLIDES	2.4%	17.3%	19.6%	0.8%	60.0%
2. COLOR FILMS	0.7%	18.8%	18.8%	0.7%	60.0%
3. LIVE COLOR SHOWS	1.6%	4.7%	15.7%	4.0%	74.0%

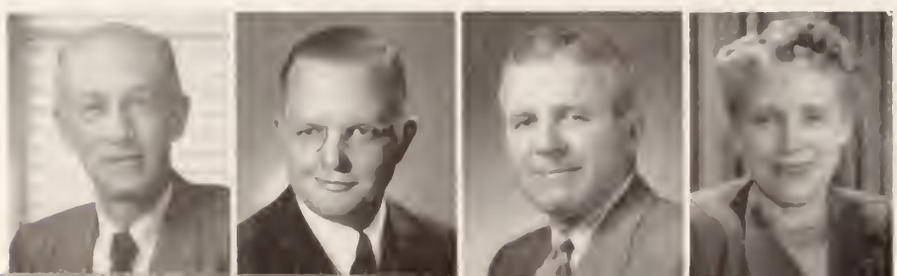


ADELAIDE HAWLEY (CENTER) IS BETTY CROCKER IN RADIO SHOW, TV COMMERCIALS

Betty Crocker on net radio: ultimate in integrated sell

Nine programs per week carry best-known homemaker into 7.2% of the nation's homes

IT TAKES many minds and hands to make the far-flung Betty Crocker operation run smoothly. Among key people in team are (l. to r.): S. C. Gale, vice president, director of advertising; C. S. Samuelson, advertising manager, Grocery Products Division; A. W. Wilbor, coordinator of Betty Crocker activities; Janette Kelley, director of the Home Service Department



Amid the glittering array of radio-tv shows that wear the banner of General Mills is a modest little radio program that runs only four and a half minutes and involves only two performers. It consumes a comparatively small part of the funds that go into the air media—and these get a major chunk of the 1954 advertising budget of $21,000,000. Yet:

1. It takes the combined efforts of seven advertising agencies and the company's home service department in Minneapolis to produce the show and its commercials.

2. It has been a factor in shaping the trend toward more five-minute network radio packages by demonstrating the effectiveness of the "scatter" approach.

3. It is the only air program built around the chief public spokesman for General Mills, a personality in whose development the company has invested over 30 years and more than $100,000,000.

The spokesman in question is Betty Crocker, a symbolic figure who represents to the female audience an idealized self-projection of the perfect homemaker. Her show, *Time for Betty Crocker*, can be heard on 320 ABC radio stations under the following unorthodox schedule: 8:55 a.m., 2:30 p.m., 4:25 p.m., on Monday, Wednesday and Friday. Three programs per day, nine per week.

Behind this scatter schedule and short program length are the following factors:

An audience is primarily interested in entertainment, will not flock to a service show in any great numbers. Yet Betty Crocker, whose essence is service, can only be associated with a service show. Moreover General Mills has found that a 15-minute service show is not likely to win an audience that is appreciably larger than that which listens to a five-minute service show.

General Mills has sought the most efficient, economical way of reaching large numbers of homes. The five-minute show schedule is like a net flung out to reach a large unduplicated audience over a period of time. A special Nielsen study for a week in November 1953 showed that the program reached 7.2% of all U.S. homes, with each home reached an average of 1.8 times. An ABC estimate of the monthly audience came to about 18%; this would mean 8,400,000 homes. The

Nielsen study revealed in addition that the greatest appeal of the show was to homes with large families (11.4%) and young housewives (9.7%).

The nine programs come in at low cost for General Mills because of the discounts it earns with its other shows on the ABC Radio network. For the advertiser without such programs, the package would run roughly $14,000 for time weekly, according to ABC; three daytime 15-minute periods would run about $11,400. These are net figures, after normal discount, figured on a 52-week basis. Talent and production cost for the shows is about $2,400 weekly.

The ABC research department points

case history

out that the average daily soaper racks up a 6.5 weekly net Nielsen rating, as compared with the Betty Crocker net of 7.2, and costs considerably more, averaging between $19,000 and $23,000 for time.

Neither company nor agency is under any illusion that the five-minute show can build the same kind of loyal audience developed by the longer program. Assistant to the director of tv and radio programing, Margaret Kemp, explains that the short programs catch listeners much as do announcements, except perhaps for the morning period, which appears to have a more stable listenership than the others. Even if a woman is not seriously interested in a recipe show, Margaret Kemp points out, it is so short that a woman is just as likely to let it run its course as turn it off.

Still, listener interest is more serious than many might expect, as indicated by the consistent mail pull of approximately 1,000 letters per week, a mail pull, incidentally, almost as good as that enjoyed by former Betty Crocker shows before the advent of tv.

Seven agencies: How seriously Gen-

(*Please turn to page* 81)

Script for Betty Crocker program is model for integration of selling and programing

Here's an example of how to tie product and program together so naturally they seem like one unit. Product in script below (20 October) comes in with mention of dessert in easy, acceptable fashion. Use of male voice helps to make transition smoothly; Elliot also serves to vary voice diet and give male point of view. Note functional character of copy; it delivers what program promises, a real service. Copy is tight, "loaded" with useful information, yet easy to follow. High points stand out. It is in keeping with Betty Crocker personality

WIN ELLIOT: It's time for Betty Crocker . . . and here she is . . . America's First Lady of Food . . . your BETTY CROCKER . . . brought to you by GENERAL MILLS.

CROCKER: Hello everybody. Once again it's time for us to talk about "something different" to help you drive that old monster monotony right out your kitchen window.

WIN: Betty Crocker, the Elliots have tried all your "let's be different" tips and take it from us, monotony doesn't stand a chance.

CROCKER: Why thank you, Win . . . Now I'm sure there isn't a mother living who doesn't realize that though families may coax and beg for something different for supper tonight, it better not be too far off the beaten path or they'll eye it with suspicion. Well, our "let's be different" trick today is an entire supper which brings your family some of their *old* favorites livened up with *new* twists. And this is it: Noodles Cantonese which I'll explain . . . a salad of lettuce wedges with horseradish mayonnaise . . . and for dessert . . . 4-Square Fudge Cake, each serving drowned with a scoop of cherry-studded ice cream.

WIN: Betty Crocker, Mom won't have to call anybody twice to a supper like that.

CROCKER: Doesn't it sound good though! You know we've found that noodle casseroles are popular with most families. But they can become pretty humdrum unless we're careful to vary them. And our Noodles Cantonese recipe from my new Good and Easy Cookbook does just that . . .

WIN: Hey, from all I gather, Betty Crocker, the gals are really going for *all* the recipes in that new cookbook of yours.

CROCKER: Yes, Win; and the recipe for Noodles Cantonese is typical. Here is the way to make this tasty dish: brown half a pound of lean pork, cut in slivers, in a little fat or oil and season with salt and pepper. Add about a half cup of water and cook 20 minutes. While the meat simmers, cook a four-ounce package of noodles. Then combine the meat, noodles, some chopped celery, thinly sliced fresh or frozen green beans, some grated onion and a couple of tablespoons of soy sauce. You know crisp vegetables are characteristic of Oriental dishes, so after everything's put together, cook for only about 5 minutes more. You'll have servings for four.

WIN: And there's one casserole that's got good he-man eating in it.

CROCKER: Yes, it's a real filling dish all right. Of course there's nothing startingly "different" about today's salad of lettuce wedges . . . but there's newness in the dressing . . . it's mayonnaise with the zip of horseradish added. Just remember, if you fix the dressing ahead of time, it will become nippier as it stands.

WIN: Say, with all these new taste thrills, I'm sure glad there's something familiar about today's dessert.

CROCKER: (CHUCKLING) You mean the fudge cake of course. And our *4-Square* Fudge Cake is unusually good . . . it's moist and rich and chocolatey . . . it's a cake men love. The recipe is now appearing in Gold Medal advertisements in October magazines or you can drop me a postcard request for it.

WIN: Just write Betty Crocker, care of General Mills, Minneapolis, Minnesota.

CROCKER: To carry out the "let's be different" theme, I thought you'd like to top each serving of 4-Square Fudge Cake with a scoop of ice cream that has bright red cherries through it.

WIN: But no ice cream could be *quite* as good as that marvelous Gold Medal Cake. Rita tried it out the other night when we had some folks in, and you've never heard anything like the compliments. The women all wanted the recipe, and the men—well, they wanted second and third helpings. What a success! The crunchy nuts in that moist, chocolatey, rich, tender . . . *de*licious cake . . . ummmm mmmmmm.

CROCKER: (CHUCKLES) Win, you've just been describing what we like to call "that good Gold Medal texture!" For a cake you've summed it up perfectly. And, Gold Medal texture is "just right"—with everything you bake. In pie crusts it's flaky . . . in biscuits and hot rolls it's light and tender-crusted . . . in cookies it's chewy, crisp or soft . . . whatever you like!

WIN: And, folks, Gold Medal gives all these "just right" textures because it's milled so fluffy light and fine. That way extra smooth Gold Medal can blend smoothly . . . blend to perfection, in fact! . . . with all your other ingredients.

CROCKER: I should say. So, for real baking success, for wonderful texture with everything you bake, depend on Gold Medal Flour.

WIN: Well, Betty Crocker. It looks like time's up.

CROCKER: So it is, Win. But we'll be back this afternoon. Perhaps you can joins us then. I'll be expecting you.

WIN: TIME FOR BETTY CROCKER is a service for homemakers . . . brought to you by General Mills.

Why we like both radio and t

Both have exclusive strong points. If they don't pay off, examine your sa



GEORGE ABRAMS, vice president of the Block Drug Co., feels that advertisers often reject radio or tv on the basis of one initial flop, "never fully recognizing that the message might have been weak or their utilization of these media incorrect. I've written this piece to try to correct the erroneous 'first look' which many advertisers give radio-tv." Block Drug is a heavy air-user, has cancelled web tv in favor of spot tv, spot and net radio.

Ask yourself this basic question and you'll come up with an interesting answer. The question: *How do advertisers look at radio and television as advertising media?*

The answer, in one word, *erroneously!*

This is my sincere conviction after work with both media intimately on both a network and spot basis. Moreover, the conviction has grown that we are dealing with media worlds apart in operation, performance and results.

With this conviction has also come the opinion that the bureaus representing these media still have a mammoth job to do. A job, in essence, which requires case history analysis of how advertisers have successfully used each or both of these hard selling media.

The simplest analogy I can give you is to take you into my garage and show you two rakes. One is a bamboo rake; the other, a metal one. In appearance, they both look very much alike. In action, they perform somewhat the same. But in result, they are completely different and accomplish different objectives.

Radio and tv, like these tools, have a similar look to the average advertiser. Both are media which perform as wireless communication. Yet, each advertiser has had his own personal experiences which have probably led him to favor *one* or the *other*.

We favor both!

And the reason is simple.

We have learned that radio can do jobs for us that are impossible for television and the opposite is also true. Radio, for example, can deliver homes at a cost of 50¢-per-1,000. If we buy television at $1.75-per-1,000 we feel we're doing pretty well. So on a cost basis—a basis of just reaching sheer thousands of human beings—it's hard to beat radio. And, that's true whether your medium is newspapers, magazines, or television.

And this is one place, I contend, that the radio people have done a poor job of public relations.

When you can reach an American family for 1/20 of a cent why not tell every advertiser in America about it; and as loudly as possible. Even a government postcard today costs you two cents, but that's unaddressed and undistributed. Why, for that 2c alone, radio can bring a message into 40 homes—not a single home!

But this low cost leads to another advantage—*repetition.*

If my commercial message is only costing me 50¢-per-1,000 each day that it goes on the air, then five messages a week are costing me only $2.50. How inexpensive can you get? How low can your advertising cost become?

Now these are two reasons we still use radio. Not to the exclusion of other media, but as a supplementary tool which accomplishes specific, important objectives. In the drug business, repetition is one of the basics. Ask any small space advertiser. He'll run those 14-line ads as many times a week and in as many publications a week as his budget will allow.

And radio can deliver repetition in a way no other medium can. Not just day after day advertising, but the impact of a full page each time it comes into a living room, a kitchen or an automobile. When that announcemen' is on the air, there is nothing else present, advertising-wise, at that moment. So your single announcement is not only hitting with full-page impact day after day, but also arriving psychologically at the time you want it to arrive.

This last point—the psychological

case history

lock Drug

ssage, advises ad manager

moment—is one too easily forgotten by the average advertiser. But its lesson was learned by us the hard way, by spending advertising dollars at various hours of the day and finding some periods better than others for converting listenership into sales.

So now, for radio, we have three big plus signs: low cost-per-1,000. repetition and the ability to arrive at the right moment.

But there are still others. Coverage, for example.

Coverage. A word we've almost forgotten in all the excitement and glamor of television. Let's look, as Al Smith rightly advised, at the record of radio coverage.

First of all—national coverage. Yes, national. Sweeping coverage, if you want it, of virtually every home in these United States. Coverage that goes beyond the mere statistics of 45,000,000 homes. Coverage that means, actually, that you can reach deep down into every little village, hamlet, farmhouse and city in America—if you want to go that far.

And coverage, too, that isn't confined, as it used to be, to the set in the living room. But programs pouring into the kitchen, bedroom, and barn. Programs that hit you while you're riding in the car or lying on the beach or having lunch in a diner. In one word, it's *everywhere.*

What medium on earth can make that boast?

So for the advertiser who uses this tool of radio to sell his merchandise he has these assets to help him make that sale. He's got low-cost advertising. He's got the power of economical repetition. He's got coverage; deep down penetrating coverage. And he's

(*Please turn to page* 70)

Five radio strong points as seen by Block Drug

Listed below are the reasons why Block Drug uses radio. The firm's ad manager, George Abrams, stresses in accompanying story that while radio and tv look similar, radio can do a job that's impossible for tv to do and vice versa. He finds, however, the radio industry weak in promoting its low cost

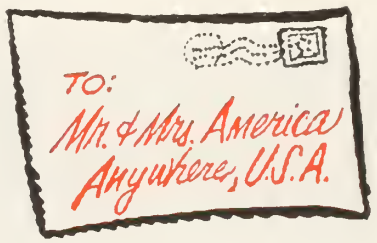


Radio has specific uses

A bamboo rake and a metal rake look very much alike in appearance but are used to accomplish different objectives. So with radio and tv: they have many similarities, do different jobs

Radio cheaper than a postcard

Radio enables an advertiser to reach an American family for 1/20 of a cent. A government postcard, unaddressed and undistributed costs 2c; for that 2c, radio can reach into 40 homes





Radio has full-page impact

In the drug business, repetition is one of the basics. Radio is expert at delivering repetition—not like a small-space ad but with full-page impact each time; nothing else is present

The right psychological moment

With radio's wide flexibility, an advertiser's message can be placed at just the time he wants it to be heard—at the psychologically best period for converting listenership into sales





Sweeping national coverage

With radio, an advertiser can reach virtually every home in the U. S. This coverage also reaches all the rooms in the house, gets to people while they eat, drive, relax, work



Tricky animation and "busy day" chant of Jell-O commercial were commended by many admen. JWT copy head Ed Graham sums it up: "A great combination of entertainment and sell. Catches your attention, holds it and sets you up beautifully for the sales message. It's original, and represents a new point of view on food commercials. Has a definite appeal to women, I'm sure."

Agency, Young & Rubicam; animation, UPA Prod; general use



Ed Sullivan and Julia Meade are believable salesmen, which is probably why they are so effective, feels Robert Kirschbaum, radio-tv copy head at Grey. "I like the Lincoln-Mercury commercials just about all the time—it's that indefinable thing called 'personality' I guess. I like, too, the creative twists, especially when it comes to viewing a car through a woman's eyes."

Agency, Kenyon & Eckhardt; film by Van Praag Prod; used on "Toast of the Town"

I like this tv commercial because...

Admen name commercials done by competitors which they feel are tops

What's the tv commercial you consider best and why? SPONSOR *put that question to a group of agency men who themselves work intimately with commercials. Only proviso: admen couldn't name a commercial from their own shop. The 10 commercials selected are a cross-section of the best being done today, including commercials done recently and those in use several seasons.*



"Just about like nothing I've ever seen before," is how E-Z Pop Popcorn animated jingle strikes William Colihan, Jr., Y&R tv commercial dept. mgr.: "I can only say that it's tremendous. It's a remarkable integration of charm and sell, thoroughly delightful, yet it puts across a sales message. Why is it so good? Let's face it, how does one adequately describe the ineffable?"

Agency, Cunningham & Walsh; animation, Storyboards, Inc.; spot campaigns



Drawing Sheaffer's Snorkel Pen across a white glove is a "startling and effective demonstration," says Stanley Lomas, Wm. Esty copy chief. "You get a clear idea, too, of how easy it is to fill. I think ad is tops; brief, direct, with close-ups of main elements. It stays on sell all the way. Copy reinforces video, and hard-sell takes over where visual can't show idea. It sold me."

Agency, Russel M. Seeds; film by Five Star Prod; used on "Jackie Gleason Show"



Ajax's little scrubbers who chase the dirt down the drain are fun to watch, says Tom MacDonald, FC&B's director of broadcast planning. "A soap commercial is not easy to make interesting. But the Ajax jingle succeeds. It's entertaining, easy, pleasant to listen to. And it shows the product in use in an interesting way. It's good advertising when a soap commercial does that."

Agency, Bryan Houston; animation, John Sutherland Prod; C-P network shows



"For week-in-week-out excellence, Kraft commercials are hard to top," says Ned Smith, Raymond Spector copy chief. "You're right in there with the product every time. There are no distractions from the main point. You get fine, clear close-ups of food in preparation, beautifully lit—dishes look good, make your mouth water. A good mixture of demonstration and commercial."

Agency, J. Walter Thompson; used on "Kraft Television Theatre"



One of the most fascinating commercials in years was a recent public relations effort by General Electric, says John Sheehan, C&W director of radio-tv. "The story of how the company protects its employees against the danger of atomic radiation was completely absorbing. Here were the Geiger counters, intricate equipment, fantastic suits—a factual account of a serious subject. A good job."

Agency, BBDO; used on "The General Electric Theater"



"It's not very appealing, but it sure convinces you," is the way D'Arcy copy chief Tom Carpenter describes effect of Amm-i-dent Toothpaste pitch showing acid dissolving tooth enamel. "I like the commercial because it tells you a straightforward, factual story, it documents its case. The demonstration is not a pretty thing, but it's powerful. Combination makes for potent sell."

Agency, Harry B. Cohen; film by Robert Lawrence Prod; used on "Danger," spot tv



"That animated sex figure," is how Michael Levin describes "today's new Muriel." Erwin, Wasey's r-tv head considers that "the gimmick is simple and effective. There's no question but that the insinuating lines and movements of Muriel do a job of reaching out and grabbing hold of the viewer. The ad is suggestive, melodic, easy to remember, way above usual cigar advertising."

Agency, Lennen & Newell; Shamus Culhane Prod; hitchhike, "Truth or Consequences"



"One idea rather than a dozen," that's the secret of the power of the Westinghouse commercials, says William Lewis, Geyer's director of radio-tv. "Betty Furness concentrates on one major product idea, punches it home with a convincing demonstration. You go away remembering what she said and showed. Other commercials I've seen throw a dozen ideas at you in half a minute."

Agency McCann Erickson; used live on "Studio One"

PART 2
of a two-part series

What agency and client readers wan

Account executives and ad managers are more critical than timebuyers

The role played by clients and non-media agency people in choosing radio and tv stations for a network show or spot campaign varies, but it is often a vital one.

In the first place, their knowledge of the strong and weak points of air outlets often rivals that of the timebuyer. Some of them have time buying backgrounds. Many ad managers have a personal knowledge of their important markets gained from travels around the country and can rattle off a surprising amount of information about as many as a dozen stations in a single market.

Secondly, where the choice of a station involves a lot of money or is critical from a sales point of view, the non-media people inevitably get involved. While the timebuyer's voice is important, the deciding opinion may be shared by several executives.

On certain accounts the decision-makers behind the timebuyer are almost totally responsible for the choice of stations, relying on the timebuyer for the recommendations and preliminary detail. On one $5 million account, for example, the president of the firm and the account executive confer over all important buying decisions.

Stations, therefore, usually aim their advertising at non-media personnel in addition to the man who actually places the order— the timebuyer.

In this second and final story on what the buying side of broadcast advertising thinks is effective station advertising in the trade press, SPONSOR discloses how the non-media element feels. (For the story on timebuyers, see "What timebuyers want in radio-tv ads," SPONSOR, 13 December 1954, page 42.)

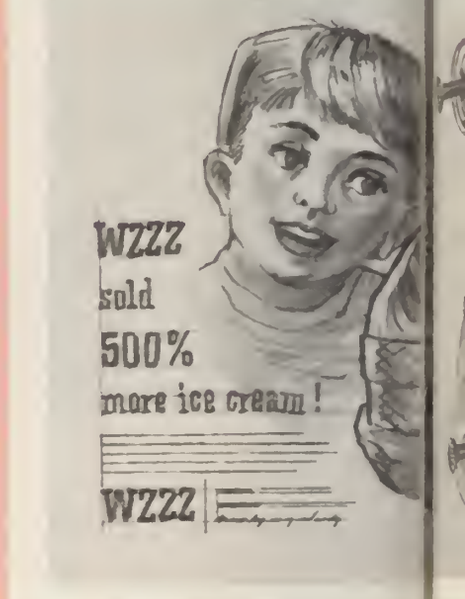
The non-media field is a big territory and SPONSOR roamed over it freely. Conversations were held with advertising managers, brand managers, their radio-tv experts, account executives, radio-tv account executives, radio-tv department heads, air programming and production executives, plans board members.

As with timebuyers, there is no single, overriding lesson to be learned from this roundup of opinion. However, not only do certain attitudes stand out but there were interesting differences and similarities between the media and non-media people as well as between the agency and client personnel.

While not able to measure it in terms of percentages, SPONSOR detected a more critical attitude about station advertising among the non-media people than among timebuyers.

This was particularly marked in discussions of the general character of station advertising. Most of the advertising managers, for example, felt that station advertising lacked imagination and some thought it was downright dull. This can possibly be traced to the fact that ad managers are deeply involved in print consumer advertising for their own products and so consider station trade advertising a poor second in quality by comparison.

The ad manager for a leading cigarette said: "Station advertising lacks a certain warmth. To me, it has a cold, institutional air. This is not necessary. I'm sure there are plenty of stories stations of all sizes can tell about themselves which would impart a kind of warmth to the ad. I think some stations should add a touch of glamor to the operations, too. I'd be impressed by that."



IMAGINATIVE ADS: Ad managers criti[cal] what they called lack of imagination in st[ations'] trade ads, tended to compare station ads [with] their consumer print advertising. They u[sed] more warmth, greater human quality an[d], certain cases, glamor. Ad managers felt la[ck of] variety was worst fault of station trade [ads]

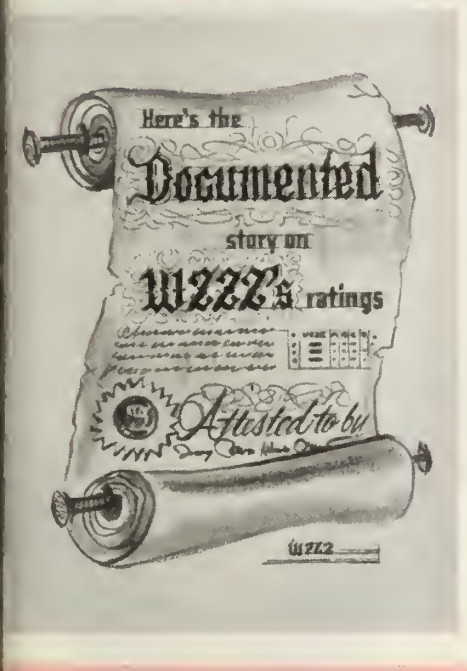
And here's what a large watch firm ad manager said: "There's a terrific sameness about station advertising. The ads looks all alike to me. There's seldom an effort to impart a quality of differentness. I guess that stations have a low production budget for their trade ads because of the low price of the trade paper space but I don't think that's a good excuse for crudity."

ı radio-tv ads

lio-tv trade ads

How timebuyer opinions of station trade ads compare with those of non-media agency and client personnel

As pointed out in previous story of this series, timebuyers stressed that the best kind of station advertising is that which picks some unique attribute of a station and repeats it over and over. It was emphasized that no more than one or two points should be used. Non-media agency and client decision-makers (especially ad managers) called for more imaginative advertising but didn't lay down any specific rules about how this imagination should be put to work, except that is was felt ads should have more glamor or warmth. In many categories, there was agreement. Generally, the use of facts was emphasized and there was a wariness of exaggeration.



CTUAL ADS: Importance of reliable facts in was stressed by both client, agency executives. tions were urged to point up the facts which w how an outlet can sell client's goods. This ohasis was found among ad managers, too, even ugh they stressed imagination so much. The rviewees wanted result stories well documented



MARKET DATA ADS: Reaction to market ads was mixed. Agency programing and production people were not interested in them. But many account men were, especially if the data showed newsy facts about a market, such as a big corn crop or the discovery of oil. Ad managers generally like to use their own sources for getting market data



MAIL-PULL ADS: There was no great interest in mail-pull ads. Some agency, client executives said mail pull was an unimportant measure of the value of a station. They felt almost any outlet can show mail-pull figures of some kind. Where ads show some really astronomical figure for mail pull, however, some said they would be impressed

Said an ad manager of an important drug firm: "Station trade paper advertising is very mediocre in quality. The ads often need the touch of a professional. A good example of the kind of ads stations should try to emulate are the trade ads run by BAB."

While agency people did not feel as strongly as sponsors on this subject—numerically speaking, that is—there were many who agreed. One of the strongest opinions came from a top agency programing executive and plans board member who got very vehement as he said:

"All the station ads melt into one blob as far as I'm concerned. You can hardly tell one from the other. I think stations should use more sophisticated layouts to attract attention. More imagination is definitely needed. The kind of thing I have in mind are

(*Please turn to page* 83)

Market choice

Sponsors can tailor their buying to individual marketing problems, whether they need four markets or 100. Some need extra markets to reinforce national advertising; some need only a certain region where their distribution is heaviest; some need only a few areas where sales are weak.

Flexible commercials

There's no need to run same commercial on every station in sponsor's lineup when he uses spot film. Announcements can be prepared to meet every local marketing and distribution condition. Clients with number of products can emphasize different one in each area.

Often costs less

Cost of buying spot film shows frequently is less than network or local live productions. This is because there are no cable charges to pay and because cost of production of a syndicated film sho is spread over many advertisers and over a period of months or years.

Station assistance

Because stations get about 70% of their card rates for spot tv programs, as opposed to roughly 30% from network shows, they're usually willing to give sponsors extra promotion, merchandising help. Perhaps biggest factor is time clearance: most outlets will try to clear Class "A" time.

Quality production

The same tv stations air shows of both the biggest national sponsors and the area's regional advertisers. Problem for regional accounts: How to look as big as national competition. Syndicated film, many are finding, gives quality within their budgets.

Time slot choice

Closely akin to advantages of market choice (above) are the advantages of selecting exact station in each market—and the exact time on the station. Time periods best suited for presentation of the product in each market can be bought.

FALSTAFF Brewing sponsors MCA-Tv's "City Detective" in over 70 markets for third year



PURE OIL Co. buys NB Film Division's "Badge to cover belt of 29



How to use multi-market film shows

Clients take film route to cover a limited region, to supplement network programs, or for complete national tv coverage

What can you buy if . . .

1. You're interested in covering just one region of the U.S. with your own television program.

2. Or you want to cover the whole country with a show but you consider network television too restricted.

3. Or you're on network tv now but one program isn't enough in some of your most important markets.

Increasingly the solution for all three problems has been the film show placed on a multi-market spot basis.

Late last month, for example, Ballantine Beer bought Ziv's *Eddie Cantor Comedy Theatre* in 25 markets (via J. Walter Thompson). The buy matches Ballantine's regional distribution areas, is a continuation of the spot film philosophy for Ballantine; it had sponsored Sheldon Reynolds' *Foreign Intrigue* for four years previously.

A national account, Tv Popcorn, started on the air a few weeks ago over a total of 115 tv stations, using CBS Tv Film Sales' *Annie Oakley* (via Sherwin Rogers, Chicago). The agency cleared weekend time on most of the stations in what it reports were in the main highly desirable slots.

Two network advertisers, Coca-Cola and Kellogg Co. (Coke sponsors Eddie Fisher on NBC TV, Kellogg buys into CBS TV's daytime strips) each bolster certain markets with their own spot-placed film shows. Coke places its *Kit Carson* in about 40 markets; Kellogg spots *Wild Bill Hickok* and *Superman* in more than 50 markets.

These are just a few of the dozens of national and regional advertisers using film shows on a multi-market spot basis. In addition to those who buy programs from a syndicator, there are many additional advertisers who have had their own shows produced for them. One of the best-known is the Pacific Coast Borax program, *Death Valley Days*, produced by McCann-Erickson and now telecast over 70 stations. Hartz Mountain Products places its *Adventures of Captain Hartz* on 25 stations. Colonial Stores, Inc., spots *Nancy Carter's Cook Book* in 14 markets.

film

And the newest approach to multi-market film is the Guild-Vitapix operation.

Guild, a tv film producer and syndicator teamed up with Vitapix, a corporation of tv stations banded together for mutual film programing. Under the G-V plan, Guild will produce and sell film programing to national spot advertisers and Vitapix will clear the time on its list of stations. Major selling point: a sponsor is promised good time for his show.

Guild-Vitapix says that spot-placing a film show with them will be as easy as buying network time. The advertiser will sign only one contract, get only one statement and one proof of performance for the entire list of stations. (Guild is predicting there'll be 60 Vitapix "affiliates" by 1 February and ultimately 100.) An advertiser buying a big Guild show like *Liberace* will probably have to buy a minimum of 45 stations.

Why use spot film? To get key reasons for use of multi-market film SPONSOR talked with agencymen, syndicators. Their replies sum up to these points:

1. *Market selection.* "Carter products. sponsoring two network shows, couldn't get into some markets," M. J. Rifkin, v.p. in charge of sales for Ziv Tv Programs, said. "To reach these markets where sales and sales potential justified tv advertising, and also to bolster its top markets, Carter bought *Mr. District Attorney*." Thus Carter ended up buying a carefully selected list of markets where its network shows either didn't reach at all, or where it wanted to reinforce its network coverage.

2. *Choice of station and time.* This is, of course, one of the basic arguments for using any form of spot.

(*Please turn to page* 86)

LLANTINE Beer picked up ddie Cantor" from Ziv for most important 25 tv mkts



TV POPCORN uses 115 stations for CBS Film Sales' "Annie Oakley"; Canada Dry uses 65



OHIO OIL Co. spots Official Films' "Secret File USA" in 12 markets which fit sales areas



PFIEFFER Brewing Co. covers 10 important tv markets with TPA's "Your Star Showcase"



CANADIAN ADMIRAL bought ABC Film Syndication's "Passport to Danger" in 7 markets





FILMED ON WASH WELL PREMISES, TV PLUGS STRESS DRIVE-IN, FAST SERVICE FEATURES, RUN ON KOPO-TV, KVOA-TV

Wash Well's tv sales gain: 80%

Tucson drive-in laundry, dry-cleaning operation floundered till tv entry

In December 1952 business partners Joe Tofel and Al Gilberg opened a rather unique operation in Tucson: a drive-in laundry and dry cleaning plant with car-door service.

The Wash Well, as it was called, was equipped to operate fast—and with no need for a customer ever to leave his car. As autos arrived, members of the Wash Well staff would appear ready to handle drop-offs and pick-ups. The launderette completed jobs in one or two hours, the dry-cleaning or shirt operation in 24 hours or, in an emergency, in three hours. Aside from speed, the Wash Well also prided itself on quality.

But business at the Wash Well was slow for most of its first operating year. This despite the fact that it was located at the extreme end of a busy suburban shopping center in Tucson. Partners Tofel and Gilberg, working with their agency, Harwood Advertising, Tucson, had already tried newspaper and radio advertising with their $800-a-month budget. Results of the newspaper advertising were very poor, according to E. P. Harwood, president of the agency; radio was better but still not satisfactory (radio was allocated about 50% of the budget).

The partners felt somehow "stifled" in expressing themselves in these media; the advertising, says Joe Tofel, somehow did not adequately get across to the public—with sufficient impact—all they wanted to convey about their operation. So they decided to try tv. Video kicked off for Wash Well in September 1953.

That was the turning point. The launching of a schedule of one-minute filmed commercials on two Tucson tv outlets—KOPO-TV and KVOA-TV—brought an immediate customer response. Within a few months, sales went up to a level 35% over the previous year. In July 1954 sales stood at 58% higher than the previous July.

Today, the Wash Well's business is up 80% over last year. It rose from a monthly gross of $10,000 to over $18,000. And this in a line of business with stiff competition in the area.

The tv schedule has been running continuously since its initiation, with no hiatus. Business traditionally reaches its low ebb during the summer months in Tucson. The seasonal

(*Please turn to page* 74)

Wash Well staff gives fast car-door service. Joe Tofel, Wash Well partner, and Elk Harwood, agency head (below, l. to r.) were two of the key planners in formulating air approach





You Can Make a MINT in FLINT!

THE BIG MONEY MAKER IS "RECORDS with ROCKWELL"

Voted Flint's No. 1 Disc Jockey!

What a selling combination! The most popular radio station in Flint and Flint's best-loved, most-listened-to disc jockey . . . Jim Rockwell! Nothing could be sweeter to lure business your way in Michigan's 2nd biggest income city. Folks just naturally tune to WKMF . . . Flint's only 24 hour station devoted exclusively to News, Music and Sports.

So, put your ad dollars where the listeners are!
"RECORDS WITH ROCKWELL"
is covering Flint's billion-dollar market like a tent!

WKMF—Flint . . .
WKMH—Dearborn-Detroit . . .
WKHM—Jackson

is the package buy that covers 77% of Michigan's entire buying power. Yet you save 10% when you buy all 3. Highest ratings . . . because *everybody* likes News, Music and Sports!



WKMF

Flint, Michigan

Frederick A. Knorr, *Pres.*
Eldon Garner, *Mg. Director*
Represented by HEADLEY-REED



other members of the FARM family, too

Of the 533,000 TV homes served best by WCCO-TV, 180,000 are big-buying farm households. And the folks out on the rich Minnesota-Wisconsin acres welcome WCCO-TV into their family circle—just as their city cousins do.

From 8 am to 6 pm every day, the average ARB* rating:

	city	*farm*
WCCO-TV	6.0	8.2
Second station	3.6	4.6
Third station	4.6	1.4

*October Telepulse

Inside and outside the Minneapolis-St. Paul metropolitan area, it's the same pattern of WCCO-TV family acceptance.

WCCO-TV The other member of the family **MINNEAPOLIS-ST. PAUL** **CBS**

NEW AND UPCOMING TV STATIONS

I. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	REP
OAK HILL, W. Va.[2]	WOAY-TV	4	14 Dec.	48	650	----------	None	NFA	Robert R. Thomas Jr., chief owner & gen. mgr. Will Jackson, sls. mgr. Clyde Higgins, pgm. mgr.	Weed Tv

II. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	RADIO REP¶
KLAMATH FALLS, Ore.	KFJI-TV	2	1 Dec.	----------	13	460	None	NFA	KFJI Broadcasters W. D. Miller, chief owner Dick Maguire, gen. mgr.	Grant
RAPID CITY, S. D.	KOTA-TV	3	8 Dec.	----------	1½	260	None	NFA	Black Hills Broadcast Co. of Rapid City Helen S. Duhamel, pres. Peter A. Duhamel, v.p. Leo D. Borlin, sec. J. Norman Heffron, tres.	Headley-Reed Tv
TUPELO, Miss.	----------	9	8 Dec.	----------	27	370	None	NFA	Tupelo Citizens Tv Co. Frank K. Spain, gen. mgr. Joseph G. Petit, chief eng.	----------
WACO, Tex.	KWTX-TV	10	1 Dec.	----------	107	525	KANG-TV	49 uhf	KWTX Broadcasting Co. M. N. Bostick, gen. mgr. J. M. Brinegar, com. mgr.	Everett-McKinney

III. New applications

CITY & STATE	CHANNEL NO.	DATE FILED	ERP (kw)** Visual	Antenna (ft)***	ESTIMATED COST	ESTIMATED 1ST YEAR OP. EXPENSE	TV STATIONS IN MARKET	APPLICANT	AM AFFILIATE
ANDERSON, Ind.	61	24 Nov.	25	340	$71,000[3]	$120,000	None	Great Commission Schools Inc. Paul E. Billheimer, pres. Jenny Billheimer, sec.-tres.	WCBC
FLORENCE S. D.	3	8 Dec.	30	710	$150,000	$170,000	None	The Hills Broadcasting Co.[4] (Sole owner: Midcontinent Broadcasting Co.) N. L. Bentson, pres. Edmond R. Rubin, v.p. Joseph L. Floyd, sec.-tres.	----------
ROSEBURG, Ore.	4	17 Nov.	14	2,749	$109,700	$58,000	None	Southern Oregon Bestg. Co.[5] Amos E. Voorhies, pres. Everett A. Faher, v.p. Edward A. Malone, v.p. William B. Smullin, sec.-tres. Earle Voorhies, part owner John Voorhies, part owner	----------
WAILUKU, T.H.	3	23 Nov.	1½	10,054	$24,435[6]	$21,000	None	Hawaiian Bestg. System[7] J. Howard Worrall, pres. C. Richard Evans, v.p. & gen mgr.	----------
YAKIMA, Wash.	23	23 Nov.	22	959	$144,156	$120,000	KIMA-TV	Chinook Television Co. Robert S. McCaw, sole owner	KYAK

BOX SCORE

U.S. stations on air, incl. Honolulu and Alaska (18 Dec. '54)	**419**	*Post-freeze c.p.'s granted (excluding 34 educational grants; 18 Dec. '54)*	**582**[1]	*Tv homes in U. S. (1 Nov. '54)*	**32,262,000**§
Markets covered	**252**	*Grantees on air*	**311**	*U.S. homes with tv sets (1 Nov. '54)*	**70.7%**§

*Both new c.p.'s and stations going on the air listed here are those which occurred between 21 Nov. and 4 Dec. or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Effective radiated power. Aural power usually is one-half the visual power. ***Antenna height above average terrain (not above ground). †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. §Data from NBC Research and Planning. Percentages based on homes with sets and homes in tv coverage areas are considered approximately. ¶In most cases, the representative of a radio station which is granted a c.p. also represents the new tv operation. Since at presstime it is generally too early to confirm tv representatives of most grantees, SPONSOR lists the reps of the radio stations in this column (when a radio station has been given the tv grant). NFA: No figures available at presstime on sets in market.

[1]This number includes grants to permittees who have since surrendered their c.p.'s or who have had them voided by FCC. [2]Ch. 4 is assigned to Beckley, W. Va. [3]Used equipment would be purchased from WBKZ-TV, Battle Creek, Mich. [4]Applicant owns and operates KELO-AM-TV, Sioux Falls, S. D.; applicant plans to operate an off-the-air interconnected network schedule from KELO-TV. [5]Applicant also operates KBES-TV, Medford, Ore., and KIEM-TV, Eureka, Cal.: Roseburg station would rebroadcast signals from KBES-TV. [6]Station would serve only as repeater station, duplicating programs from KGMB-TV, Honolulu. [7]Applicant also operates KGMB-AM-TV, Honolulu, and KHBC, Hilo.

RED-HOT and READY

LAUGHS!
STARS!
SONGS!

Dazzling
MUSICAL
REVUES!

Hilarious
COMEDY
STORIES!

ELABORATE!
BIG!
LAVISH!

WITH
EDDIE
CANTOR
YOUR STAR, YOUR HOST,
YOUR PRODUCER!



Something different and exciting every week . . .

to capture the most responsive audience in TV history! With Cantor alone, the show would be terrific! Add music, girls, dancers, starlets and guest stars like Brian Aherne, Don DeFore, Pat Crowley and many more, and the series is absolutely irresistible! Here indeed is a most magnificent triumph in TV entertainment!

MUSIC...
all special arrangements
by **DAVID ROSE**
(of "Holiday for Strings" fame)



o make sales sizzle for you!

ZIV's
GLORIOUS NEW TV EXTRAVAGANZA

"THE EDDIE CANTOR COMEDY THEATRE"

HURRY! Capitalize on the Cantor name and fame NOW before your market is closed.



ZIV TELEVISION



SPONSOR-TELEPULSE ratings of top sp

Chart covers half-hour syndicated film prog

Top 10 shows in 10 or more markets
Period 3-9 November 1954

TITLE, SYNDICATOR, PRODUCER, SHOW TYPE

Rank now	Past* rank	Title, syndicator, producer, show type	Average rating	7-STATION MARKETS N.Y.	7-STATION MARKETS L.A.	5-STATION MARKETS S. Fran.	4-STATION MARKETS Boston	4-STATION MARKETS Chi.	4-STATION MARKETS Detroit	4-STATION MARKETS Milwkee.	4-STATION MARKETS Mpls.	4-STATION MARKETS Seattle	4-STATION MARKETS Wash.	3-STATION MA Atlanta	3-STATION MA Balt.
1	1	***I Led Three Lives***, Ziv (D)	**22.1**	7.2 wabc-tv 10:00pm	13.2 kttv 8:30pm	20.5 kron-tv 10:30pm	20.5 wnac-tv 7:00pm					13.5 king-tv 10:00pm	16.9 wrc-tv 10:30pm	10.3 wlw-a 10:30pm	15.3 whal-tv 10:30pm
2	2	***Badge 714***, NBC Film (D)	**20.5**	8.7 wor-tv 9:00pm	18.6 kttv 7:30pm	25.5 kpix-tv 9:00pm	14.3 wnac-tv 6:30pm	17.9 wgn-tv 8:00pm	18.5 wwj-tv 7:00pm	12.3 wcan-tv 7:00pm	27.3 kstp-tv 9:30pm	25.5 king-tv 9:30pm	16.5 wrc-tv 7:00pm	16.5 wlw-a 9:30pm	16.3 whal-tv 10:30pm
3	3	***Mr. District Attorney***, Ziv (A)	**20.0**	6.4 wabc-tv 10:30pm	10.2 knxt 10:00pm	20.5 kron-tv 10:30pm	21.8 wnac-tv 10:30pm	14.4 wbkb 9:30pm	14.3 wwj-tv 10:30pm	20.3 wtmj-tv 10:30pm	24.8 kstp-tv 7:30pm	23.5 king-tv 9:00pm	11.5 wmal-tv 10:00pm	20.0 wsb-tv 7:00pm	11.3 whal-tv 10:30pm
4		***Foreign Intrigue***, JWT, Shel. Reynolds (A)	**19.5**		8.9 krca-tv 10:00pm	13.0 kgo-tv 8:00pm	20.5 whz-tv 10:30pm	6.7 wgn-tv 7:30pm			25.8 kstp-tv 9:30pm		8.7 wtop-tv 7:00pm		
5	5	***Liberace***, Guild Films (Mu.)	**19.2**	5.7 wplx 6:30pm	6.4 kcop 7:30pm	25.8 kpix 9:30pm	13.5 whz-tv 3:00pm	13.7 wgn-tv 9:30pm	7.3 wwj-tv 6:30pm	35.3 wtmj-tv 8:00pm	18.3 wcco-tv 7:00pm	22.8 king-tv 8:30pm	5.5 wttg 10:30pm	8.3 wlw-a 8:00pm	14.3 whal-tv 7:00pm
6	4	***City Detective***, MCA, Revue Prod. (D)	**18.8**	5.7 wplx 9:30pm	9.8 knxt 10:30pm	15.3 kron-tv 10:00pm	18.5 whz-tv 8:00pm		8.3 cklw-tv 7:00pm		18.0 wcco-tv 10:15pm	15.0 king-tv 10:00pm			14.3 wmar-tv 11:00pm
7	7	***Favorite Story***, Ziv (D)	**18.7**	5.8 wor-tv 9:30pm	9.1 kttv 8:00pm	11.8 kron-tv 7:00pm	12.5 wnac-tv 11:30pm	17.5 wnhq 9:30pm	10.0 wjbk-tv 7:00pm			24.5 king-tv 8:00pm		17.0 waga-tv 7:00pm	
8	6	***Superman***, Flamingo, R. Maxwell (K)	**18.3**	12.1 wrca-tv 6:00pm	12.0 kttv 7:00pm	16.5 kgo-tv 6:30pm	16.5 wnac-tv 6:30pm	15.5 wbkb 5:00pm	16.0 wxyz-tv 6:30pm	18.0 wtmj-tv 4:00pm		22.5 king-tv 6:00pm	18.7 wrc-tv 7:00pm	21.3 wsb-tv 7:00pm	18.8 whal-tv 7:00pm
9	7	***Ellery Queen***, TPA (M)	**16.9**		3.9 kcop 9:00pm	6.3 kovr-tv 8:30pm	19.0 wnac-tv 10:30pm		15.0 wjbk-tv 10:30pm	18.3 wtmj-tv 10:30pm	15.8 wcco-tv 9:30pm	23.3 king-tv 8:30pm	7.2 wttg 10:00pm		8.8 waam 10:30pm
10		***Amos 'n' Andy***, CBS Film (C)	**16.3**	7.8 webs-tv 5:30pm	9.8 knxt 7:00pm	5.3 kovr-tv 6:30pm			14.5 wwj-tv 7:00pm	11.8 wtvw 9:30pm		19.3 komo-tv 8:30pm	8.9 wtop-tv 7:00pm		17.0 waam 10:30pm

Top 10 shows in 4 to 9 markets

Rank now	Past* rank	Title, syndicator, producer, show type	Average rating	7-STATION MARKETS N.Y.	7-STATION MARKETS L.A.	5-STATION MARKETS S. Fran.	4-STATION MARKETS Boston	4-STATION MARKETS Chi.	4-STATION MARKETS Detroit	4-STATION MARKETS Milwkee.	4-STATION MARKETS Mpls.	4-STATION MARKETS Seattle	4-STATION MARKETS Wash.	3-STATION MA Atlanta	3-STATION MA Balt.
1	2	***The Falcon***, NBC Film (D)	**16.9**		8.3 knxt 10:30pm	11.0 kron-tv 11:00pm			5.3 cklw-tv 10:00pm			19.3 king-tv 9:00pm	12.0 wtop-tv 10:30pm		
2	1	***Stories of the Century***, Hollywood Tv (W)	**16.9**		12.2 kttv 9:00pm	3.3 kovr-tv 7:00pm	13.8 wnac-tv 6:00pm		20.3 wxyz-tv 6:00pm		6.3 wtcn-tv 7:00pm	14.8 king-tv 9:30pm		12.5 wsb-tv 11:00pm	
3		***The Whistler***, CBS Film, Joel Malone (D)	**16.5**		6.8 kttv 9:00pm	19.5 kron-tv 10:30pm						22.8 king-tv 10:00pm			
4	4	***Gene Autry***, CBS Film (W)	**16.2**				18.5 wnac-tv 6:30pm	16.3 wbbm-tv 5:30pm	12.3 wjbk-tv 6:00pm			17.8 king-tv 6:00pm			
5	3	***Inner Sanctum***, NBC Film (D)	**14.3**	4.7 wor-tv 9:00pm	8.7 kttv 9:30pm	16.3 kron-tv 10:30pm			6.8 cklw-tv 10:30pm						
6	5	***Doug. Fairbanks Presents***, Interstate TV (D)	**12.9**	16.8 wrca-tv 10:30pm	7.9 krca-tv 10:30pm						16.8 kstp-tv 10:15pm	10.0 ktnt-tv 10:00pm			
7		***Florian Zabach***, Guild Films (Mu)	**10.6**	2.7 wplx 10:30pm	3.4 kcop 8:00pm			4.9 wgn-tv 9:00pm			10.5 wcco-tv 9:30pm	17.0 king-tv 9:30pm			
8	7	***I'm the Law***, MCA (D)	**10.5**	3.4 wplx 8:30pm	6.2 ktla 8:30pm	4.5 kovr-tv 8:30pm				9.0 wcan-tv 10:15pm	11.5 wtcn-tv 10:00pm				
9		***Royal Playhouse***, United TV, Bing Crosby (D)	**9.6**	8.2 wabd 8:30pm	4.4 kttv 9:00pm		12.3 whz-tv 3:30pm						8.2 wttg 10:30pm		
10		***Biff Baker, USA***, MCA, Revue Prod. (A)	**8.9**	3.4 wabc-tv 10:00pm	4.4 ktla 8:00pm	2.0 kovr-tv 7:30pm			9.3 wxyz-tv 6:30pm		10.8 wtcn-tv 10:00pm	12.0 ktnt-tv 10:00pm			

Show type symbols: (A) adventure; (C) comedy; (D) drama; (Mu) musical; (W) Western. Films listed are syndicated, half-hour length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this market 3-11 November. While network shows are fairly stable from one month to another in the markets in which they are shown, this is to a much lesser extent with syndicated shows. This should be borne in mind when analyzing trends from one month to another in this chart. *Refers to last month's chart. If blank was not rated at all in last chart or was in other than top 10. Classification as to

m shows

ally made for tv

-STATION MARKETS				2-STATION MARKETS			
Cleve.	Columbus	Phila.	St. L.	Birm.	Charlotte	Dayton	New. Or.
23.8	**25.5**	**13.7**		**25.5**	**49.8**	**24.8**	**40.5**
wews 0:30pm	wbns-tv 9:30pm	wcau-tv 7:00pm		wabt 9:30pm	whtv 9:30pm	whio-tv 9:00pm	wdsu-tv 9:30pm
23.3	**21.3**	**15.2**	**28.0**	**23.8**	**44.0**	**21.0**	
wnbk 7:00pm	wlw-c 7:00pm	wcau-tv 7:00pm	ksd-tv 9:30pm	wbrc-tv 9:30pm	wbtv 10:00pm	wlw-d 7:00pm	
20.8	**22.3**	**9.9**	**22.5**	**25.0**	**55.3**	**19.8**	**23.8**
wews 0:00pm	wlw-c 10:30pm	wptz 6:30pm	ksd-tv 10:00pm	wbrc-tv 9:30pm	wbtv 8:00pm	wlw-d 10:30pm	wdsu-tv 10:30pm
23.0	**25.8**	**13.4**		**17.3**	**49.5**		**16.3**
wews 0:00pm	wbns-tv 9:30pm	wcau-tv 7:00pm		wbrc-tv 9:30pm	wbtv 9:30pm		wdsu-tv 11:15pm
24.3	**21.3**	**9.7**	**25.3**	**30.0**		**24.8**	**48.8**
wews 0:00pm	wbns-tv 7:00pm	wptz 11:00pm	ksd-tv 10:00pm	wabt 9:00pm		whio-tv 7:30pm	wdsu-tv 9:30pm
		4.2	**22.0**	**15.3**	**54.3**		**43.3**
		wfil-tv 7:00pm	ksd-tv 9:45pm	wabt 9:30pm	wbtv 8:00pm		wdsu-tv 10:00pm
11.8			**29.3**		**48.3**	**9.8**	**47.3**
wnbk 0:30pm			ksd-tv 9:30pm		wbtv 9:30pm	wlw-d 7:00pm	wdsu-tv 9:30pm
21.0	**18.5**	**20.0**	**18.3**	**18.5**	**31.8**	**11.8**	**27.0**
wnbk 6:00pm	wbns-tv 6:00pm	wcau-tv 7:00pm	ksd-tv 6:00pm	wbrc-tv 6:00pm	wbtv 5:30pm	wlw-d 6:00pm	wdsu-tv 5:00pm
			19.3				**46.8**
			kwk-tv 9:00pm				wdsu-tv 9:30pm
	19.8		**6.5**	**21.5**			**46.8**
	wtvn 7:30pm		wtvi 7:00pm	wbrc-tv 6:00pm			wdsu-tv 9:30pm
			23.3				**39.3**
			kwk-tv 10:00pm				wdsu-tv 10:00pm
			31.5				**37.0**
			ksd-tv 9:30pm				wdsu-tv 5:30pm
	13.0			**13.5**			**37.3**
	wtvn 8:30pm			wabt 10:30pm			wdsu-tv 10:00pm
11.8	**15.8**		**13.0**				
wews 8:00pm	wbns-tv 7:00pm		kwk-tv 10:30pm				
			13.5	**19.8**		**15.8**	
			kwk-tv 3:30pm	wbrc-tv 10:00pm		whio-tv 10:30pm	
	20.3						
	wbns-tv 10:00pm						
13.0		**16.2**					
wews 0:30pm		weau-tv 10:30pm					

in market is Pulse's own. Pulse determines number by measur- stations are actually received by homes in the metropolitan given market even though station itself may be outside metro- a of the market.



KTUL PACKS The BALLYHOO PUNCH In TULSA!

In Tulsa . . . it takes radio station KTUL to put on a full promotion. And that's why new Shopping Centers just naturally call on KTUL to handle the Grand Opening.

KTUL offers a COMPLETE PROMOTION . . . advertising, publicity, remote broadcasts, personalities and western bands, clowns, balloons and a real old fashioned CALLIOPE and BANDWAGON.

When the fabulous RANCH ACRES Shopping Center opened recently, newspaper was used on a one shot basis. Radio station KTUL handled the promotion on an exclusive basis . . . AND chain store managers proclaimed it as the largest opening in the Southwest.

A few weeks later SHERIDAN VILLAGE climbed aboard the KTUL bandwagon for their grand opening. "It takes KTUL to better even their best promotions."

CBS Radio **KTUL** Tulsa, Okla.

AVERY-KNODEL, INC., National Representative

L. A. Blust
Vice Pres.-Gen. Mgr.

Ben Holmes
Natl. Sales Manager

AFFILIATED WITH

KTVX - TV, Channel 8
Muskogee, Okla.

KFPW - CBS Radio
Fort Smith, Ark.



New developments on SPONSOR stories

P.S.

See: How to get the most out of farm radio and tv

Issue: 29 December 1952, page 27

Subject: Facts on the farm audience

Central Iowa farmers have about as many tv sets as city dwellers. That's one of the findings of a survey made by WOI-TV and Iowa State College, Ames, Iowa. The survey was made during August and September and only actual farm homes were included.

The tv farm families in WOI-TV's viewing area apparently make use of their tv sets at a rate as great or greater than city people. In the average farm tv home the set is in use about seven hours daily. The peak viewing times are between noon and 1:00 p.m., 4:00 to 6:00 p.m. and 6:00 to 10:00 p.m.—with the exception of Friday and Saturday nights when farmers stay up later.

About 80% of the farmers said they do most of their tv viewing in the winter.

The survey results indicate that more than 60% of the farmers have had their tv sets more than two years: about 25% between one and two years.

One of the questions asked, "Do you depend more on radio or television for information which you need in your farming operations?" The answers: 58.8% said television: 26.95% said radio; 14.78% said radio and tv about equally, and 3.47% expressed no preference.

P.S.

See: Bayuk fights back with 90% television budget

Issue: 15 June 1953, page 30

Subject: Cigar sales were slipping until Bayuk tried network tv—which resulted in 12% sales increase

Cigar makers need to do more advertising.

That's what William R. Baker, board chairman of Benton & Bowles, told members of the Cigar Institute and Cigar Manufacturers Association at their joint convention held earlier this month.

In 1920 there were eight billion cigars smoked, Baker said, while in 1953 only six billion were smoked. In the meantime, said Baker, the U. S. population has increased by 57 million. And he predicted that it would increase by another 17 million during the next five years. By 1975, Baker forecast, there'll be 50 million more people with 50% more dollars to be spent than at the present time.

Most industries spend from 5 to 10%—and some as much as 20%—of their sales on advertising. But cigar makers, he said, allocate only about 3% of sales for advertising.

"You could name at least four individual cigaret companies each of which invests more than $10 million to promote sales," he said. Advertising for candy and chewing gum is close to $20 million a year, Baker told the group. He said the soft drink industry spends $25 million.

Almost as if he had planned an answer to Baker's speech, Walter K. Lyon, president of the Cigar Institute, told the group that "in 1955, we plan to conduct additional market surveys, especially in the drug and super market fields, and more aggressive advertising, promotion and merchandising on an institutional level.

Bayuk Cigars, Inc., which had seen its sales slipping between 1949 and 1951, attributes its 12% sales increase since then to two factors: New packaging and tv program sponsorship (*Saturday Night Fights*)—which gets about $1 million out of its $1.4 million budget. ★ ★ ★



Each frame — *each scene in the print must be perfectly matched to assure an outstanding film production. Leading producers, directors and cameramen know that Precision processing guarantees that individual attention.*

Skilled hands and exclusive Maurer-designed equipment are teamed to bring these perfect results to each Precision print. Even more important, continuing research constantly improves techniques that are already accepted as unequalled in the field.

In everything there is one best...in film processing, it's **Precision.**

PRECISION

FILM LABORATORIES, INC.
21 WEST 46TH STREET, NEW YORK 36, N. Y.

A division of J. A. Maurer, Inc.



Head and shoulders above them all!

(A year-end report to advertisers and agencies)





Any place, it's not easy to stay head and shoulders above all competition. In New York, talent and production center of the nation, it's twice as tough. But WCBS Radio does it. Commands larger average audiences (and more quarter-hour firsts) than any other New York radio station . . . month after month, year after year—1954 included, of course!

And with good reason. For Monday through Friday WCBS Radio has the most famous roster of big-name *local* personalities in the business. Names like (l. to r.) Galen Drake, Bob Haymes, Martha Wright, Bill Leonard, Lanny Ross, John Henry Faulk, Jack Sterling, Herman Hickman, Joan Edwards.* Names which mean that WCBS consistently places more programs on the list of Top Ten local daytime participating shows than *all the other New York network stations combined!*

With such nationally-known *local* personalities attracting the biggest audiences in the big town, WCBS Radio is the buy of the coming year. Take the word of a happy sponsor:† "In the first place, our schedule has had such an amazing cost per thousand figure that I doubt it could be duplicated anywhere. And the selling effectiveness is just as impressive. In the second place, your merchandising is terrific. We can actually see the dramatic effectiveness of each promotion."

Make this New Year's resolution: To stay head and shoulders above your competition in 1955, use the big New York station with the big-name personalities. For availabilities, call Henry Untermeyer at WCBS Radio (PL 1-2345) or CBS Radio Spot Sales.

New York City **WCBS RADIO**



*Temporarily off the air because of illness. †Name on request.

CARS

SPONSOR: Weltner Pontiac AGENCY: R. Meltzer Adv.

CAPSULE CASE HISTORY: *Since car sales usually slump in the fall Weltner Pontiac decided this was the time to try television. Company bought nine football games on station KSAN-TV (uhf). Games were scheduled from 25 September to 20 November. Four games had been played by 18 October when Weltner reported it had sold its entire stock of 60 1954 Pontiacs and had orders for all of their first quota shipment of 1955 cars. Cost per game was $2,000. Figured on an average of $3,000 for each car, after spending $8,000 company had made $180,000 in sales.*

KSAN-TV, San Francisco PROGRAM: Stanford, California football games

TV results

SPORTING GOODS

SPONSOR: Hawaii Pan Pacific Store AGENCY: Direct

CAPSULE CASE HISTORY: *KONA-TV decided to try something new for the Hawaii Pan Pacific commercials on the All American Game program. Station featured its own salesman. Fred Briggs, in live commercials patterned for him. Results for Pan Pacific, distributors of Wilson and Brunswick sporting goods, were substantial: After the first two weeks sponsor reported that 200 bowling balls had been sold. The average for the year is about 600. Also 20 complete sets of Wilson golf clubs, at $200 a set, were sold. Pan Pacific's cost for each game was $300.*

KONA-TV, Honolulu PROGRAM: All American Game

HARDWARE

SPONSOR: Stubbs Hardware Co. AGENCY: Direct

CAPSULE CASE HISTORY: *When WTOC-TV decided to adapt a radio show of long standing to tv, the Stubbs Hardware Co. realized that this would be a good buy for them. Program,* The Old Salt, *is presented Tuesday nights from 7 to 7:15 p.m. and features a well-known local sportsman who gives hunting and fishing news. Sponsor uses show to feature certain items it has in stock, each week featuring a different special. Show has proved so effective that many weeks items mentioned have been completely sold out. Program cost, $80 a week.*

WTOC-TV, Savannah PROGRAM: The Old Salt

RECORDS

SPONSOR: Whitehouse Co. AGENCY: Parker Adv.

CAPSULE CASE HISTORY: *In order to promote its package of 18 Top Tunes in the Denver area, the Whitehouse Company tried daytime tv. Whitehouse bought participations on Casey Kemp's* Two Gun Theatre, *a Western film strip, running Monday through Saturday. In the first five days sponsor received 220 direct orders; Saturday's show brought 197 more orders. Record package was priced at $2.98; gross sales were $1,223.66 in those six days. Cost to sponsor was $451. For each dollar invested Whitehouse received $2.72 in immediate direct sales.*

KOA-TV, Denver PROGRAM: Casey Kemp's Two Gun Theatre

SEWING MACHINES

SPONSOR: Rodney Sewing Machine Co. AGENCY: Direct

CAPSULE CASE HISTORY: *When you're trying to find the right customer for your product, stimulate business or cut down on returns, television is the answer according to I. Ratner, v.p. of the Rodney Sewing Machine Co. Rodney's first test campaign on television ran for one week and cost $500. In that week they did $10,000 worth of business. Campaign consisted of one announcement a day running two and a half minutes long and using a straight merchandising approach.*

WOKY-TV, Milwaukee PROGRAM: Announcements

STRAWBERRY SODA

SPONSOR: Uncle Joe Bottling Co. AGENCY: Promotions, Inc.

CAPSULE CASE HISTORY: *For many years strawberry flavor was one of the poorest sellers for the Uncle Joe Bottling Company. In July company decided to push sales promotion for its Country Red strawberry drink in the Shreveport area. Company began sponsorship of a* 15-minute children's program, Al's Corral, *on Thursday afternoons. Sales started increasing after the first show and continued to mount. Stores which had once refused to stock Old Country were now finding a demand for it; company made big gains in new distribution. KSLA was only station used. Nine-week campaign cost $787.50.*

KSLA, Shreveport, La. PROGRAM: Al's Corral

GREETING CARDS

SPONSOR: Mitchell Greeting Card Co. AGENCY: Livingston, Porter & Hicks

CAPSULE CASE HISTORY: *During the slack summer months the Mitchell Greeting Card Company decided to take a gamble on tv advertising to find salespeople. Sponsor bought a weekly participation on Ed McKenzie's* Saturday Party, *a mid-afternoon program on WXYZ-TV. By 9 October, just 13 weeks later, company was forced to cancel its contract because its stock of samples and literature was depleted. Sponsor also found that tv advertising was 40% less per inquiry than the average of all other media used. One minute participations cost $100; cost of campaign was $1,300.*

WXYZ-TV, Detroit PROGRAM: Ed McKenzie's Saturday Party

FOOD *on the table...*

ORDER *in the house...*

FAYE STEWART *on the job!*



For more than four years, KPIX Kitchen, with Faye Stewart, has been Northern California's number one show for the gal-about-the-house. With a kitchen as up-to-the-minute as your wife wishes hers were, with a touch at cookery or skullery as deft as you wish your wife's were (and would be if she could watch Faye), our Miss Stewart makes husbands indirectly happy and wives and sponsors directly so. If you've a household product to sell in Northern California Faye has a spot for you . . . in her heart and on KPIX Kitchen.

Good Company

Here are some of KPIX Kitchen's current sponsors. They'll be happy to have you join them.



kpix CHANNEL 5
SAN FRANCISCO, CALIFORNIA
Affiliated with CBS Television Network
Represented by the Katz Agency

WESTINGHOUSE BROADCASTING COMPANY, INC.

WBZ-WBZA • **WBZ-TV**, *Boston*
KYW • **WPTZ**, *Philadelphia*
KDKA, *Pittsburgh*
WOWO, *Fort Wayne*
KEX, *Portland*
Represented by Free & Peters, Inc.
KPIX, *San Francisco*
Represented by The Katz Agency

BATON ROUGE:
WATCH YOUR SALES
SOAR
in the SOUTH'S
fastest growing market!

POPULATION
1940 88,415
1953 197,000

RETAIL SALES
1940 .. $ 20,251,000
1953 ... $184,356,000*

the FIGURES

RANKS 92nd IN EFFECTIVE BUYING INCOME
HIGHEST PER CAPITA INCOME IN LOUISIANA
WORLD'S MOST COMPLETE OIL CENTER
CHEMICAL CENTER OF THE SOUTH
DEEP WATER PORT

and FACTS

To see your sales reach their greatest heights in this rich petro-chemical market, select WAFB-TV, the *only* TV station in Baton Rouge, with programs from all 4 networks, and our own highly-rated local shows.

Tom E. Gibbens
Vice Pres. & Gen. Mgr.

Adam J. Young, Jr., Inc.
National Representative

*East Baton Rouge Parish, Survey of Buying Power, 1954

WAFB-TV
Channel 28
BATON ROUGE, LA.

AGENCY AD LIBS



(*Continued from page* 10)

Don't get me wrong. For a man with a few thousand dollars in his jeans, seasonal problems, etc., I think a *Today*, *Morning Show*, *Home* or *Tonight* (etc.) participation is great. Also, half a show is far better than no show at all. But shouldn't we analyze the results beyond their economy?

And while we're on the subject of the Lordly Buck, some types of participation, particularly those of the nighttime genus at high cost, could be questioned on the grounds of their complete absence of integration, however low their cost-per-1,000. Is the advertiser buying spot tv while also paying the freight for the surrounding talent?

Want still more examples of Dollar Diplomacy? What about the inclusion of *competing* brands (manufactured by the same company, of course) within a program, whether it be via the hitchhike or swapped sponsorship? The reason for doing this is price tag alone. No other.

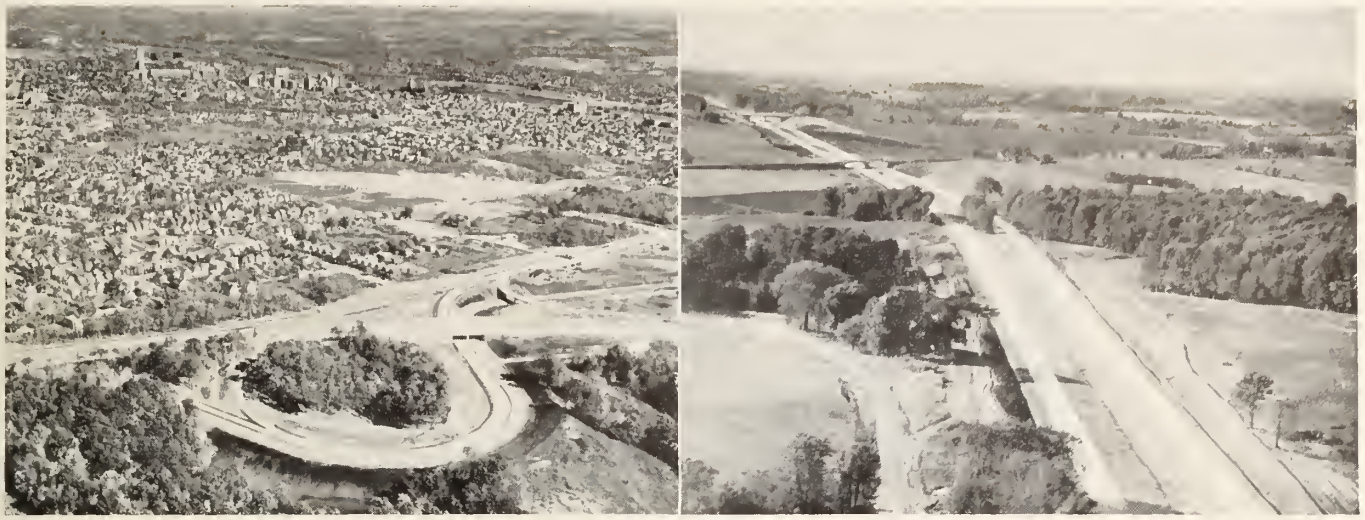
Why such poor animation in most tv commercials (compared to Disney Quality)? Cost is the ruling factor. The fewer the frames, the cheaper the commercial.

Why so much repetition of tv copy? Cost again—despite the obvious penalties in spontaneity and believability.

The entire subject of reruns was borne of economy: if it weren't for the fact that reruns are cheaper, *no one* would use them, locally or otherwise, as summertime network fare or in any other way. As we did in radio, we'd still be experimenting in the summer months (rather than rerun or hiatus) to develop new shows and approaches. Which brings me to radio.

What Dollar Diplomacy has done with radio! Not too long ago, a top-budgeted radio show might cost $15,000 or more. Today there is very little you can't buy for under $5,000 and even better. This is fine. Even the soap opera has been priced according to the time. $2,000 for talent will bring in a five-times-a-week strip today that used to cost $3,750. Swell! But don't forget the philosophy of in-and-out participation, of frequency and circulation. Non-loyalty rules the roost in radio, too: quite a contrast to the olden times. However, in radio the penalties can't be as severe today, since so much radio listening is done out of the home and in other-than-living room locations.

The foregoing is submitted in evidence of the contention that green matter rather than gray matter determines what we do today in broadcast media. Whether this is bad or good, I can't say. ★ ★ ★



THERE'S A NEW AUDIENCE IN WGYLAND

The New York State Thruway brings a huge and important Auto-Radio audience to upstate New York. WGY will hold this audience for more than 200 miles.

WGY

32 YEARS

And . . . WGY also covers 54 counties of New York and Western New England with a population of 2,752,800.

WGY's 50,000 Watts now cover one of the most prosperous markets in New York, 24 hours a day.

MARKET · MANAGEMENT · FACILITIES · PROGRAMMING · PUBLIC SERVICE

Measure of a Great Radio Station

WGY A GENERAL ELECTRIC STATION

ALBANY — TROY — SCHENECTADY — plus — 54 counties in New York and New England

Represented nationally by Henry I. Christal Co., Inc.
New York—Boston—Chicago—Detroit—San Francisco

How much should a station i

Station managers tell us that they seldom get a straight answer to this oft-asked question.

Yet today's strict insistence on economy in every phase of station operation demands that the question be answered.

Here is what we say when someone asks, "How much should my tv (or radio) station put into trade paper advertising?"

For three out of four stations the answer is, "not a red cent."

When you advertise in a radio/tv trade publication, you want to attract national business. You're pinpointing your message to account executives, ad managers, timebuyers. And you must have the ingredients that help you and your rep convert favorable impressions into sales.

With few exceptions, we advise that you reserve your promotion dollars for local use unless you have—

(1) A national representative who will be stimulated and helped by your trade publication advertising. (2) A market story strong enough to convince national and regional buyers that your station is logical. (3) A station story that warrants consideration.

A network isn't essential, but it helps. Frequency and power aren't the whole answer, though they help, too. A few 250-watt independents have invested as much as 25% of their



SPONSOR *the magazine radio and tv adver*

Write for these previously published ads: (1) "Why is a trade paper like a television station?" (2) "How necessary is trade paper advertising?" (3) "Sure way to spot a well-read trade paper!" (4) "Who is the man behind the ad curtain?"

: in trade paper space ?

national spot income in trade paper advertising and have achieved outstanding results.

As we mentioned earlier, three out of four stations have no business using national trade paper space.

If you're the one-out-of-four that should, SPONSOR recommends, on the basis of industry analysis, that you invest 4% to 6% of your 1954 national spot income in this pinpointed form of advertising.

SPONSOR is the made-to-order prestige magazine for station advertising, whether tv or radio. For example:

1953 vs. 1954 BROADCAST PAPER AGENCY/ADVERTISER READERSHIP

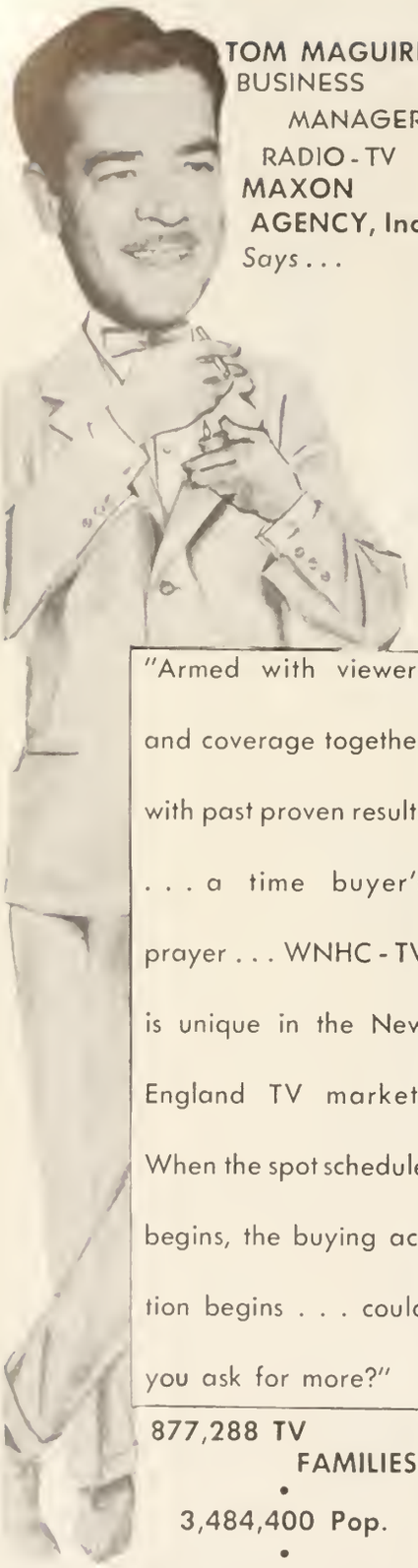
Publication	"I read regularly" 1953	"I read regularly" 1954	"I read thoroughly" 1953	"I read thoroughly" 1954	"Practical use to me" 1953	"Practical use to me" 1954
SPONSOR	63%	68%	32%	42%	42%	48%
BROADCASTING	68%	58%	39%	31%	31%	25%
TELEVISION	56%	45%	20%	24%	10%	12%
VARIETY	52%	44%	29%	27%	12%	10%
RADIO DAILY	62%	43%	35%	32%	2%	2%
BILLBOARD	31%	22%	8%	16%	3%	3%

% represents first choice mentions only

1953 survey by CORE, 1954 survey by Alan C. Russell Marketing Research. Only agencies and advertisers surveyed; only broadcast publications at least one year old at time of survey included; only Standard Advertising Register and National Register Agency List used as sources; 1100 questionnaires mailed and 245 returned.

JSe

May Jake Evans, Bernie Platt, Bob Mendelson, Ed Cooper, Homer Griffith or Arnold Alpert tell you more about SPONSOR?



TOM MAGUIRE
BUSINESS MANAGER
RADIO - TV
MAXON AGENCY, Inc.
Says . . .

"Armed with viewers and coverage together with past proven results . . . a time buyer's prayer . . . WNHC - TV is unique in the New England TV market. When the spot schedule begins, the buying action begins . . . could you ask for more?"

877,288 TV FAMILIES
•
3,484,400 Pop.
•
$6 BILLION MARKET
•
ASK YOUR KATZ MAN
•
CONNECTICUT'S CH. 8

WNHC-TV



agency profile

Thomas McDermott

V.p., radio-tv department
N. W. Ayer, New York

From accountant to radio-tv executive sounds like a long step. Tom McDermott took it some 20 years ago, "inspired mainly by the depression." At that time, he started in N. W. Ayer's radio department as an accountant. This month he became a radio-tv department v.p. in charge of plans.

"It's been a very active broadcast year for us," McDermott told SPONSOR. "The large number of participation shows available on network as well as new ways of selling time are making it possible for new types of clients to buy into tv. The magazine concept is one realistic answer to spiralling costs."

Examples of Ayer clients who began buying into tv shows in 1954 were Yardley, with participations in the *Garry Moore Show*, CBS TV, and the Hawaiian Pineapple Association, with participations in *The Art Linkletter Show*, CBS TV.

Contrasted with these economic tv buys is one of the costliest tv one-shots of 1954: *The Lights Diamond Jubilee*, a two-hour production telecast over all four tv networks on 24 November and costing an estimated $1 million.

The Lights Diamond Jubilee was a two-hour program produced by David O. Selznick. There were no commercials.

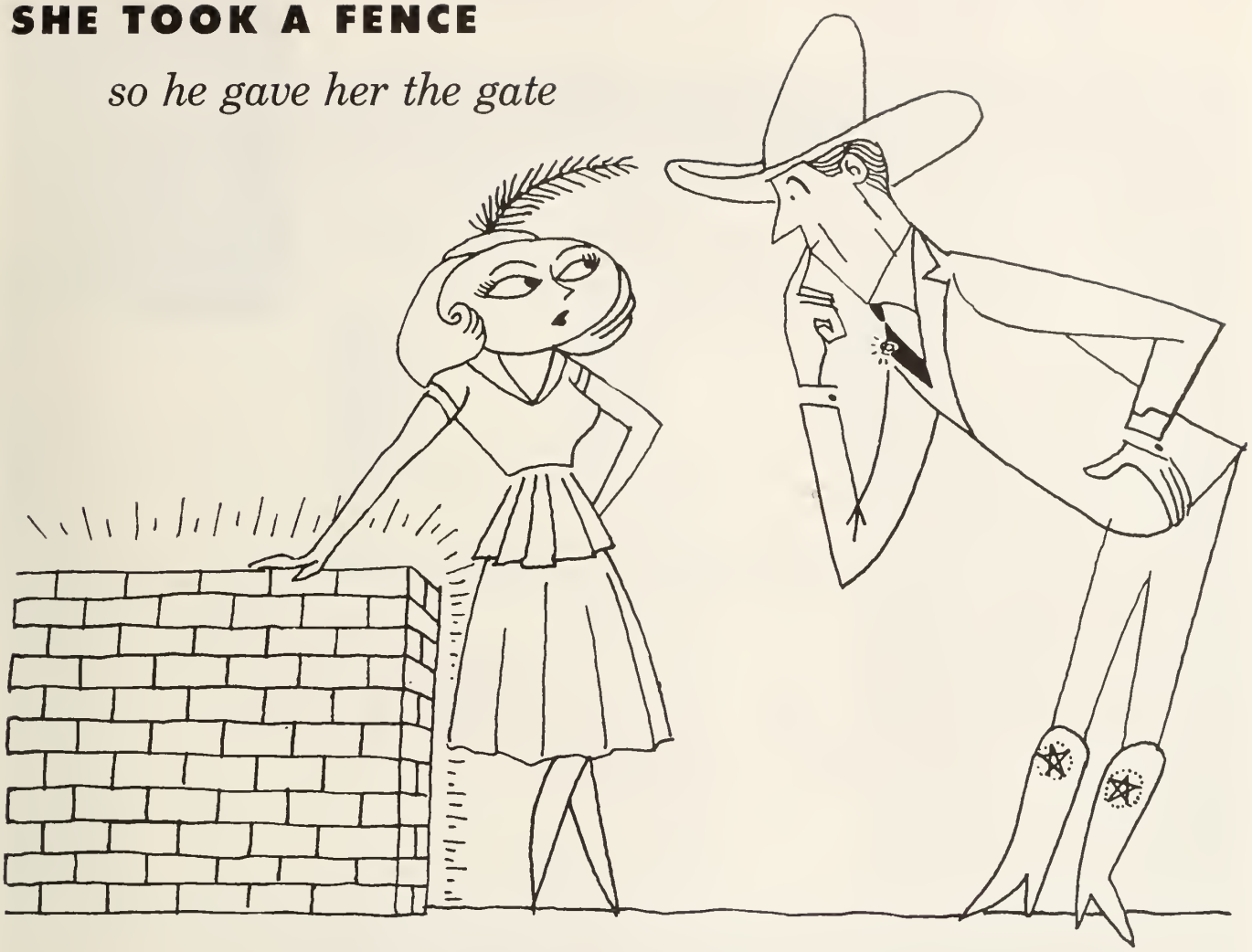
N. W. Ayer has had long experience with use of broadcast media for p.r. advertising. The agency-produced *Telephone Hour*, NBC Radio, Mondays 9:00-9:30 p.m. for the Bell Telephone System is an example of a long-standing p.r. advertising effort, although about 85% of its broadcast activity is for package goods and direct selling.

McDermott's favorite souvenir of the glamorous network radio days in the Thirties is a plaster head of Jimmy Durante, which the comedian gave him while N. W. Ayer handled the *Durante-Moore Show*, NBC Radio.

McDermott lives in Palisades Park, New Jersey, with his daughter Maureen, who recently returned from a year in Europe. "She's the traveler in the family," says he. "I just go duck shooting in Illinois." ★ ★ ★

SHE TOOK A FENCE

so he gave her the gate



"Texas," said the lady from Kentucky, "would be a wonderful place if they ever finished it."

"Lady," replied a Texan, "it grows so much it won't ever be finished." And he proceeded to regale the lady with stories of the wealth and glory of our favorite state . . . until she grew weary, and a mite impolite.

"Back home," she remarked pointedly, "there's enough refined gold buried in the ground to make a fence four feet tall around the perimeter of the whole state of Texas."

The Texan, too much a gentleman to make the obvious reply about the U.S. ownership of the gold, contented himself with "Okay, lady. You go right ahead and have your little fence built. If I like it I'll buy it."

Needless to say the gentleman was from the Texas Panhandle, whose hub, Amarillo, enjoys the greatest annual retail sales per family in the nation.



NBC and DuMONT AFFILIATE

TV: Channel 4. AM: 10,000 watts, 710 kc. Represented nationally by the Katz Agency



a close look at facts

WTHI-TV Channel 10 is the ONLY station with complete coverage of the Greater

Wabash Valley

- One of the Mid-west's most prosperous industrial and agricultural markets
- $714,500,000 Retail Sales in year '53-'54
- Blanketed ONLY by WTHI-TV's 316,000 watt signal
- 227,000 Homes *(147,000 TV homes)*

118,000

UNDUPLICATED WTHI-CBS TV HOMES!

WTHI-TV

CHANNEL 10

TERRE HAUTE, IND.

316,000 Watts

Represented nationally by:

The Bolling Co.
New York & Chicago

SPONSOR BACKSTAGE



(Continued from page 16)

of Patti's Mercury records called "The Mama Doll Song." As I remarked to Jack and Patti, while this effort didn't break any sales records, it was a good try.

Hope's activities as one of the stockholders in KOA-TV, the Cleveland Indians ball club, and other enterprises, and Patti's and Jack's merchandising endeavors seem to me, once again, to point up a fairly recent development, which holds considerable significance to sponsors. More and more, performers and their managements, are becoming business men in the largest sense of the phrase. They are becoming increasingly involved in countless phases of industry, having nothing directly to do with their work as performers. I have been told, for instance, that part of Eddie Fisher's deal with Coca-Cola gives the youngster an interest in a Coca-Cola bottling franchise. Eddy Arnold, as another example, has a fair amount of interest in real estate around Nashville. Bing Crosby, it is of course well known, has dozens of non-show-business enterprises.

The significance of this to sponsors and their agencies, I believe, is plain. They may realize that when dealing with intelligent talent they may call upon such talent to help the advertiser merchandise and sell his wares in many ways beyond his performance on the air or before a camera.

Ed Sullivan, for one, "plays" sales meetings, distributor meetings, dealer confabs, and what have you, for his Lincoln-Mercury bankroller. Liberace makes literally scores of personal appearances for regional, and even local sponsors of his tv film series. Many another tv film star sets up and maintains a full schedule of promotional appearances in behalf of sponsors and stations.

There has been much said and written about the question of whether a star should do his sponsor's commercials. Today the trend, as I say, goes way beyond this. Intelligent performers will not only do dignified commercials, they will go far beyond that. More and more of them are becoming business men and thus have developed an understanding of business' problems. In television particularly, there is a growing realization on the part of stars that their job does not begin and end with doing the show. Many of them, with increasing enthusiasm, are happy to work as "salesmen" for their sponsors, in a hundred and one different ways. This is a healthy, sensible trend which can do nothing but good for all concerned. ★ ★ ★

ON THE AIR FROM 7A.M. TO 1A.M.

basic CBS shows + top ABC shows
+ ST. LOUIS' FAVORITE PERSONALITIES



ED WILSON
4:15 — 5:00 P. M.



TOM DAILEY
12:30 — 1:00 P. M.



GIL NEWSOME
5:00 — 5:30 P. M.

UNBEATABLE ENTERTAINMENT
AND

ZOOMING SALES

FOR YOU

you'll sell more...

in St. Louis on channel **4**

1,560,000 POPULATION
100,000 WATTS — OVER 650,000 RECEIVERS
Represented Nationally by THE KATZ AGENCY, INC.

KWK-TV

CBS TELEVISION NETWORK

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

Do radio and tv need a better system of awards ?

THE PICKED PANEL ANSWERS

SINGLE AWARD BENEFITS

By Mark Goodson
Goodson-Todman Productions



In order for awards in television and radio to mean anything, it may eventually be necessary for them to be narrowed down to a single one, with great prestige, rather than a flock of them, some of which amount to nothing more than institutional promotion for a firm.

Emulating the Hollywood Academy awards is a desirable, but difficult, ambition to realize. Aside from the fact that there are so many small competitive awards which only serve to water down the larger, more meaningful presentations, there are other problems inherent to radio and television. First, the industry does not present new product as regularly as the motion picture trade does. This means that after a show has "made good," although it continues to be aired and may even gain in popularity, perhaps improve despite the fact that it has already won an award, it must be ignored in favor of newer, if not necessarily better or fresher fare!

For the much-needed constancy, each year awards should be considered for new shows, as well as for those that have been on the air for some time.

At least one well-known award has evolved a very successful category selection, which may very well be perfect for award-giving. It is important that the groups are not too wide and not too narrow. When the promoters of various products, events and organizations move in with plaques and statuettes, scrolls and desk doo-hickeys, there is no limit to their imaginations . . . a State Fair annually presents awards to every show on the air ("For the best show on XYZ network on Monday at eight!") in the hope of a cross plug on the air! While this may not fool anyone in the trade, its effect on the public is only to add to the confusion.

Another vital element of award-giving must be the board of judges. They must come, not necessarily from circles of critics of industry people, but certainly from groups who are conversant with the medium. They must be individuals who do watch television and know what shows are on the air; people who have seen these shows over a period of many months, rather than in screening rooms over a scant few days.

If all this can be worked out properly and intelligently, everyone in broadcasting will naturally benefit from one good, important award—not 37 (count 'em) different ones of assorted shapes and sizes!

OPPOSED TO SINGLE AWARD

By Thomas A. McAvity
V. P. in charge of tv network programs NBC



No two of the well-established awards competitions for television and radio have identical criteria, but the goal of all the systems is the same—the improvement of broadcasting.

It is the very diversity of rules governing the various awards that insures due recognition to outstanding programs in all categories. It would be impossible for any one competition to give due credit to all worthy programs, concepts and techniques.

The recognized awards in this industry have developed systems based on years of experience. They are generally given by non-profit, national organizations or foundations and are based on competent and unbiased decisions.

Broadcasting is designed to serve all segments — cultural, social and economic — of our population. By this token, the wide variety of points of view brought to bear by the awards systems is of indispensable value in spurring the industry to improvement in all phases of its operations.

Occasionally the suggestion is heard that what broadcasting needs is a single awards system corresponding to the Academy Awards for motion pictures. To this I am opposed, and so are most of us in this industry. I feel strongly that the various awards systems in broadcasting are doing a fine job, and that the wide range of criteria gives broadcasters a wide range of targets in the quest for recognition and leadership.

It is obvious that not every top-notch program can win in any given year, no matter how many competitions there were. But it is certain that the programs which do win for one reason or another are representatives of the best and most forward-looking in our industry.

KEY ISSUE

Should there be a change to a single system of awards sponsored by the industry? The comments on these pages take up the pros and cons of a single award system.

ONE AWARD BETTER

By Henry G. Fownes, Jr.
MacManus, John & Adams, New York



The trouble with the present system of tv and radio awards is that there is no *one* industry recognized source of awards. At the present reading there are at least four major sources of awards, each a recognized authority by some segment of the industry (especially the winners) and each offering a varying amount of publicity. I suspect that the public is rather confused by all the presentations, perhaps even suspect of some of them as a means of gaining publicity for the donors.

I believe the radio and television industry should follow the lead of the Motion Picture industry, which has established the American Academy of Motion Picture Sciences as the one supreme source of industry awards. Obviously, our problem is not so easily solved insofar as the production of radio and television shows is not localized as is the production of motion pictures. Recognition of local radio and television programing and talent is extremely important and any new system of awards would have to recognize this fact by having representative judges on the local level. There is a way by which the granting of national and local awards can be established as the *one* industry recognized source, but I doubt if most people in the business would look too kindly upon it. This is very simply a panel of critics large enough to be representative of the country as a whole. This panel could be asked to once a year grant awards in all categories and it would be up to the industry to surround the granting with enough ceremony and publicity to establish the CRITICS AWARD as the Oscar of the radio and tv industry. While most people will agree that a panel of critics is well qualified to recognize artistic excellence, I doubt if most people in the industry would want to give the critics any more voice in programing than they presently have. Nevertheless, these man make a living watching television and listening to radio, which is more than can be said for any of the award panels presently operating. ★ ★ ★

National products get best results . . .

with KGA'S KASH BOX



CASH REGISTERS RING RESULTS

Product labels mailed in by housewives playing for cash prizes, play a merry tune of profitable advertising wherever kash box has been used.

NATIONAL PRODUCTS USING KASH BOX ON KGA



immediately following highest rated Don McNeil's Breakfast Club . . . will force sales throughout the hard to sell inland empire by using radio time, plus three newspaper tie-ins and display space in five Spokane Super Markets. Your products are bound to move.

BONUS IMPACT . . . KGA's 50,000 WATTS.

The only 50 kilowatt radio in the nation's fastest growing market . . . Command listeners everywhere . . . give buyers the lowest cost-per-thousand.

KGA ABC Affiliate

Represented by: Venard, Rinpoul and McDonald
Chicago — New York — San Francisco
Los Angeles

round-up

Sponsor gets $100,000 worth of time via promotion contest

The value of running a station promotion contest can be computed in dollars and cents. Lehn & Fink Products Corp. found this out when it tabulated results of a station promotion managers' contest for its ABC TV program, the *New Ray Bolger Show*.

Through Lennen & Newell, its agency, Lehn & Fink offered $250 cash to the promotion manager who did the best job of promoting and merchandising the show and the sponsor's product. When the contest began, only 39 ABC TV stations were in the lineup. The list eventually reached a total of 69 outlets, of which 57 got the contest announcement. There were 45 entries in the contest—or a response of 78.9%, considered very high.

Mrs. Dorothy Albee of WILK-TV, Wilkes-Barre, Pa., collected first prize. Robert Baldrica, WXYZ-TV, Detroit, won $150 second prize: Heywood Meeks, WMAL-TV, Washington, won $100 third place; Ken McClure of KROD-TV, El Paso, placed fourth to win $50. All entrants—winners or not—received a black and gold beer



L&N's Albert Plaut gives Dorothy Albee prize

mug inscribed with their name and station call letters.

The agency estimated that the total value of extra time gained through the contest exceeded $100,000. One station, for instance, documented $7,500 worth of extra spot time, while another documented more than $6,000 for extra service. The average was more than $2,000 per station.

Judges for the contest were Dan Shea, v.p. and merchandising director of Lennen & Newell; Gene Accas of ABC; Charles Sinclair, senior editor, SPONSOR; Florence Small, *Broadcasting-Telecasting*. ★ ★ ★

WKOW shows sponsors what ad dollars will buy

WKOW and WKOW-TV, Madison, are giving advertisers visible proof of what their newspaper advertising dollars will buy on a radio or tv station.

The stations are sending out pamphlets which feature miniature newspaper pages. Various sizes of newspaper ads are indicated on the miniature pages. Next to the newspaper page is listed what the same amount of money would buy on radio and tv.

A typical page of the tv booklet says "If you use a 4 x 9" newspaper ad you can stretch your advertising budget with 15 minutes on WKOW-TV. The average newspaper reader spends only 12-15 *minutes* per day reading his daily newspaper. The average tv family spends 4.65 *hours* viewing television. . . ." ★ ★ ★

Tips for sponsors, programs in 'Tv Program Exchange'

Local advertisers, agencies and stations are being offered a monthly digest of "tested and successful sales and program ideas." Called the *Tv Program Exchange*, the digest is being produced by the National Research Bureau, Inc., Chicago.

Idea Exchange includes a sales section which comes in a loose-leaf binder and covers dealer cooperative plans for television. It lists the manufacturer's cooperative allowances, copy restrictions and type of material available (such as sound film, slides, prepared copy). A monthly television news letter for station salesmen accompanies the co-op data.

The digest also covers tv program ideas. It reports case histories of tested shows, photos of the sets used in the shows and other information from the stations.

NRBI is located at 415 North Dearborn St., Chicago 10, Ill. ★ ★ ★

National Brush Co. keys commercials to weather

Commercials keyed to changes in local conditions are being telecast this winter by the National Brush Co. for its Sno-Chaser auto brush.

The brush firm's agency, Charles O. Puffer Co., Chicago, sent one-minute announcement films to 11 tv stations with instructions to air them only during inclement weather. The auto brush is a long-handled brush designed to whisk away snow from any part of an auto. On the other end is a plastic scraper which breaks up windshield ice without showering ice chips on the user. It comes in a pliofilm case.

Stations on the current schedule include WNBQ-TV, Chicago; WNAC-TV, Boston; WCCO-TV, Minneapolis; WGR-TV, Buffalo; KLZ-TV, Denver; WHAM-TV, Rochester WHO-TV, Des Moines; WJBK-TV, Detroit; KMTV, Omaha; WTMJ-TV, Milwaukee; WHEN-TV, Syracuse. ★ ★ ★

Latest Crosley promotion: greeting cards to admen

Crosley stations are sending handwritten flower-bedecked cards to timebuyers pointing out the advantages of a Crosley Group buy.

Written in an intimate, friend-to-friend style, the message goes along like this:

"Hello! I have a hunch you might be suffering from either swollen inventory, shrunken budget, or both—so many people are these days! If you want a sure cure for what ails you, give me a call—I know a great M.D. (doctor of media) here at the Crosley Group. There's nothing like his new *rate structure treatment*. He'll have you walking on (C.G.) air in no time. . . ."

The cards are signed with girls' names, include the phone number of the Crosley station in Cincinnati. ★ ★ ★

Briefly . . .

When KTRK-TV, Houston, went on the air it staged its own "spectacular." The new outlet telecast a live program from Houston's Music Hall theatre featuring James Melton, Peter Donald, Marguerite Piazza and other stars, plus the Houston Symphony Orchestra.

* * *

There's keen interest in fm table model radios at modest prices says Henry Fogel, president of Granco Products Inc., Long Island City, N. Y. Fogel said that response to his firm's "Music Hall" set, priced at $29.95, "already exceeds our fondest expectations. . . ." "Until now," he said, "price has stood in the way of fm. But with fm sets within the reach of the most modest family budgets, the fm audience is bound to multiply many times."

* * *

WTVW (tv), Milwaukee, is using 12 of the city's omnibuses for bus-sized ads (see picture). The station's also using 500 three-sheet posters and



200 21 x 44 inch cards mounted on the outside of busses. Smaller posters inside the big bus-sized "spectaculars" are used to promote specific sponsors and programs.

* * *

Radio stations should dramatize the discount advantages of long-term use of radio. That's the belief of Robert E. Eastman, executive vice president of John Blair & Co., radio station representatives. Eastman recommends that radio stations list the 52-time rate first on their rate cards, with one-time rates listed last. "While a single change in the basic structure of a rate card won't induce advertisers to change their plans," Eastman said, "it will serve to focus attention of buyers and sellers alike on the advantages of continuous long-term use of the medium.

(*Please turn to page* 93)

A
Sea Monster
in the Mountain West?

Lots of local residents claim to have seen one in Bear Lake, some 85 crow-flight miles north of Salt Lake City.

But, it's no myth as to which television station in the area is the most popular. KSL-TV has the upper hand — whether you count families watching or spot advertisers using!*

For more information on how to boost your sales curve in the growing Mountain West market, see CBS-TV SPOT SALES, or call . . .

KSL-TV
SALT LAKE CITY

CBS-TV in the Mountain West

*Sources upon request.

BLOCK DRUG

(Continued from page 37)

got the ability to reach that prospect at the psychological buying moment.

Why then should any advertiser be a prophet of doom as far as radio is concerned?

I can tell you we're not.

Last month we bought a network radio show. A few months ago, as the John Blair Company will attest, we were the first ones to put their new package plan under the advertising microscope. At our own expense we took markets and set up store audits to determine how effective these saturation plans were in selling toothpaste.

We've just launched some new products. Sunday supplements and tv played a major role. But radio was in there, too, as a strong and important part of our media strategy.

Are we swinging the other way? Are we forgetting other media in a hungry search for low-cost advertising on radio? Nothing could be further from the truth.

As a matter of fact, our utilization and employment of television to sell our products has been just as dynamic and just as resultful as our use of radio. But, we use television differently, because it *is* a different medium.

This fall we've placed the largest concentrated spot campaign in dentifrice history behind Amm-i-dent. In every major market in the United States we've placed as many as 25 announcements a week behind Amm-i-dent. And the results have been beautiful to see.

Television can do things for us that no other medium can, just as radio has its distinctive qualities.

For one thing, television can permit us to tell a dramatic story of how Amm-i-dent reduces tooth decay. Our current tv commercial shows, for the first time, a tooth actually decaying and decay being prevented by Amm-i-dent.

Neither radio nor print nor posters could demonstrate so effectively how Amm-i-dent protects teeth against cavities. So tv steps into our advertising strategy to deliver a punch we can't get anywhere else.

You've probably heard this value of demonstration over and over again. But believe me, it's not until you have a demonstration that you want the public to see and understand that the power of television to perform steps up and delivers its one-two punch.

But everything in advertising isn't demonstration, so where else do the values of tv lie for us?

Well, there's one way that you might not think of right away. And that's the amazing fact that people respond to *new* products quickly in a *new* medium. How many products, not necessarily distinctive in form and not necessarily new have been made by television?

We have a toothbrush called Py-Co-Pay. It has been around for 40 years, yet until television came along, it sat in that class of product you buy only if someone personally recommends it to you.

A television announcement literally turned Py-Co-Pay overnight into one of the leading toothbrush brands in America. In three years it tripled its sales. All as a result of television. Last year, we had to take Py-Co-Pay off our *Danger* show in order to give other products a hitchhike opportunity. A sales decline set in shortly af-



	FILLING STATION SALES	Millions
32	LOUISVILLE	$36.5
33	DAYTON	
34th	PHOENIX	$36.2
35	COLUMBUS	
36	Tampa — St. Petersburg	$35.8

*SRD Consumer Markets '54

Filling station sales are zooming because Phoenicians have the cars, the distances, the weather and the inclination to "go places."

Are YOU cashing in on this profitable market? You will — when you tell your sales story over KPHO and KPHO-TV! They are the fast-action, "get-results" media favored by advertisers who have products or services to sell to the motoring public in Arizona.

SOLD reached most effectively through . . .

KPHO-TV and KPHO

YOUR MEREDITH STATIONS

Channel 5 • CBS Basic
First in Arizona since '49

Dial 910 • ABC Basic
Hi Fidelity Voice of Arizona

AFFILIATED WITH BETTER HOMES and GARDENS • REPRESENTED BY KATZ

More reasons why WFBM-TV is "First in Indiana"



COVERAGE:

POPULATION, 1954.....2,226,700
FAMILIES, 1954.....695,840

Note: The population and number of families in WFBM-TV's 0.1 mv (figures listed above) are greater than the combined state totals in New Hampshire, Idaho, Vermont and South Dakota.

*Circles indicate contours as registered with the FCC.

WFBM-TV
INDIANAPOLIS

Represented Nationally by The Katz Agency
Affiliated with WEOA, Evansville; WFDF, Flint; WOOD AM & TV, Grand Rapids

terward, so we restored Py-Co-Pay to its hitchhike slot. All sales started right up again. All this with a 20-second announcement once every other week.

In other words, the power of television was such that you could turn sales on and off like a faucet, with the barest kind of tv advertising.

But this hasn't been our only tv success story.

For an amazing example of television's pulling power, let me relate an experience which happened in February 1954 on our network program, *Name That Tune.*

If you've seen the show, you know that listeners send in songs which, if selected enable them to win cash prizes. We ran three announcements—not 30, but three—telling listeners that if they sent in an Amm-i-dent boxtop and their songs were selected, they'd win a $500 Savings Bond as an extra prize.

With three announcements, just three, we received 830,000 *boxtops.* And the cost of the promotion was four bonds, or $1,500, and handling charges. I have checked the record books on this one and believe it will go down as the greatest boxtop return ever recorded for so low a cost.

So demonstration and impact must certainly be emphasized as special assets of this medium called television.

But what are some of the others?

Well, certainly *memorability* of advertising is a factor that deserves special mention.

Without getting into the statistics and slide rule division, let me merely say this: People remember a message they see and hear, longer than they remember a message they either read or hear separately. I was reading Adams' "Advertising and Its Mental Laws" last week, one of the earliest of the psychology of advertising books, going back to 1921. Adams, a psychology professor at the University of Michigan, was intrigued by the retention of advertising messages. Yet, in his day, radio was such a baby and television was non-existent commercially, so no direct reference is made to the memorability of sound media in his book. However, in his studies of retention, he makes this point:

"Repeating the same advertisement time after time will give increased memory value. Increasing the size of the advertisement will still further improve memory value. And presenting the same appeal in different ways on successive occasions is still more effective."

Since Adams' time there have, of course, been many studies verifying his observations. But I think this old professor would agree today that television does all of these things—and does them extremely well.

Television permits repetition. Television presents each advertisement with dominant impact. (What the print media boys call 100% Starch.) Television enables the same appeal to be presented in different ways on successive occasions.

So the original psychological laws of advertising still apply to this new and growing medium. It can take the advertiser's message and pound it home to the tv viewer as no medium can.

On the horizon, of course, is color. Those of you who have already witnessed color tv, I am sure recognize what a powerful additional force this is going to be for the advertiser. Suddenly, advertisements will contain everything you could hope for from a promotional standpoint. You'll have



KMJ·TV

FRESNO, CALIFORNIA • CHANNEL 24

boosts power!

Video power up to 447,000 watts
Audio power up to 223,500 watts
. . . increasing signal power 12.58 times

KMJ-TV pioneered TV in this important *inland* California market. It's the San Joaquin Valley's most-tuned-to TV station°. Now, with a powerful new signal and the finest transmitter location in the Valley, it has more audience pull than ever. And more than ever, *KMJ-TV is your best TV buy in the Valley!*

KMJ-TV — Fresno's First Station — First in Power — First in Audience

Paul H. Raymer, National Representative

°KMJ-TV carries 19 out of the 25 top-rated nighttime programs viewed in the Fresno area. (October 1954 ARB report).

ASK YOUR NATIONAL REPRESENTATIVE

You're on the verge of a decision, and a problem.

What business papers to pick for your station promotion?

It's no problem to kiss off, for your choice can have a telling effect on your national spot income.

But where to get the facts?
The answer is simple. Ask your national representative.

He knows. His salesmen get around. They learn which business papers are appreciated, read and discussed by buyers of broadcast time.

His is an expert opinion. Don't overlook your national representative.

SPONSOR

The magazine radio and tv advertisers use

-ight, sound, color, motion. Is it too much to expect that the old set will start blowing smoke rings one of these days?

But getting back to the original point again, what are these specific uses of television which set it apart from other media?

Well, there's another one I call "show-casing." It's probably the big intangible in the list of radio and television values we've discussed today but it also can't be ignored or left out of any such list.

"Show-casing" means giving a sense of importance. It's a prestige factor that gives a brand stature among its competitors. Not in the eyes of competitors, but in the eyes of the public. We consider our *Danger* program on the CBS network in that category.

(*Editor's note*: Since the story was written Block Drug has cancelled *Danger*. The low-budget show's rating suffered from the more expensive competition and the firm feels it can do better at present in spot tv.)

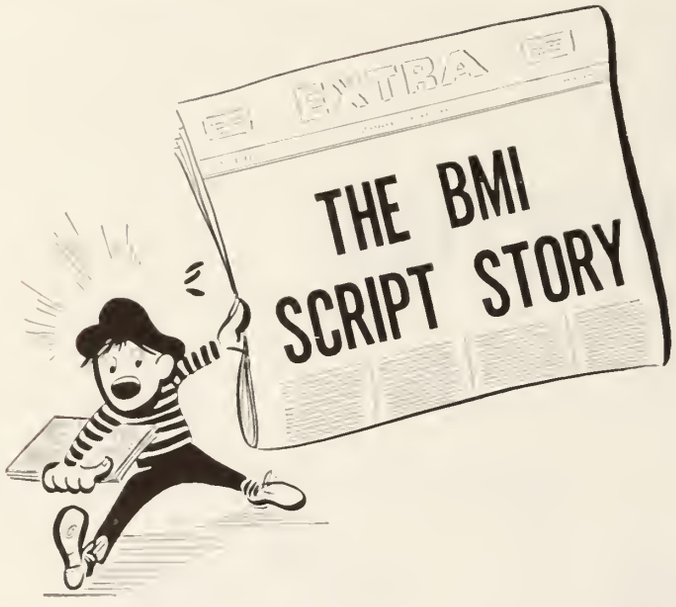
Our network show placed Amm-i-dent on an equal plane with the Ipanas, the Pepsodents and the Colgates. As I say, it's an indefinable, an intangible but I think it's there as a television value. There are advertisers who will admit to you that two half-page ads in a newspaper will deliver more readership than a single full-page ad. But they use that full page for exactly the same reason we employ a network vehicle instead of spot—to showcase our items.

Some years ago I came to the advertising theorem that all media can sell merchandise. I still hold to that belief today—that if the advertising doesn't do the job, it's the message not the medium which deserves the blame.

This final word of caution, then.

If you have used radio or television to sell your product and the results have been far short of expectation, re-examine the basic copy idea. Don't indict either radio or television for merely transmitting a weak sales message! And finally, study the combination of the two.

Was the message right for the medium or the medium right for the message? Instead of soul searching, substitute researching. It may lead you back to a medium you write off *erroneously!* ★ ★ ★



Broadcasters are now receiving seven important program scripts from BMI on a regular basis. These scripts are filling a vital role in the daily programming logs of stations in every section of the country.

BMI makes no charge to its licensees for this program service. Each script is designed as a practical program and its use for commercial sale is encouraged.

BMI scripts ranging from five-minute shows to full hour concert music presentations, are mailed to BMI-licensed stations on a monthly basis. They are written for commercial use and tailored to the needs of all types of radio and TV operations.

BMI scripts are perfectly suited both to the station with a small staff, limited facilities and curtailed budgets, as well as to the large operation with full orchestra and complete program staff.

For sample scripts and complete details please write to Station Service Department

BROADCAST MUSIC, INC.

589 FIFTH AVENUE • NEW YORK 17, N. Y.

NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL

WASH WELL

(*Continued on page 44*)

high for the launderette-type of business, according to Harwood, is in April. After tv began in the fall of 1953, the Wash Well's business reached what the management believed would be an all-time peak the following April. But business did not taper off after April 1954, instead continued to increase (note July figure quoted above).

How did the tv commercials succeed in getting across Wash Well's message to the public?

At the outset, three one-minute films were made. Planned, written and supervised by Harwood Advertising, they were produced right on the premises of the Wash Well plant. (Actual filming was done by Ted Offert, owner of Arizona Tele Ad Productions in Tucson.) Cost of each: about $135.

Each film dramatized the drive-in car-door attention, the one-stop laundry and dry cleaning convenience and the fast service. Also pointed up, with



station in New Jersey

covering 82% of the state plus a big bonus in New York



with audiences

according to pulse



with advertisers

and 8 out of 10 are retail



with business

which has been firm for the last 5 years and is now better than ever



the answers

to a New Jersey sales problem call your **waat** man . . . he knows this market

waat
970 on your dial

1020 Broad Street, Newark 1, N. J. Mitchell 2-6400
575 Madison Avenue, New York 22, N. Y. PLaza 5-1331

the aid of scenes in the plant and close-ups, were quality of the work, the cellophane wrapping used on the finished garment, economy and the fact that all work was done right on the premises. Here is a sample of the audio in one of the films:

"Why waste these hours waiting for a routeman to pick up one day and deliver days later? Your laundry and dry cleaning can be ready when *you* want it, if you drive to the Wash Well, where *one-stop* laundry and dry cleaning saves you up to 20%. Wash Well "Car Door" service is wonderful. Don't even leave your car. An attendant takes your laundry and dry cleaning, and your special instructions. Clothes are carefully inspected . . . spots and stains expertly removed . . . pockets and cuffs cleaned by vacuum brush . . . and dry cleaning done with gentle, odorless cleaning solvents, and the latest equipment . . . right *in* the Wash Well. Clothes are pressed beautifully under electronic control . . . ruffles and tricky pleats are expertly finished and men's coat sleeves soft-roll pressed, if requested. Drive to the Wash Well, where service on shirts and dry cleaning means 'in today, out tomorrow, at *no extra charge*'."

Two film announcements are run each week—one on each station. The commercial on KOPO-TV, the CBS TV outlet, appears Sunday evening at 8:00 p.m., right after *Private Secretary*. On KVOA-TV, an NBC TV affiliate, it appears each Wednesday at 9:00 p.m., immediately preceding the *Kraft Theater*. The films are rotated.

(A new one-minute film—a combination of animated effects and action sequences of the Wash Well operation—was recently produced and has been added to the schedule.)

As soon as the commercials were launched on the air, business began to pick up, states Joe Tofel. People drove in and made reference to the commercial. Points out Tofel: "After nearly a year of operation, after spending lots of money on advertising, we still heard this: 'I didn't know you did your own cleaning or shirts till I saw it on tv.' But most definitely they saw, and came in—which is all we wanted to accomplish."

★ ★ ★ ★ ★ ★ ★ ★

"So strongly do I feel that television, both as we know it now, and as we will scarcely recognize it but a few years or months ahead, is the most powerful force for good or evil that has ever been unleashed on the public; so strongly do I feel that our only chance to keep it in the realm of free private enterprise is *now*; that I cannot find words to express the conviction that all of us, each of you, must find the means to make your station the public servant that was contemplated by the most starry-eyed idealist who ever used the phrase 'public interest, convenience and necessity'."

LAWRENCE H. ROGERS II
Vice President & Gen. Mgr.
WSAZ, Inc., Huntington

★ ★ ★ ★ ★ ★ ★ ★

The number of customers served by the Wash Well averages 350 to 400 daily, with a Saturday peak close to 600.

Prior to opening the Wash Well, Joe Tofel and Al Gilberg operated a launderette, farmed out dry cleaning and shirts to a large commercial plant. Volume had reached $1,200 a week, which both partners felt was about the limit since they had nothing further to offer to increase sales. So they decided to expand and conceived the Wash Well.

On 19 December 1952 Wash Well was officially opened. The 6,500-square-foot building contained both laundry and dry cleaning facilities, with up-to-date equipment. The launderette offers customers their choice of wet wash, fluff dry, flat finish and complete finish. It contains 36 Bendix commercial automatic washing machines, which allow each family bundle to be washed "sanitarily separate." There are also half a dozen larger washers.

In front of its building, the Wash Well has a large, double-face, change-panel sign (see cut), with room for three-line messages which are constantly changed. The messages vary: sometimes they plug Wash Well's services; sometimes there appears a slogan for Red Cross, the March of Dimes, or other community-interest enterprises. About 28,000 cars pass this sign daily, estimates Joe Tofel, who considers the sign a most effective attention-getter.

But attention-getter extraordinary for Wash Well has been tv—which is why the company gives it all of its $9,600 annual budget. ★ ★ ★

WMUR-TV
TRI-STATE STATION
VHF CHANNEL 9 MANCHESTER, N. H.
THE BEST SIGNAL—AND LOCAL COVERAGE FROM WITHIN THE MARKET

Nine of 10 New Hampshire Counties	113,825 TV families
Coverage of northern Massachusetts—Lowell, Lawrence, Haverhill, Fitchburg area	235,063 TV families
PLUS—*Coverage of south and eastern Vermont*	13,200 TV families
PLUS—*York County, Maine*	19,250 TV families
Total PRIMARY coverage	381,338 TV families

FOUR MILLION PERSONS LIVE IN THIS AREA
Represented by WEED Television Corporation





It Costs No More To Give More— If You Give The Bonus In Savings Bonds!

If your company is one of the more than 45,000 companies that have the Payroll Savings Plan you *know* what your employees think of Savings Bonds—they spell it out for you every month in their Savings Bond allotments.

If you don't have the Payroll Savings Plan, and are wondering whether your people would like to receive their bonus in Bonds, here are a few significant facts:

—every month, *before they get their pay checks or envelopes*—8,500,000 men and women enrolled in the Payroll Savings Plan invest $160,000,000 in U. S. Savings Bonds.

—Payroll Savers hold their Bonds: In the three years since the popular E Bond commenced to mature (May, 1951 to September, 1954) over $14,000,000,000 have come due. Throughout this period approximately 75% of the maturing bonds were retained by their owners under the automatic extension plan.

—on September 30, 1954, the cash value of Series E and H Bonds—the kind sold only to individuals —totaled 37.8 billion dollars. a new high.

To the Payroll Saver, and to the man who buys his Bonds at a bank (because his company does not provide the Payroll Savings Plan) a One Hundred Dollar Savings Bond looks bigger and better and *is* bigger and better, than a check for $75. *Make this a merrier Christmas for every employee. Give the gift that keeps on giving.*

The United States Government does not pay for this advertising. The Treasury Department thanks, for their patriotic donation, the Advertising Council and

SPONSOR PUBLICATIONS INC.

See Year end report, page 29

Robert E. Kintner, President, ABC: The year just closing saw two significant trends established at the American Broadcasting Company which should be of particular interest to advertisers in 1955.

In radio, it is the accelerated business activity at the ABC Radio Network, demonstrating a decided resurgence of this advertising medium. This increasing business activity has been brought about by a combination of highly-successful saturation radio campaign packages, programing blocks of proven ability to deliver a choice and growing audience and greater cost efficiency for each advertising dollar.

As a result of this resurgence of radio at ABC, the Network will enter the first quarter of 1955 with more commercial time sold than for the corresponding 1954 period. This trend of advertisers to ABC Radio, I am certain, will continue throughout 1955.

The most significant fact for television in 1955 is this season's emergence of three—not just two—major television networks. ABC Television's tremendous progress in the four basic yardsticks by which a network is judged—programing, clearances, ratings and advertisers—now compels the attention of all advertisers. No longer is a sponsor restricted in his choice of networks. Now, for the first time, he can select from among three major television networks.

1955's advertisers will be able to enjoy this luxury of choice with the added incentive of establishing a valuable franchise on ABC Television—America's fastest growing television network.

* * *

Adrian Murphy, President, CBS Radio: The challenge that faces all of us in radio in 1955, it seems to me, is how to harness, package, and sell what is unquestionably a great force in American business.

Radio regularly reaches more homes than any other advertising medium. Total family hours of radio listening *at home* continue at a very high level more than 900 million per week and only 28% fewer than before television. And radio has many new values to offer advertisers—including a big and still unmeasured out-of-home audience that is virtually all new since 1948.

We are now able, for the first time, to report accurately on the number and location of radio sets. In a few weeks we will also be able to tell advertisers just how much listening is going on in that huge medium-within-a-medium, the 26,180,000 radio-equipped automobiles. And on the CBS Radio Network our new evening strip programs are now bringing to nighttime radio the big *cumulative* audiences that we have always been able to demonstrate in our daytime radio programing.

But beyond this, we obviously have several selling jobs ahead, finding new ways: (1) to point up the impact of the spoken word, (2) to influence the dealers who influence advertisers and (3) to compare the program audiences of radio with the *page* audiences of magazines and newspapers (instead of their entire circulation).

Radio in 1955 will continue to be one of the major motivating factors in consumer spending, and I am confident that we will find ways to prove it.

* * *

J. L. Van Volkenburg, President, CBS Television: Television in 1955, according to all signs, shows good promise of becoming a billion-dollar industry.

Contemplating this outlook recalls my 1951 year's-end prediction that the estimated number of U.S. television homes at the end of 1952 would be in the neighborhood of 19,000,000. I doubt whether even the most optimistic of us at that time would have predicted that this figure would approach 37,000,000 by the end of 1955.

While television's growth has taken place during an era of enormous expansion of the U.S. economy as a whole, I think it can be claimed that television has been one of the most powerful forces behind this economic expansion. In my view it is destined to continue to fulfill this role with ever increasing effectiveness in the years ahead.

An outstanding 1954 development was the demonstrated value of continuity and repetition in over-all television programing: most of the top-rated network programs today have been seen at the same time, and on the same day, for an average of three years. In my mind it adds up to the fact that success in programing essentially depends on the ability to build a program schedule that will provide continuous and lasting entertainment at the lowest cost-per-1,000. We feel that in 1955 even more advertisers will be guided by the policy of continuity and repetition.

The New Year also will see further expansion of our color plans. Advertisers participating in the CBS Television color rotation schedule gained extensive experience in color television production, in problems of lighting and makeup, and in the techniques of preparing color commercials to produce the best possible reproduction and the most effective display. This experience is sure to be of inestimable value for the future as color takes on greater importance. As the rotation schedule moves into 1955, a total of 69 of the network's affiliated stations are equipped to carry these programs in color. More and more stations will acquire color equipment and find increasing audiences for the 1955 expanding schedule of color programs.

* * *

Ted Bergmann, Managing Director, Du Mont Television Network: Television will continue to grow in billings and in attracting an increasingly larger percentage of advertising's total expenditures though 1955's increase over 1954 will be somewhat less, percentagewise, than 1954's increase over 1953. This is due to the fact that available Class "A" time was pretty well filled up this year and substantial investment in these periods will now be likely to increase only as new stations go on the air in the better markets.

As to the course television will take—

We at Du Mont believe that television will shape itself into whatever forms are dictated by advertiser's needs and budgets, by the ability of networks to clear station lineups that sponsors call for, by a soft consumer market, or a firm one: in short, by the money that advertisers make available to it.

Having pioneered and proven both the efficacy and the need of programs that enable sponsors to share the cost of tv time and noting no reversal of the trend towards rising costs, we expect to see more programs financed by various "share the cost" techniques. Because so many stations are sold out on all Class "A" time, we expect to see an increase in the use of film, both to handle national business and to support local programs adequately.

(*Statements continue page* 80)



FAMOUS LAST WORDS:

"they wouldn't dare"

That's what they said the day before Pearl Harbor. Remember? But by now you'd think people would have learned. Let's face it—we must be ready for disaster at any moment. It may be an atom bomb—or it may be a fire, a flood, a hurricane. It's only common sense to be prepared for it, whatever it is. Take these precautions TODAY:

- ☐ **Enlist the help** of your local Civil Defense Director.
- ☐ **Check contents** and locations of first-aid kits.
- ☐ **Send staff** to Red Cross courses. They may save your life.
- ☐ **Promote preparedness** in your community. Your local CD Director can show you how.

Set the standard of preparedness in your plant city—check off these four simple points NOW.

A PUBLIC SERVICE PROJECT THE ADVERTISING COUNCIL

CD

See Year end report, page 29

Thomas F. O'Neil, Chairman, MBS: No prophet can foretell the future role of radio anymore than he can foresee all of television's possibilities. However, based on the tempo of Mutual's sales activities during the past several months, we are convinced of network radio's continuing strength and tremendous selling power. In this period, new business and renewals representing $9 million in annual gross billings (all contracts for 52 weeks) were signed for 1955 by 14 of the country's leading advertisers. And the recently completed Ward study of daily living habits has substantiated radio's impregnability.

We are now making available the full interpretation of the study to advertiser's so they may know the new facts on total listening—everywhere. Facts already harvested from the Ward survey which reaffirms radio's position; radio is listened-to by 58% of all the people in the country; radio is listened-to in all rooms of the house, and wherever people go outside; radio's available at-home audience consists of 67,000,000 people; radio exerts a constant influence on the more than 96% of the radio-owning public; from 6:00 a.m. to 6:00 p.m. of all people exposed to broadcast media —70% are listening to radio, and 30% are watching tv.

This continuing show of strength for radio is also strongly reflected by the almost 5,000,000 additional radio sets bought this year. They're being bought because people are using them. Radio's unparalleled circulation today reaches Americans through more than 110 million radio sets . . . radio is constantly within easy reach of people . . . in almost 47,000,000 homes . . . in more than 26,000,000 automobiles . . . it goes on vacations with them . . . it goes to picnics, beaches and parks. Radio is able to reach virtually the entire population at any time, and reaches a considerable part of it at all times.

The combination of the continuing growth of radio, its sales effectiveness, and the important fact that radio is firmly established as a force which affects the working, playing and buying habits of the majority of individual Americans portend a long and vigorous life for network radio.

* * *

Sylvester L. Weaver, President, NBC: Color television, harnessed to the sale of goods and services, will explode the American economy to a new high. Color television, the one perfect sales tool, will be put to use by you advertising men to stimulate the flow of goods from producer to consumer —to create desires for more and better products of our vast industrial machine.

. . . On the NBC Radio Network we have patterns and plans to fit the needs of any and all national advertisers. . . . The sales patterns we are developing are bringing into network radio clients it should have had years ago, but was never able to reach because it was frozen to conventional patterns established at its beginning. At the same time, we are making the conventional use of network radio a still more attractive buy for those who prefer this pattern. (Mr. Weaver's remarks are excerpted from recent talks.)

* * *

John Blair, Retiring President, State Representatives Assoc.: I have never felt it wise, each year at this time, to conjecture as to whether business will be good or bad during the ensuing year. Business doesn't just happen to be good or bad. In the broadcasting field, we can go a long way toward controlling the state of business by improving the quality of our product, which is basically programing, and by improving our creative selling techniques. If we have a sound product, and we go about presenting it with vigor and imagination, we should have no difficulty in selling.

Assuming that these conditions prevail, spot radio should do well in 1955. Among other things, the medium should benefit from increasing use of the saturation technique which demonstrated its effectiveness so well this past year. Our feeling is that many advertisers are just beginning to understand how to use spot radio well.

Creativity in programing and sales are just as essential to spot television as they are to spot radio. We do know that spot television is moving from its rapid growth phase into a phase of greater competition, both with other media, and between the growing number of television stations. Nevertheless the enormous selling force of the medium is so valuable to the advertiser that the total amount of money spent in the medium should continue to grow.

Frederic R. Gamble, President, A.A.A.A.: The future of television and radio, like that of other advertising media, is bound up with the future of the economy.

And the economic future seems bright, especially long-range.

For this reason it seems likely that national advertising expenditures will continue to increase. They have been increasing ever since World War II at a rate of some 5 to 10% per year. There is room for further increase; expenditures are still below the pre-war average ratio to gross national product.

How much they increase may depend, to a large extent, on how fast we can find and train additional qualified people—in advertising agencies, advertising departments and on media staffs—to handle the volume successfully. And how much radio and television will share in the increase will depend, I expect, on each individual station—its programing skill and its business sense.

A well-run station will see that its costs are in line; will not depend on "deals" to get business; will be careful about the kind of business it accepts and the ability of the agencies it recognizes.

* * *

Paul B. West, President, Association of National Advertisers: Today's business management is looking more and more to advertising, integrated with other selling efforts, to carry forward our high level of business activity. There are vast changes in today's expanding markets, and there is no doubt that competition has become far more keen.

The economic outlook demands that this advertising force play an even more important role in furthering our economy.

All this means a greater volume of advertising, in all media, and new techniques and ideas. Newspapers, television, magazines, radio and the other major media will feel this increase in advertising funds.

As tv costs go up, some national advertisers may have to look to other media they can afford, while new firms enter the tv medium for the first time.

Still other advertisers look to radio and newspapers as older, tried-and-true media. In other words, the accent is on the positive, dynamic factors to sustain and enhance an economy that staggers the imagination.

BETTY CROCKER

(*Continued from page* 35)

eral Mills takes the five-minute show is seen from the attention given it at home base in Minneapolis, where the efforts of advertising department, home service department and product heads are directly involved. At the top is Advertising Manager, Grocery Products Division, Clifford S. Samuelson. Directly under him are the advertising supervisors of the flour, mixes and cereal groups. Together with seven different agencies, they plan the General Mills advertising campaigns. The agencies are Dancer-Fitzgerald-Sample, BBDO, William Esty, Knox-Reeves, Tatham-Laird, Zimmer, Keller & Calvert and N. W. Ayer (which handles institutional advertising). Closely allied with both ad department and ad agencies is the Home Service Department, which runs the Betty Crocker kitchens and provides the direct contact with the public.

All seven agencies are directly involved in the actual running of the radio program. This requires an unusual integration and cooperation between members of a highly competitive business. Here is how it is done:

The show itself is produced by Dancer-Fitzgerald-Sample, which handles the Gold Medal Flour, Cheerios and the products of General Mills Sperry Division. Producer of the show is Gene Patterson. Editor-Director is Bill Doughten. Writers are Lillian Taylor and Virginia Stewart. Some of the products advertised on the show, however, are handled by other agencies: Betty Crocker Cake Mixes, BBDO; Softasilk and Sugar Jet, William Esty; Bisquick and Wheaties, Knox-Reeves; Kix, Tatham-Laird. After the first of the year, N. W. Ayer will service the program with institutional copy and Zimmer, Keller & Calvert of Detroit will contribute copy on Farro Feed.

Naturally, to keep so many products and agencies straight, it is necessary first of all to plan well ahead and to plan carefully. Detailed planning and scheduling are done by the Home Service Department of General Mills, under the direction of Miss Janette Kelley. Full notes for each of the shows are furnished the production group at Dancer-Fitzgerald-Sample, with indicated products marked. The show writers put the material in dialogue form for Adelaide Hawley, who is Betty Crocker, and announcer Win Elliot. They indicate where the commercials go and pass the scripts along to the agency whose brand is involved.

After getting client approval the scripts with commercials are returned to Bill Doughten at Dancer-Fitzgerald-Sample for production follow-through. A typical day's schedule, that of October 18th, ran this way: 8:55 a.m. show—product Bi-quick, agency Knox-Reeves: 2:30 p.m. show—product Gold Medal Flour, agency D-F-S; 4:25 p.m. show—product Brownie Mix, agency BBDO.

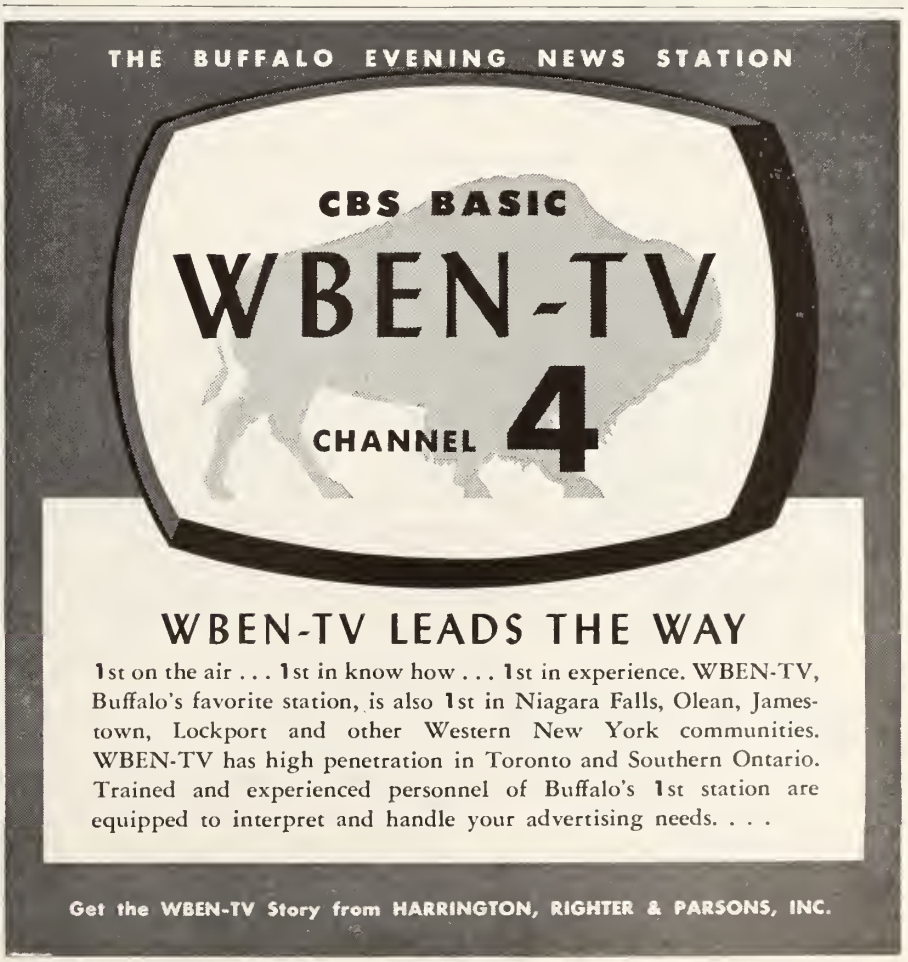
With seven agencies involved, differences in taste and judgment are bound to arise. Let us say one contributing agency provides a commercial that Bill Doughten of D-F-S considers somewhat out of keeping with the Betty Crocker personality. Or suppose another agency thinks the program on which its commercial is to appear should be altered. How are these differences reconciled? Usually all that is necessary is a telephone conversation between Doughten and a copy chief at the other agency. When a fundamental re-write is being requested, however, the client is contacted and asked to make the decision.

So far, says Doughten, no insuperable problems have arisen, and agency differences have not led to severe clashes.

The problems: As anyone who has ever tried to do a job with a five-minute show knows, it is not easy. Producer Gene Patterson sums up the function of *Time for Betty Crocker* as follows: "It has to deliver a service that the listener will remember and it has to get across a sales message. Since the program is actually four minutes and 30 seconds long, we have our work cut out for us. It is a tough, challenging problem."

Under the network rules, General Mills is entitled to 75 seconds of commercial per segment but because of the natural integration possibilities of what is fundamentally a recipe program, the commercial impact cannot actually be measured by the formal time limit. Even the commercial itself, in some cases, is handled as a recipe item, with a major portion of the pitch consisting of instruction, so that there is often no real division between program and commercial.

The brevity of the program, Patterson points out, has an important con-



WCOV
RADIO
MONTGOMERY, ALA.

Now
10,000
WATTS

CBS RADIO
For
22 COUNTIES
in Central Alabama

POPULATION
726,500

FAMILIES
186,800

RETAIL SALES
$443,969,000

GET THE
COMPLETE STORY
From
PAUL A. RAYMER CO.
or write

WCOV
RADIO
MONTGOMERY, ALA.

sequence on the recipes—they must be kept simple so that the highlights can be remembered. It is unrealistic to assume, he insists, that the listener is waiting there with her pencil ready. At the same time Betty Crocker cannot go too quickly for women to follow her.

Not only is each program a separate entity but most fall into different categories. The morning show is always a menu. The others are organized into the following groups: mid-day show, "You Asked For It" (Monday), "Let's Be Different" (Wednesday), "Homemaker Recipe" (Friday); afternoon show, "Old Family Favorite" (Monday), "Entertaining" (Wednesday), "What's Cooking" (Friday).

Scripting the show is difficult, says Patterson, for the material has to be tight yet in the Betty Crocker idiom. It takes a long time, he feels, before a writer learns to handle the dialogue well. At all times it is necessary to see that the writing stays in keeping with the personality the public has come to associate with Betty Crocker.

The Betty Crocker idea: In essense Betty Crocker is an unselfish sales personality. The whole operation is geared to the idea of developing and testing recipes as a service to the housewife. To that end elaborate kitchens have been established in Minneapolis and food experts hired or trained to experiment and test. A special effort is made to find recipes that will work in all parts of the country.

Betty Crocker is the embodiment in a single person of this program. Through the years she has developed as a real person and great homemaking authority. Under her name a constant stream of literature answers the question of untold numbers of women across the country. Some idea of her influence can be seen in the huge sales of the recent "Betty Crocker Picture Cookbook"—out only four years, it has sold over 2,800,000 copies. Another volume, "Betty Crocker's Good and Easy Cookbook," tailored to the modern homemaker and the mass market, was released this fall. It will shortly go into its second printing with a total of 1,000,000 copies. And how is she as a product salesman? Stuart Upson, Dancer-Fitzgerald-Sample v.p. and account man on Gold Medal Flour, says: "Betty Crocker is possibly the *single* most important reason for Gold Medal's leadership, through the use of her recipe service, its development and presentation."

Gold Medal Flour, incidentally, claims to sell more packages than the next several brands combined. It is the brand with which Betty Crocker was first associated, and with which she has been longest identified. Betty Crocker later became the brand name of several cake mixes, a brownie mix and a pie crust mix. And her name on the red spoon symbol appears on packages of other brands such as Bisquick and Softasilk.

Not only is she the best known homemaker in this country, according to General Mills she is better known than all other service personalities combined. Upson maintains that, although the Betty Crocker idea has been widely copied no one else has been able to make it so successful. It is not only a question, he says, of having been there first, but of unmatched testing facilities and proven recipes that are "simple, quick and right."

Betty Crocker on tv: It was to be expected that ultimately Betty Crocker would appear on television; and she has, played by the same person who does her on radio, Adelaide Hawley. Almost any day you are likely to see her making a service-selling demonstration on one of the innumerable General Mills products. She may show up on the daytime CBS soaper, *Valiant Lady*, out of the D-F-S serial factory—the Saturday night situation comedy on CBS, *Willy* or on the same network's *Bob Crosby* or *Robert Q. Lewis* shows.

Yet she has no television show of her own. Television, it seems, for all its tremendous coverage and impact, presents curious problems for further development of the Betty Crocker idea.

The former Betty Crocker tv vehicles, one a service, the other an entertainment show, proved unsatisfactory. The service show just did not seem to be able to get a big audience. The entertainment format violated the basic service concept of Betty Crocker.

None of the General Mills agencies up to now has been able to come up with an answer. It may be that a satisfactory answer isn't really in the cards. One school of thought holds that Betty Crocker is not a particular individual but an illusion created by the reader or radio listener from a few cues. Television shows a concrete Bet-

ty Crocker who is a particular person with her own individual human qualities. The reality may destroy the illusion, or at least water it down.

Some of the dangers of television to a carefully nurtured public concept are shown by the problem of coordinating elements of the visible Betty Crocker in various commercials. Each agency produces its own television commercials. This means that there is no permanent staff which looks after make-up, costuming and lighting, all of which affect the appearance of a performer on television. Two different make-up men for example could produce Betty Crockers who could be mother and daughter—and have.

For this reason, Bill Doughten works closely with Mary Ward of General Mills Television Commercial Operations to see that things like hair-do's, costumes, make-up, etc., fit the Betty Crocker personality—that they are standard. If she has to go to Hollywood, for example, Doughten has to send to the coast producer information on light, hair-do and make-up.

Obviously, here is another area where agencies have to work together. An example was a recent appearance on the *Robert Q. Lewis Show.* A costume agreement was reached at a meeting between BBDO, the client, Adelaide Hawley and D-F-S.

This costume problem can get quite tricky, especially because women examine very closely clothing worn by performers. It has taken time for all parties to come to some agreement on what costumes are appropriate for Betty Crocker. Conclusions are embodied in a photographic album called "The Betty Crocker Wardrobe."

Once Adelaide Hawley made her tv debut as Betty Crocker, it was natural that the question would arise whether the individual on the screen clashed with the composite drawing of the women at General Mills kitchens which has been gracing magazine and newspaper ads for these many years. Although it is difficult to explain, General Mills Assistant Director of Tv and Radio Programing Margaret Kemp told SPONSOR, the public has accepted the tv and print personality as one and the same. That is revealed by the letters that continue to pour into Minneapolis. It is one more indication of esteem Betty Crocker has with American women. ★ ★ ★

TRADE ADS

(Continued from page 41)

the ads used by CBS and NBC."

The call for imaginative ads was not a way of saying that factual material was unimportant. On the contrary, advertising managers and other non-media people urged the use of facts just as strongly as they cited the need for imagination. On this score, they stand four-square with time-buyers.

The top air executive of one of radio-tv's biggest clients said briskly in answering a question about factual information: "The best ads say: 'This is my coverage territory and I can prove it,' or 'This is my share of audience or rating and this is the source.' "

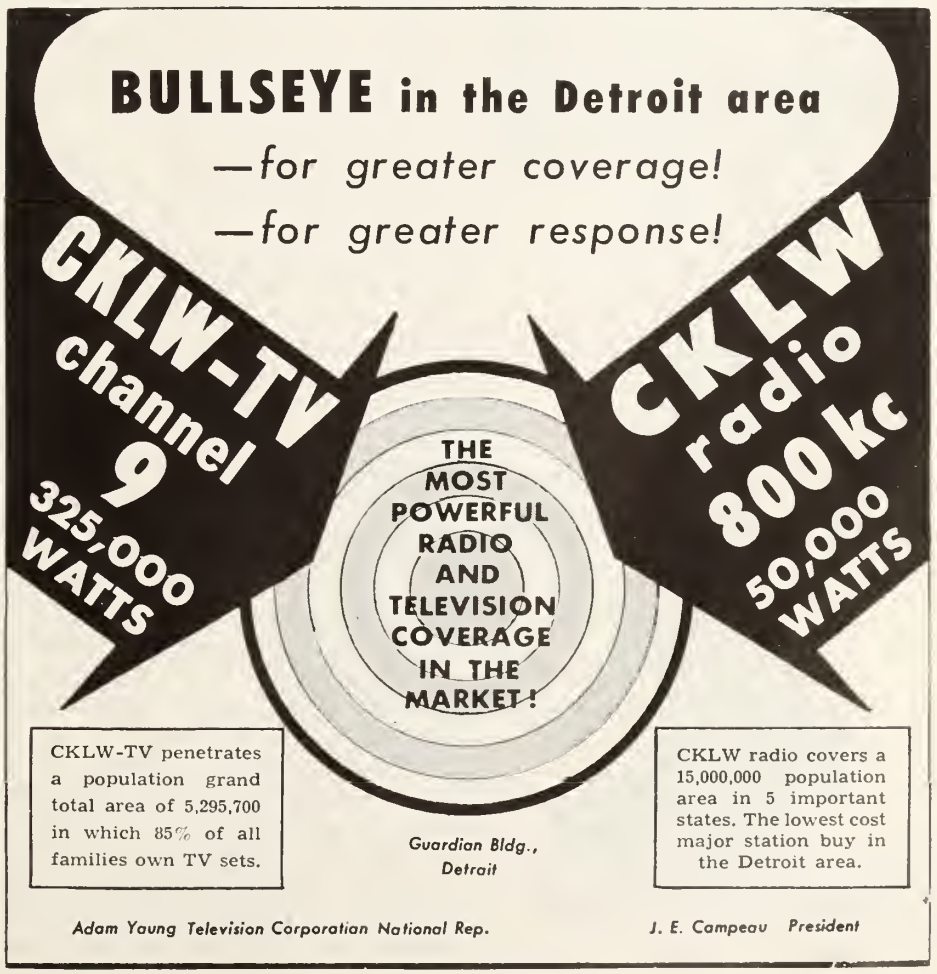
A major drug firm's ad manager told SPONSOR: "Here are a couple of examples of ads that interest me. WKY, Oklahoma City, showed its percent of audience compared with other stations in the market. WHDH, Boston, ran a 12-page presentation on listening that was factual and carefully done. I like that."

Another drug firm ad manager said: "I'm like Sgt. Friday. I want the facts, just the facts. I don't think stations realize just how much both the client and agency know about them. We know plenty. The agencies know plenty. I've had an agency background, so I know. We can't be sold by a lot of glittering generalities."

The account executive of an insurance company advertiser said: "I think a lot of ads are overly general and pointless. The man who buys a station wants information, not promotion. Agency people know a lot about stations in a general way. What we need are specific facts."

The attitudes about facts expressed above would seem to indicate that institutional advertising by stations takes careful consideration. While certain firms, especially those with groups of stations, can profit handsomely by institutional advertising a lá Westinghouse, many others could spend their promotion dollars to greater effect. And some of those queried said just that.

The basic feeling was a dislike of generalities and a kind of prideful insistence by interviewees that facts were the only thing that should be considered in buying a station. Yet, as advertising people, some of the interviewees said they recognized that



No wonder she's

SO POPULAR

Who wouldn't be with
Sioux City Sue-Land's proportions—

effective coverage	33 counties, 589,800 people
wholesale market	34th in the U.S.
retail sales	2nd in Iowa

Your Katz man can arrange a date.



KVTV Channel 9

Sioux City, Iowa
CBS, ABC & DuMONT
A Cowles Station

Greetings

from the gang at

KGVO CBS RADIO

and

KGVO-TV

1955 will be MORE
prosperous with a

1-2 sales punch

in WESTERN MONTANA



MISSOULA, MONTANA

prestige advertising could be effective, though its effectiveness couldn't be measured. This attitude was not found clustered at any particular job level. Here are the types of jobs represented by those who said that institutional advertising stopped them (if the ad was well done, that is): account executives, radio-tv department chiefs, radio-tv account executive, advertising managers, broadcast manager for an advertiser.

If the interest in both facts and institutional advertising sounds contradictory, it can possibly be explained by the fact that quality layouts and clever copy are commonly admired and an institutional ad that has both will be read.

There are other important cases where opinions of non-media people and timebuyers ran parallel. These revolve around coverage map and first-in-the-market ads.

In both cases those interviewed said they were interested in such ads, but. . . . Let's take the coverage map ad first. Here are some quotes:

From a radio-tv account executive, specializing in tv network shows: "I'm very interested in coverage maps. But most of them are, shall we say, optimistic? I like to look at them, though. They give me mental exercise. I'll look at a map and ask myself, 'Now, how did they figure that out? It must be based on something. Oh, yes, now I remember. The station went out and checked listening in its area. But they didn't specify what the quality of reception was. They may have included sets which received the signal with a lot of snow. So, I'll have to check the media department on that.' You see what I mean about mental exercise?"

From an advertising manager of a confectionery firm: "I'm not always interested so much in any one station but in the relationships of stations. That is, to what extent does coverage overlap? Sometimes, I get deeply involved in the fine points of coverage, even to the extent of finding out whether a station gets into a particular neighborhood of an outlying community. Now, coverage maps don't always give me that information.

"I'll give another example of the coverage map situation. When we put out a new product not so long ago, we decided to introduce it in four markets. We got coverage maps for stations in those markets and we found, after checking, not only were the maps exaggerated but sometimes stations *underestimated* the strength of their signals."

Result story ads also make interesting reading for admen. But like coverage maps they are taken with a grain of salt at times unless there is solid documentation.

From a hard goods company advertising v.p.: "If there's something to be learned about a technique for selling, the result story ad can be valuable reading. But we don't get much nourishment out of some of these vague or scattered results."

From an account man with a station background: "I know how hard it is to dig out good result stories. But practically every station can come up with results and then document them —if it's willing to work at it. The promotion man has to turn reporter and persuade clients to reveal enough details to make good result stories.

Summed up, result ads are read but more facts are wanted.

The situation with first-in-market ads is similar. Both agency and client have a natural interest in the station which is getting the lion's share of the audience and business. SPONSOR was told in a number of cases that there is great interest in how station rank in a market changes with new tv stations coming on the air. Yet, the unblinkable fact remains that too often readers do not believe what the ads say. In most cases, the ad readers said they expected a certain amount of exaggeration and felt that exaggeration and selling went naturally hand in hand. A small minority, however, took the attitude that exaggeration did the station more harm than good.

In the category of market data ads, the situation was as follows: Like timebuyers, most ad managers were not interested in market data in station ads. However the reasons were different. While timebuyers pass by ads with market data because it is not of direct concern to them in their jobs, ad managers often pass them by because they prefer to use their own sources and experience. On the non-media agency level, men in programming and production feel as timebuyers do about market data. However, most of the account executives expressed an interest in market data, especially if it involved something new and up-to-date and a minority of the ad managers interviewed felt the same way as the majority of the account executives.

One of these ad managers—a man in the drug field—said: "We sell well in rural areas. A sudden rise in corn prices, for example, would interest us as evidence of prosperity in certain areas. Likewise with an oil boom. However, the basic market data doesn't have to be pointed out to us. We know that stuff very well, indeed."

Opinions on some other types of station ads follow:

The mail-pull ad: "I'm not interested at all. A lot of stations can show big mail pull. There's nothing great about that." (There was little disagreement with this comment from a radio-tv expert attached to the staff of a top air client except that some of those interviewed said they would be impressed by an unusual amount of mail.)

The list-of-clients ad: "I don't find a list of clients effective proof that a station can do a job for me. Sometimes a smart advertiser buys a fourth-rate station very cheap in a saturation campaign but that doesn't mean he considers it the best station in the market to reach his prospects. Why should I consider it so? Besides, I have my own problems and I don't solve them by copying what somebody else is doing." (This ad manager's comment was in accord with a slim majority among both agency and client people. A strong minority declared interest in such ads because they liked to see what stations other advertisers are using. Some among this minority also said that such ads always tended to have at least a slight "bandwagon" effect.)

The cheesecake ad: "You bet I stop and look at an ad with a classy-looking dame in it. To tell you the truth, though, I usually don't remember the name of the station which ran the ad unless the same ad or same type of ad is run over and over." (A young account executive made this comment, which found almost unanimous agreement—among both young and old.)

The test-market ad: "I'm always interested in ads by stations which point up the value of their market for testing. The problem, however, is more one of finding enough available tv time and the right time—since tests must be carefully controlled—than of finding the right test market." (This was an ad manager talking. Comments on test market ads varied, but there was no great enthusiasm over this kind of ad. One ad manager said he usually avoids a market which is exhibited as an example of a widely-used test market on the ground that, after too much use, a test market loses its value.)

The list-of-special-services ad: "I'm stopped by ads which point out that the station offers specific merchandising backing. This kind of factual information in an ad is helpful to me. It tells exactly what the station will do for me and it's something I can hold the station to." (Opinions on ads about merchandising varied according to the job of the person talking and the kind of merchandising department the advertiser himself had. Agency people in programing and production had no interest in merchandising ads. Neither did ad managers who have their own merchandising setup. But a number of people in both the agency and client categories had comments similar to those of the account executive quoted.

The sales-result ad: "It can be very impressive if the complete story is told." (Few disagreed with this account man's opinions, though many felt that the complete story was seldom told.) ★ ★ ★

WSJV-TV

GOES UP IN POWER

NOW MORE THAN EVER YOU GET COMPLETE COVERAGE in the

SOUTH BEND — ELKHART MARKET

For availabilities and rates see your

H-R TELEVISION MAN

WSJV-TV

ELKHART, INDIANA

John F. Dille, Jr. President

John J. Keenan, Commercial Manager



*A 24 COUNTY MARKET WITH RETAIL SALES OF $1,028,000,000.00

(Sales Management 1954 Survey of Buying Power)

NOW SHOWING!—ALL NBC COLOR SHOWS

NBC

Interconnected Television Affiliate

National Representative:

The Headley-Reed Company

MULTI-MARKET SHOWS

(*Continued from page 43*)

"Even the best tv network doesn't have the best station in *every* market," points out Michael M. Sillerman, sales manager of Television Programs of America. "And some of the nets have a minimum number of stations which you must buy," he continues. "With spot-placed shows, there's no minimum number of stations required. For instance, Good 'n' Plenty candy bought *Ramar of the Jungle* in three big markets—New York, Philadelphia, Los Angeles. Lays Potato Chips bought the same show in 23 Southeastern markets. Pheiffer Brewing Co. uses *Your Star Show* in 10 markets, while Clark Gas Co. spots *Ellery Queen* in four Midwestern markets. These are just a few examples of regional advertisers who needed a well-known show for competitive selling with national brands, but who couldn't possibly have used network tv."

"One of the most unusual multi-market buys that I've heard of concerns Gallo Wine," John Mitchell, v.p. in charge of sales for Screen Gems, Inc., told SPONSOR. "Gallo buys the *All Star Theatre* in 17 markets from coast to coast. They're not the biggest markets—in fact, they're small and medium-sized markets. I think it's a good example of an advertiser getting a well-known show in just exactly the right markets for a particular sales effort."

3. *Commercials are flexible.* "Some advertisers — especially those with a group of products—like to use spot film shows so they can insert commercials custom-made for each market," Edward D. Madden, v.p. and general manager of MPTv, points out. "One example is Best Foods' sponsorship of *Flash Gordon*. Best Foods might run a commercial on cereal in New York; in New England, on shoe polish; in the South, on mayonnaise."

4. *Costs frequently lower.* "Lower than what?" advertisers ask. Spot tv's advocates advance two answers: One, lower than if the same show were placed on a network (no cable charges with film); two, lower than if a top-rated local live show were bought in each market (assuming a top-rated local live show was available). Ronzoni in the New York market, for example, used to have its own situation comedy produced live in New York (via Emil Mogul). Now it sponsors Ziv's *I Led Three Lives* because live production costs grew too high (see SPONSOR 13 December, page 44).

Two syndicators, out of the many who were queried, said they didn't think the cost of a spot-placed film show would necessarily be any cheaper than a network program. But for its other advantages they state that even if network and spot film cost the same, spot is still the better buy because of its flexibility.

5. *Station cooperation.* "It stands to reason that if a station is getting better than 70% of its rate card for a film show and only about 30% for a network show, it will cooperate with the film show sponsors," says Fred Mahlstedt, director of operations of CBS Tv Film Sales. Cooperation extends all the way from providing sponsors with good time periods to extra merchandising and promotion.

Edward Codel, tv director of the Katz Agency, likes to produce a chart that his company made during the summer of this year. "Here's a listing of some spot program placements and the time periods in which they were slotted," he says. "Note the good times that were arranged:"

PROGRAM	Total Markets	6-7 p.m.	7-8 p.m.	8-9 p.m.	9-10 p.m.	10-11 p.m.	11-12 mid.
Death Valley Days (a)	69	0	8	12	21	28	0
Cavalcade of America (a)	39	0	9	11	16	3	0
Mr. District Attorney (b)	137	0	30	18	44	45	0
I Led Three Lives (b)	126	0	5	34	68	19	0
Favorite Story (b)	129	0	17	26	55	31	0

(a) Alternate weeks; sponsored by single client. (b) Every week; syndicated among a number of advertisers.

6. *Quality production.* Regional advertisers have a much tougher time competing with national tv advertisers than they did in the days of radio. "It's especially rough on regional breweries," says John Newman of Official Films. "With the brewing industry more competitive than ever before, the local and regional boys meet the competition not only of their local competitors but also of the national beers." To produce shows which compare with the network efforts obviously would be far too costly for the smaller breweries. "The only answer," say syndicated film men like Newman, "is to use spot-placed multi-market film."

Other good customers for multi-market films are the gasolines, says Edgar G. Sisson, director of NBC Tv Film Division. "Gasoline distribution is a regional business. A number of petroleum companies use film. Pure Oil Co., for example, bought *Badge 714* in 29 markets. Pure Oil's distribution is a belt-like area extending all the way from Duluth, Minn., to Miami, Fla.; it was within this belt that it bought the markets for our *Dragnet* reruns."

Phillips Petroleum Co. sponsors *I Led Three Lives* in 40 markets, one of the largest gasoline multi-market buys in the country.

"One of our biggest sales of fairly recent date was to the Richfield Oil Co.," Aaron Beckwith, New York sales manager of United Television Programs, reported. "Richfield bought *Mayor of the Town* in 31 markets in six West Coast states," he said. "The same show was picked up by Sperry Milling Co. in about a dozen markets, by United Gas Co. in eight markets.

"Speaking of oil companies, Standard Oil of California sponsors *Waterfront* in a dozen markets.

"I believe that with the increasing costs of network television, advertisers are becoming more and more market conscious—much more selective. And we're also finding that many adver-



tisers are using the principals of shows for their commercials."

A number of syndicators pointed out brewers were among their best customers. Don Kearney, v.p. in charge of sales for ABC Film Syndication, said that Pearl Brewing Co. of San Antonio originally bought four Texas markets, has since expanded to six outlets. Heileman Brewing sponsors *Racket Squad* in 12 markets, he added.

"One of the largest film sales on the West Coast was sale of our *Sport Time* show to Lucky Lager Brewing Co. of San Francisco," Maury Baker of MCA-TV's West Coast office said. "Lucky Lager bought the program in 39 markets for an initial period of 26 weeks. Furthermore, option agreements have been made for 10 additional sequences of 13 each—an over-all period of three years," Baker reported.

Building materials will be advertised by the National Gypsum Co. of Buffalo, N. Y., over *The Greatest Drama*. National Gypsum bought the film series from the Film Division of General Teleradio, Inc. Peter Robeck, general manager of the division, said that Gypsum signed for a 26-week period and will spot it in 19 markets ranging from New York City to Houston, Tex.

The Guild-Vitapix approach: Why did Guild Films and Vitapix join forces? Guild Films, Inc., which has had good success with its *Liberace* program, among others, found it was having trouble clearing time for that show and others in some of its markets. Just the reverse was true of Vitapix, a company set up originally by 32 tv stations (and owned by the stations). The station-owners of Vitapix in general agreed to clear time for shows that Vitapix could sell to national or regional advertisers. But sales were minimal. Guild and Vitapix decided to pool their efforts.

At SPONSOR's presstime Guild still was negotiating for a New York, Chicago and Pittsburgh outlet.

In New York it was reported that either WABD or WPIX might end up as a Vitapix affiliate (each station now carries two Guild shows). Those prone to wagering were giving WPIX beter odds, although earlier it was thought the Du Mont flagship might sign for the affiliation. There were reported rumors that Guild also would take over some of Du Mont's production facilities.

Last week Guild officials met with Westinghouse Broadcasting Co. officials in Pittsburgh in an effort to sign WDTV, Pittsburgh, as a Vitapix station. Two Westinghouse stations (WBZ-TV, Boston, and WPTZ, Philadelphia) already are Vitapix members.

There were two possibilities for Chicago affiliates: WGN-TV and WLS-TV. By presstime no agreements had been announced involving the Windy City.

Under the new G-V arrangement, Guild will film new versions of all its current film shows, adding new shows to its list of productions. The new film product will be offered by Guild to national spot advertisers. It's expected that Guild will require an advertiser to buy its films in 40 to 50 markets. In these "must-buy" markets, the advertiser would be assured good time on the local stations—but only Vitapix stations could be used. Thus, while an advertiser could to some extent select markets as he liked, and have a good choice of time periods in those markets, he wouldn't have free choice of stations. Guild-Vitapix contends that only the strongest or best station in most markets is allowed to join the Vitapix set-up, so that the advertiser probably would have wanted the "must-buy"

1st AGAIN

The Billboard Magazine 1954 Disk Jockey Poll
Rates Charlie Walker, KMAC's Great Announcer,

1st IN SAN ANTONIO
1st IN TEXAS
6th IN THE NATION

The only San Antonio announcer even rated
by Billboard in 1954

San Antonio's No. 1 Personality
on San Antonio's No. 1 Station

KMAC
27 YEARS OF SERVICE
MUTUAL ON 630

"TERRIFIC!"

That's what ad agencies, advertisers are saying about the

1954 PROGRAM GUIDE

It is yours FREE with your subscription to SPONSOR

One year $8—three years $15

write **SPONSOR**

40 E. 49 St., New York 17, N. Y.

station anyway.

How do you buy a Guild show?

Manny Reiner, v.p. in charge of sales for G-V, says it's just about like buying a network program. You sign one contract. You get a single billing and a single proof of performance. The job of actually clearing the time on the selected list of stations falls upon Vitapix's shoulders; it handles the G-V station relations. Vitapix, incidentally, works through the member-stations' representatives, acting on behalf of the adverti-er.

It will take awhile before all Guild's shows are available for national advertisers. A few new programs—*It's Fun to Reduce, Connie Haines, Bride & Groom, Confidential File, Norman Vincent Peale, The Goldbergs*, possibly one or two others—will be ready for national sale between January and March of 1955. Most of the other programs, however, like *Liberace*, won't be available until about next September.

Guild is one of the first syndicators to offer programs designed for daytime viewing: by mid-summer the company expects to be able to offer five hours of daytime programing weekly. Daytime shows are all 15-minutes in length. It's going to have about 10 hours weekly of nighttime programing ready by next Fall.

Will other syndicators follow Guild in lining up a list of stations for guaranteed time availabilities? There's not much evidence that anyone will in the near future. Naturally, the other syndicators will see how successfully the G-V deal works out.

One syndicator told SPONSOR that clearing time isn't as hard as many people believe. "While it's true that all but a half-hour of 'Class A' time is in the network-option period in the Eastern time zone," he said, "there's a full 90 minutes on Class 'A' time free for non-network use in the other three time zones. And even in the Eastern zone," he continued, "some stations will gladly tell a network that it doesn't want a network show—and throw in a film show instead in order to get a bigger share of the rate-card." Another syndicator in saying essentially the same thing pointed out that more tv stations coming on the air is resulting in making a greater amount of time available in former one- and two-station markets. For this reason, he stated, he does not foresee any move toward aquiring a lineup of stations by his company. ★★★

YEAR-END REPORT

(*Continued from page 33*)

on ABC Radio have been bought by Admiral, Packard and Aero-Mayflower. Chevrolet purchased a major capsule news package on CBS Radio in the fall.

• More saturation and one-shot splashes. ABC Radio is seeking to turn the vacancies in nighttime lineups to its advantage, and is selling the idea of short-term "domination" of entire evenings. NBC Radio, having sold a sort of radio "spectacular" on Churchill to Allis-Chalmers, plans additional one-shots. CBS Radio airs two *Gunsmoke* shows on Saturdays for Liggett & Myers, and a stepped-up lineup for Longines-Wittnauer which now has at least one CBS Radio show each day. Mutual feels that the bulk of its 1955 revenue will come from short-term and seasonal rather than long-term business, is meanwhile dropping nine co-op shows. Rexall recently bought a saturation spot drive in NBC Radio shows, including the new Gildersleeve 15-minute strip—itself part of a trend—to promote its annual "1¢ Sale."

• More flexibility. Networks in 1955 will offer the extreme of flexibility. Fewer "must buy" stations, arrangements for cut-ins or regional networks, stress on "cumulative effect," and few requirements for contract length are indicated.

SPOT RADIO

Dollar spending: The indications are spot radio gross time sales dropped during 1954. This would represent the first halt in a growth which had been continuous since 1937 and which had continued through the years of tv's biggest expansion.

Reactions from reps—chief source of billings information in spot radio—varied. Some firms and stations have gone up in 1954 but the indications were that business as a whole was off.

At the same time, predictions already made by reps and stations to McCann-Erickson's Central Research

$99.00 INVESTED in the
NASHVILLE, TENNESSEE
NEGRO MARKET
SOLD $3,500.00 in appliances
VIA **WSOK**

Department, which compiles estimates on spot radio billings, were brighter. The consensus of these predictions: 1954 many wind up at just about the same level as 1953, or only slightly below.

Rep consensus was also that the biggest spot radio spenders last year —Procter & Gamble, Colgate, General Foods, General Mills, R. J. Reynolds, Liggett & Myers, Sterling Drug, Whitehall—were again on top of the heap in 1954. Rank order, however, was uncertain. Reps pointed out that several of these firms have trimmed their spot radio spending during 1954, often shifting to spot or network tv.

Rate outlook: During 1954 the trend toward lowered night rates and increased daytime rates in spot radio continued. Reps now estimate that nearly half of the radio stations in the U. S. charge the same for nighttime spot slots as for daytime, either through direct pricing on the rate card or bigger nighttime discounts.

The SRA's managing director, Tom Flanagan, told SPONSOR that the average U. S. radio station, a few seasons ago, charged 180% of its daytime rate for nighttime slots. Now, the ratio has dropped to 133% due to the increasing number of single-rate stations. By the end of 1955, Flanagan feels, three out of four U. S. radio stations will be charging approximately the same for day and night time.

Meanwhile, there's a parallel trend to a uniform local and national rate picture for spot broadcasting.

Sales trends: As reps and station executives see it, these trends will be the highlights of spot radio sales development in 1955:

- More selling based on "specialized audiences." Individually, stations serving the music-and-news audience, farm audience, Negro and foreign language markets and other audience segments are sharpening their sales approaches. Rep firms like NBC and CBS Radio Spot Sales, Edward Petry & Co., Free & Peters, Katz and others include in their selling tactics pitches based on research of specialties ranging from the farm market to the motorist audience. Stations like WQXR (which has gone up to 50 kw.), New York; WFLN, Philadelphia; and KLAC, Los Angeles are landing national business based on their research of their "good music" audience.
- More "one bill" packages. Major stations, particularly in the largest tv markets, are expected to step up the number of capsuled news packages, weekend news and traffic information packages and run-of-station saturation plans. With the John Blair firm's NATSAT plan (24 participations per week per station on 45 major outlets with one bill) having landed a half-dozen major advertisers since the fall, other rep firms and station groups are expected to bring out variations of this type of package in 1955.
- More competitive selling against networks. As SPONSOR pointed out in several 1954 reports, the line between spot and network radio has grown quite diffused. Both media are often chasing the same advertising dollar. You can expect to see sales actually get underway early in 1955 in Quality Radio Group, which acts as a sort of taped "network" of nighttime radio shows, locally produced by group members. You'll see more combination packages of programs and merchandising by big stations, and more pitches carefully tailored by reps (stressing for the most part market flexibility and listening differences due to variations in local listening tastes) aimed directly at network clients.
- More short-term business. There's been a subtle shift in the past few seasons, although it was obvious in 1954 if you looked for it, in the average length of spot radio campaigns. With advertisers like Maxwell House Coffee, the cold remedies, automakers and movie producers like M-G-M leading the way, the short-term burst or "flight" of announcements is now commonplace. The trend is spurred on by the fact that there are now over 2,700 radio outlets in the country. To cover them all heavily on a long-term basis is too expensive, advertising agencies feel. Therefore, agency thinking for 1955 is very much along the lines of hit-and-run approaches, reaching a variety of audiences. Most short-term business will be of a saturation nature, but even small accounts seldom sign up today for long-term radio drives.
- More industry and high-level selling. BAB (which will become RAB

BEAUTIFUL PICTURES*... that's the kind of sales you get when you "Spot" Cincinnati with



wsai

THE NEW SOUND IN CINCINNATI WITH THE CASH REGISTER RING!



* Burger Brewery uses WSAI exclusively for its Cincinnati Redlegs Baseball Broadcasts.

GORDON BROADCASTING CO., NATIONAL REPRESENTATIVE, WEED



TOPEKA'S FAVORITE WITH BACON'N EGGS

Don't know what you like with your breakfast . . . but around Topeka and wealthy Eastern Kansas the choice is proved to be Bob Richmond and TOPEKA TIMEKEEPER TIME. This morning show — 7:20 to 8:00—is filled with top music, time and weather. Cash in on this market with TOPEKA TIMEKEEPER TIME. See your Weed & Company representative.

5000 WATTS
ABC • TOPEKA, KANS.

WREN

Weed & Company

in 1955) and the SRA, as well as some of the top reps, intend to step up their general promotions concerning spot radio's flexibility. At the same time, these organizations are reaching high into management levels at major advertisers to spell out the story of spot radio to executives who may have only a casual knowledge of what the medium is and how it works.

• More co-op campaigns. In the past two years, according to information compiled by the BAB, the number of sponsors who include spot radio (and often spot tv) on their list of approved co-op media has grown from 150 to over 400. Most of this co-op money, of course, comes to radio through local rather than national spot channels; 7-Up and Coca-Cola are good examples, since bottlers generally pay locally. But other co-op campaigns, such as those of automakers like Plymouth, Dodge, and Chevrolet, are partly on a local basis and partly through national channels.

TV PROGRAMING

The money and creative efforts put behind network tv programing reached new heights in 1954.

While sponsors aired their perennial complaints about the high cost of tv they nevertheless poured increasing millions into programing, especially at night. To a great extent, the added millions were warranted by tv's growing audience, but it was also true that tv advertisers were caught in the middle of a seller's market and the increasingly fierce competition among the networks.

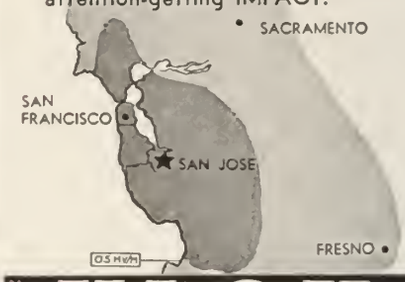
Highlighting this competition were the exertions of NBC to mount the throne of video dominance. These exertions were spearheaded by Pat Weaver's 90-minute, once-a-month spectaculars, whose function was to generate interest in color and batter at CBS' Saturday, Sunday and Monday night lineups. CBS, of course, did not stand idly by, answered with two one-hour "baby spectaculars" of its own, in addition to other programing efforts. ABC, fighting for a place in the sun, added its own contributions to the program battle.

The programing right-of-way given the expensive ($300,000 each) spectaculars over the every-week shows spotlighted another facet of the 1954 programing picture, namely, the white-knuckled grip the tv webs are keeping on programing control, especially at



1/4 of the San Francisco Bay Area's 3,000,000 people are Foreign Language Speaking!

They multiply, add, subtract and divide; THEY THINK! THEY BUY! in their own language! Sell them with KLOK, the station that reaches them all. KLOK's specialized programming guarantees your message attention-getting IMPACT!



KLOK

5000 WATTS — 1170 KC

San Jose Studios
P. O. Box 967
San Jose, Calif.

San Francisco Studios
Hotel Lankershim
San Francisco, Calif

Represented by John E. Pearson Co.

WOND

The Master

KEY

To The Lucrative

SOUTH JERSEY SHORE MARKET

Delivers the Largest Radio Audience in the Atlantic City-County Area*

Get the WONDerful Story Today! Market Data, Station Coverage and Programming Information on Request

*1954 Survey by Advertest Research

WOND FULL TIME
1400 ON THE DIAL

Owned and Operated by
PIONEER BROADCASTERS, INC.
Pleasantville, New Jersey

NARTB
BAB

N. Y. Office: 550 Fifth Ave. COlumbus 5-1430

NBC and CBS.

Further evidence of this was the firm determination to bump all shows which did not meet the networks' standards for acceptable audience ratings. This aroused sponsor fears that the franchise concept might be thrown out of the window.

A case in point was the ousting of the perennial *Voice of Firestone* from its Monday night slot on NBC. Unable to find another acceptable slot on NBC, Firestone moved over to ABC TV.

Here are some highlights of new 1954 nighttime network tv programing:

Two newcomers who were immediate hits on tv were *Disneyland*, ABC TV, Wednesdays 7:30-8:30 p.m. and *The George Gobel Show*, NBC-TV, Saturdays 10:00-10:30 p.m. *Disneyland*, sponsored by American Motors, Derby Foods and American Dairy, costs $68,000 a week for production alone. However, this show has a November Nielsen rating of 41.0, against such veteran shows as *Coke Time*, NBC TV, *Perry Como*, CBS TV and the first half of *Godfrey & Friends*, CBS TV.

George Gobel is sponsored by Armour & Co. and Pet Milk, at a weekly talent-only cost of $25.000 This show is remarkable for the sudden success of its previously unknown star. With a November Nielsen of 32.8, the Gobel show was too strong a competitor for a new show on CBS TV. *That's My Boy*, sponsored by Chrysler at $26.500 weekly.

A new serious and heavily documented drama, *Medic*, NBC TV, Mondays 9:00-9:30 p.m., lured viewers from long-time favorite *I Love Lucy* on CBS TV. This show had a November Nielsen of 32.1 against *Lucy's* 50.3. However, the latest Trendex list of top 10 shows in 10 major cities showed *Lucy* in Number 6 place.

Of the 50 or more new nighttime shows introduced on tv networks in 1954, situation comedies had the greatest number of casualties. Two CBS TV packages, *That's My Boy* and *Honestly, Celeste*, were replaced within a few months of their debut. After dropping the Celeste Holm comedy on 5 December, Y&R bought four half-hour films from MCA TV to fill the Sunday night time slot for Bristol-Myers, sponsors of the $26,000 weekly *Honestly, Celeste* show. The CBS comedy had an uphill fight against the second half of NBC TV's high-rated *Philco Playhouse*.

A new film situation comedy on CBS TV that's been heading for trouble is *Willy*, starring June Havoc. Saturday night show had a 12.7 Nielsen in November, against 32.5 for NBC TV's *Hit Parade*. General Mills sponsors *Willy*.

Another new show that never got far off the ground was *It's a Great Life*, NBC TV, Tuesdays 10:30-11:00 p.m. A situation comedy, staring Jimmy Dunn, this show cost $30,000 a week in production. The Plymouth Division of Chrysler who'd sponsored the program gave it up in December. Its last Nielsen rating was 16.3.

Sid Caesar and Imogene Coca started their first season apart. Of the two, Caesar fared better with his Monday 8:00-9:00 p.m. show, sponsored by American Chicle, RCA and Speidel. *Caesar's Hour* did whittle down Godfrey's following, with a 36.1 Nielsen rating in November against *Godfrey's Talent Scouts'* 31.3 on CBS TV. However, the Caesar show talent costs are roughly $90,000 a week.

Imogene Coca's Saturday night show has been doing poorly against CBS TV's high-rated *Two for the Money*, despite revampings in the writing and format of this $38,000 a week package.

COLOR TV

Color television's audience was confined to a handful of homes during 1954 and the outlook for 1955 is not much better. Predictions for color set production this year had ranged from 50,000 to 300,000 but actual production has been well below even the most conservative figure. The Radio-Electronics-Television Manufacturers Assn. reported only 17,445 color receivers produced during the first 10 months of 1954 and found no acceleration in the rate of production.

There have been a number of predictions that set production will total 300,000 in 1955 but some manufacturing sources say privately they consider this figure overly optimistic.

Reasons cited for lack of consumer interest in color are: First, and most important, the high price of initial models which has ranged from about $900 to $1.200. Second, the small-size screen of the first color sets, which didn't go over with consumers used to larger sizes. Third, insufficient color

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

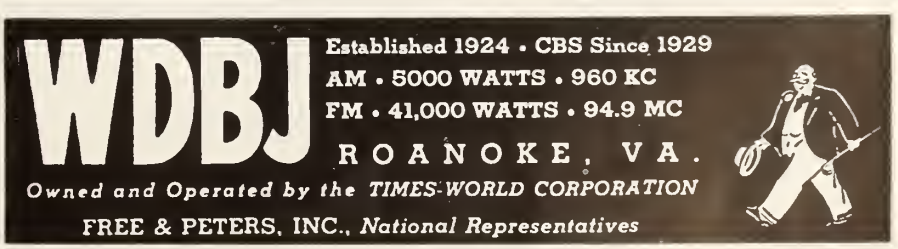
waiting to HEAR from you . . .

118,560 families weekly!

92,070 families daily!

59,090 car radio families!

- **WDBJ's share of the tuned-in Roanoke audience averages 51 to 59%!**
- **25% of Virginia's total retail sales are made in the WDBJ area!**





That's our business. Buying radio time is one thing — Getting results is another. WJPS maintains a planned Merchandising Service that guarantees RESULTS. WJPS has a plan to fit any pocketbook.

Our Merchandising and Promotion Department won 2nd PLACE in THE BILLBOARD competition this year — How good can you get?

Let us prove our worth to you.

Robert J. McIntosh, General Manager
REPRESENTED BY
The George P. Hollingbery Company

WJPS

"A RADIO IN EVERY ROOM"
Evansville, Indiana

MEMO FROM
DEE RIVERS —
TO: *All time-buyers*

GEORGIA'S
WEAS
and its new
50,000 *watt*
Westinghouse transmitter on its same old frequency
1010

should be included in your Fall Budget.

COVERAGE + PRICE
makes it Georgia's
BEST 50,000 WATT BUY

CALL STARS NATIONAL
IN
NEW YORK — CHICAGO
DETROIT — LOS ANGELES
SAN FRANCISCO

programing. The latter reason presents to the networks the elements of a dilemma with consumers waiting for programing and programing waiting for consumers.

While it has been pointed out that the log-jam could be broken by engineers substantially reducing the complicated circuitry of color receivers and thus reducing the price, there is no evidence that any sudden solution is in the wind. This was made clear by RCA some weeks back when it began commercial production of its new 21-inch color set. RCA stated that it would take time to solve the technical problems of simplifying the color video chassis. The new RCA receiver will be available to consumers in January for $895.

Meanwhile, the broadcasting industry has been busy converting its facilities to broadcast color. SPONSOR's second postcard survey of station color facilities this year show a substantial increase in the number of stations now equipped to telecast network color. The survey, which took place early this month, disclosed that 53.5% of the stations answering are able to telecast network color now. This compares with 32.8% in the first survey, held in June and published in the 1954 Fall Facts issue (12 July).

The latest survey elicited 170 responses from among the 400-odd video outlets on the air. Of these, 36 answers came from uhf stations with 14 now equipped for network color and another nine planning to add this equipment in 1955.

Of the 170, only seven had full color equipment, including camera chains for live shows but more than 50 said they would add film and slide equipment in 1955. (Actual number of stations with local color is higher, however.) The additional costs to sponsors for local color ranged from 10 to 15%, although some stations had no policy on increased prices.

On a network basis, sponsors will be able to reach between 80 and 100 markets with color by 1 January. For example, NBC now has 93 affiliates equipped for network color. Du Mont has 80. AT&T reports that by 1 January it will have 108 cities equipped for network color.

TVB AND RAB

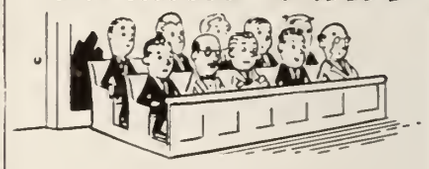
The radio and television industry will go into 1955 with more aggressive promotion behind it than ever before. The first day of the new year will mark two milestones: (1) video's first promotion outfit — the Television Bureau of Advertising (TvB) — will start operations and (2) radio's own promotion group, hitherto known as the Broadcast Advertising Bureau, becomes the Radio Advertising Bureau.

While 1 January is the official starting date for TvB, the new all-industry group has already started turning its promotion wheels, reports it was instrumental in convincing a West Coast bank to invest in a year's tv campaign. In addition, the group has already set up the mechanics for a study of the sudsless detergent field and procedures for documenting tv's ability to sell insurance.

TvB is deeply involved, of course, in a membership drive. It would like to bring in enough stations for a million-dollar budget and it has been announced that TvB "has already reached 40% of its proposed minimum budget for 1955."

Oliver Treyz, former director of

TRIED by a "10 MAN" JURY



Yes, 10 of the current accounts on Bob Trebor's "DAY-BREAKER" Show have been sponsors *for 3 or more* years. Several for 4½ years on this 5-year-old show.

The verdict of this 10-man jury is justified! From morning to night WVET *gets results* in the Metropolitan Rochester-Western New York Market, 3rd largest in America's first State.

5000 WATTS
1280 KC



BOB TREBOR

WVET
ABC
IN ROCHESTER, N. Y.
Represented Nationally by
THE BOLLING COMPANY

ABC Radio, is president of TvB and Norman Cash, eastern sales manager for ABC, was recently named director of station relations. It is understood that Cash, who has a strong sales background, may become active later on in selling tv to advertisers.

RAB starts off 1955 with the biggest budget ever, $720,000, with the expectation that this will be increased by the time the middle of the year rolls around. New members signed up in 1954 came to 159, making the total membership 835. The faster pace blueprinted for RAB in 1955 includes tripling the number of sales clinics for stations and nearly tripling the number of sales committee presentations. These are RAB presentations to local or regional advertisers chosen by a sales committee of RAB stations in a market. There were 24 cities visited in 1954, while 68 are scheduled for 1955.

The RAB board has approved the spending of $50,000 for major promotional research. This past year RAB contributed, along with the four radio networks to the ARF-Politz radio-tv set count project.

ROUND-UP

(*Continued from page 69*)

Over a period of time it could well have an effect on basic thinking on the use of spot radio."

* * *

Promotion gimmick being used currently by a number of tv and radio stations is a small sponge. It looks like a business card, but when immersed in water expands to more than 12 times its size and can be used as a household sponge. Stations use slogans like "watch your sales grow when you use WZZZ" on the sponges. The sponges, called "Magic Cellulose," are made by Ever-Lite Co., New York.

* * *

The 1955 Radio Advertising Bureau clinics "will be brought to the stations rather than the stations to the clinics," says Kevin B. Sweeney, RAB president. Sweeney said there'll be an almost threefold increase in clinics for management and salesmen over the 1954 schedule—102 next year compared with 37 held this year. To build attendance further, said Sweeney, the clinics will be spread over a 10-month period, skipping only July and December, avoiding the summer vacation problem. Sweeney said that by scheduling as many as five separate meetings in a single state instead of only one or two, RAB expects to save thousands of hours of time for radio salesmen and about $50,000 annually in traveling expenses.

* * *

At its recent convention, the National Association of Television and Radio Farm Directors elected Frank Atwood, WTIC, Hartford, farm director, president. John McDonald of WSM, Nashville, was elected vice president; Jack Timmons, KWKH, Shreveport, secretary-treasurer, Herb Plambeck, WHO, Des Moines, historian. Atwood succeeds Jack Jackson of KCMO, Kansas City, as president.

* * *

Formation of the East Texas Network, a regional network of 12 radio stations, has been announced by Joe B. Foster, who is president of the new venture, and Hil F. Best, radio station representative. Foster said the stations cover 41 counties and a population of more than one million people. There are only 28,405 tv sets in the area, according to Foster. He said ETN's main sales office is located in Center, Tex., with regional offices in Dallas and Houston. ETN's national representative is Hil F. Best Co.

* * *

A Distinguished Achievement Award for special events coverage was presented to WJAR-TV, Providence, R. I., by the Radio-Television News Directors Association. RTNDA sponsored the award in cooperation with McGill School of Journalism, Northwestern University. WJAR-TV won the award for its tv news reporting of Hurricane Carol and its hour-long film of the storm.

* * *

Seven new musical programs totaling almost 12 hours of programing per week are being made available to World Broadcasting System subscribers on 1 January. Pierre Weis, general manager of World, said the programs constitute "the biggest single package of programs distributed in the 20 year history of the company." The program series, says Weis, gives stations an opportunity to sell a total of 111 one-minute announcements per week plus sponsor identifications at the beginning and end of each program. ★ ★ ★

WANT TO SELL CANADA?

One radio station covers 40% of Canada's retail sales

CFRB

TORONTO

50,000 WATTS, 1010 K.C.

CFRB covers over 1/5 the homes in Canada, covers the market area that accounts for 40% of the retail sales. That makes CFRB your No. 1 buy in Canada's No. 1 market.

REPRESENTATIVES

United States: Adam J. Young Jr., Incarporated

Canada: All-Canada Radio Facilities, Limited

are we happy ? Si Señor!



THE MIGHTY "MIKE" OF SAN ANTONIO

250,000 Milliwatts

kiwW

Spanish Language

National Time Sales—New York

Harlan G. Oakes & Assoc.

Los Angeles — San Francisco



RESOLVED!

Resolution for smart time buyers for 1955. To buy those stations that guarantee local coverage for national sponsors.

In Philadelphia, WPEN is first in local programming–all day long.

Make it a happy and profitable New Year. Get the WPEN story.

The Station of Personalities

dial 950 WPEN
PHILADELPHIA

Represented nationally by Gill-Perna, Inc.
New York Chicago Los Angeles San Francisco



SHE'S THE DOMINATING TYPE

Big Aggie, alter ego of WNAX, 570 on the dial, dominates the big, prosperous upper Missouri Valley. A valley filled with 670,000 families in parts of Minnesota, North Dakota, South Dakota, Nebraska and Iowa . . . almost untouched by other media.

WNAX—570 Yankton—Sioux City

A Cowles Station

Represented by the Katz Agency

Newsmakers in advertising



William S. Paley, *chairman of CBS, Inc., made economic news when he received the Gold Medal Award from the National Planning Association. In a speech after receiving the award, Paley predicted that the national output would reach an annual figure of $566 million by 1975, measured in 1950 dollars. "As of today," he said, "it would be reasonable to project the gross output that can be reached in 1975 on the same basis as a whopping $700 billion." He noted that the $134 million difference is more than the 1935 total gross output.*



Fred B. Manchee, *BBDO's executive v.p. and treasurer, is the newly elected chairman of the tripartite board of directors of the Advertising Research Foundation. J. Ward Maurer, advertising director of the Wildroot Co., was elected vice chairman and Edward P. Seymour, v.p. of the Crowell-Collier Publishing Co., was re-elected treasurer. Edgar Kobak will continue to serve as ARF president and Marion Harper Jr., president of McCann-Erickson, as immediate past chairman, will continue to serve as a director of the foundation.*



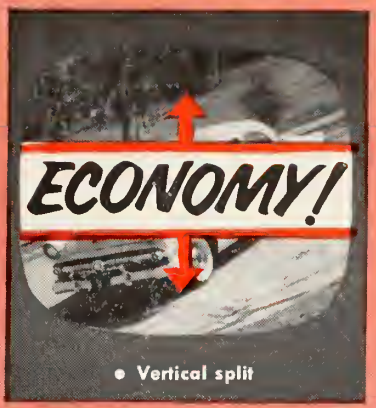
Marion Harper Jr., *made news when he announced that McCann-Erickson, of which he is president, will absorb Marschalk & Pratt Co. Harper said M&P will remain intact, however, and will become a division of Mc-E. M&P has specialized in industrial and business advertising, will bring to Mc-E its specialized knowledge. In turn, M&P will benefit from Mc-E's central radio-tv and research departments. M&P has billings of around $7 million; McCann-Erickson had about $125 million in billings last year (in 1945 it had $40 million).*



David M. Baltimore *is general manager of the world's first one-million watt television station, WBRE-TV, Wilkes-Barre, Pa. The high-powered uhf outlet began operating with maximum power allowed by FCC in 12 December with RCA equipment. The station had been operating with 225 kw since it went on the air 1 January 1953. The outlet welcomed 1954 as one of the first 22 stations to televise NBC-RCA compatible color. Station is NBC "basic." Baltimore says WBRE-TV covers two million people in 20 counties.*



• Horizontal wipe



• Vertical split



• Vertical wipe



• Vertical wedge wipe



• Diagonal wipe



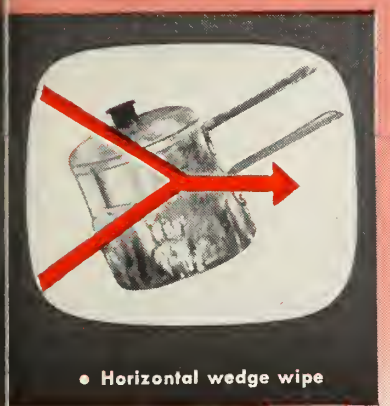
• Horizontal split



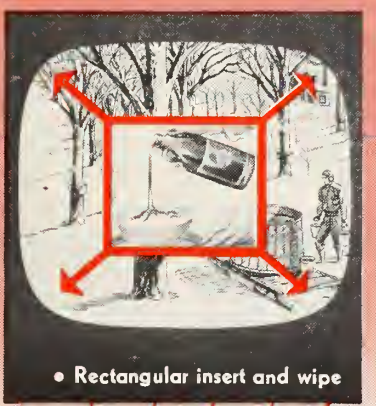
• Diamond insert and wipe



• Controllable corner insert



• Horizontal wedge wipe



• Rectangular insert and wipe



• Controllable corner insert



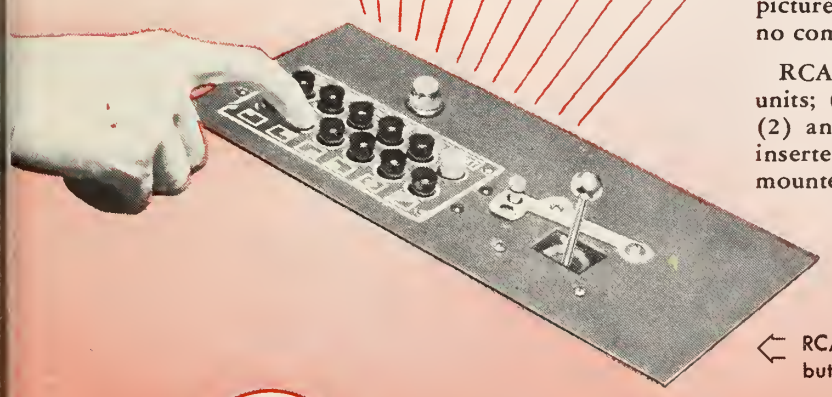
• Optional special effect

12 ways *to present your "commercial"*

Now—with RCA's new Special Effects Equipment—you can have these 12 attention-getting effects right at your fingertips. You push the button for the effect you want. You swing the "control stick" (rotatable 360°) and put the selected effect in the picture wherever you want it. It's simple, inexpensive—requires no complicated equipment or extra cameras.

RCA's Special Effects Equipment consists of just two separate units; (1) a TG-15A control panel (shown left) and generator, (2) and a TA-15A amplifier. The Special Effects Panel can be inserted in any RCA Console housing. The other units can be mounted in your video racks. Installation couldn't be easier.

For quick delivery, order your RCA Special Effects Equipment direct from your RCA Broadcast Sales Representative.



← RCA Special Effects Control Panel—with 12 push-button selection and 360° rotatable stick control.

RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DIVISION — CAMDEN, N. J.



Changing media sane

The tremendous change that has taken place in media buying is reflected in SPONSOR's 13 December 1954 listing of the Top 20 air agencies (page 31). Where once major agencies were mainly set up to turn out printed advertising, today you see the air media acquiring equal billing importance with print.

Among the top air 20 agencies, for example, nine bill 50% or more in air media. An additional four shops are 40% or stronger in radio-tv billings.

It's apparent that among most of the largest agencies air media have won over hurdles imposed by the generation of agency people which had grown up on print and never did learn to understand air advertising. Yet among many medium-sized agencies, from our observations, a job of education remains to be done. There are still shops which simply don't want to learn or fear to learn how to handle radio or tv campaigns. (And in all agencies there's the tendency to become enthused with tv, with radio left to struggle for attention.)

Some of the agencies with considerable air billings up till recently were known for their identification with printed media. N. W. Ayer comes to mind, having reached $18 million in air billings this year. Air media are still small percentage-wise to Ayer with its total billings of $87 million (21%). But it's nonetheless the nation's 15th-ranking air agency.

How quickly air media billings can jump is reflected in the growth of some of the leaders. BBDO went up $9.5 millions from 1953 to 1954. Yet this wasn't enough for it to remain number one among the top 20. Y&R went up $16 millions to become top air agency in the United States (with $64 millions in air media to BBDO's $59 million).

* * *

KITE turns down business

We like a letter sent out recently by KITE, San Antonio. This is what the station said in explaining why it might not be able to accept all the business offered to it before Christmas.

"It would be easy for KITE to double its business in November and December . . . all we would have to do would be double-spot announcements, run competitive accounts back to back.

"If we have to turn down a request of yours between now and Christmas, remember (as Dad used to say), 'It hurts us more than it does you.' But we assume that one reason you like KITE is the same one that makes listeners like KITE. We sell one thing at a time.

"We appreciate your business and will not clutter up your announcements by running two, three, or four together. Our listeners are more mindful of your msesage when it is delivered the KITE-way. They believe and buy what they hear on KITE."

* * *

Farm air opportunities

Farm radio and tv aren't being used adequately by both consumer and agricultural product advertisers. Many a client who could gain in farm areas by becoming identified with the specialized appeal of farm programing has yet to try this approach.

It's the usual story of fixed habit and failure to experiment. The big change could come about if some of the New York agencies showed the way. (And behind the scenes some are working to develop farm air campaigns.)

The advertisers already using farm air know the riches to be gained through the persuasion power of radio and tv farm directors. As KCMO-KCMO-TV's Jack Jackson, president of the farm directors' association (NATRD), explained it recently: "not a single major farm advertiser has reduced his radio and tv budget during the past year."

Applause

The standard raisers

David Ogilvy, president of Ogilvy, Benson & Mather, recently advocated some steps to raise the standards of advertising. Ogilvy feels a University of Advertising might create a higher level of values and performance throughout advertising.

It's one of those dream-schemes, of course, but what's important is that advertising today has so many men who are willing to dream and work in behalf of high professional standards.

Men like David Ogilvy, Fax Cone, Earle Ludgin, Charles Brower (all of whom have spoken out this year on the subject of good standards) represent the advertising profession's well modulated majority. But in advertising, whose function is to be noticed, even a small minority can do great damage.

It's a particularly difficult problem in television because it is the medium whose effects for good or bad are least escapable. We presume that high up on the list of courses at Ogilvy's advertising university would be Good Taste in Tv Commercials 1 and Believability 2.

Until the day when graduates of Advertising U. take over, the direct brunt of maintaining tv's standards falls on the Television Code. The code and the support it receives from a majority of stations is a further indication of the sense of responsibility to be found in the advertising and media community.

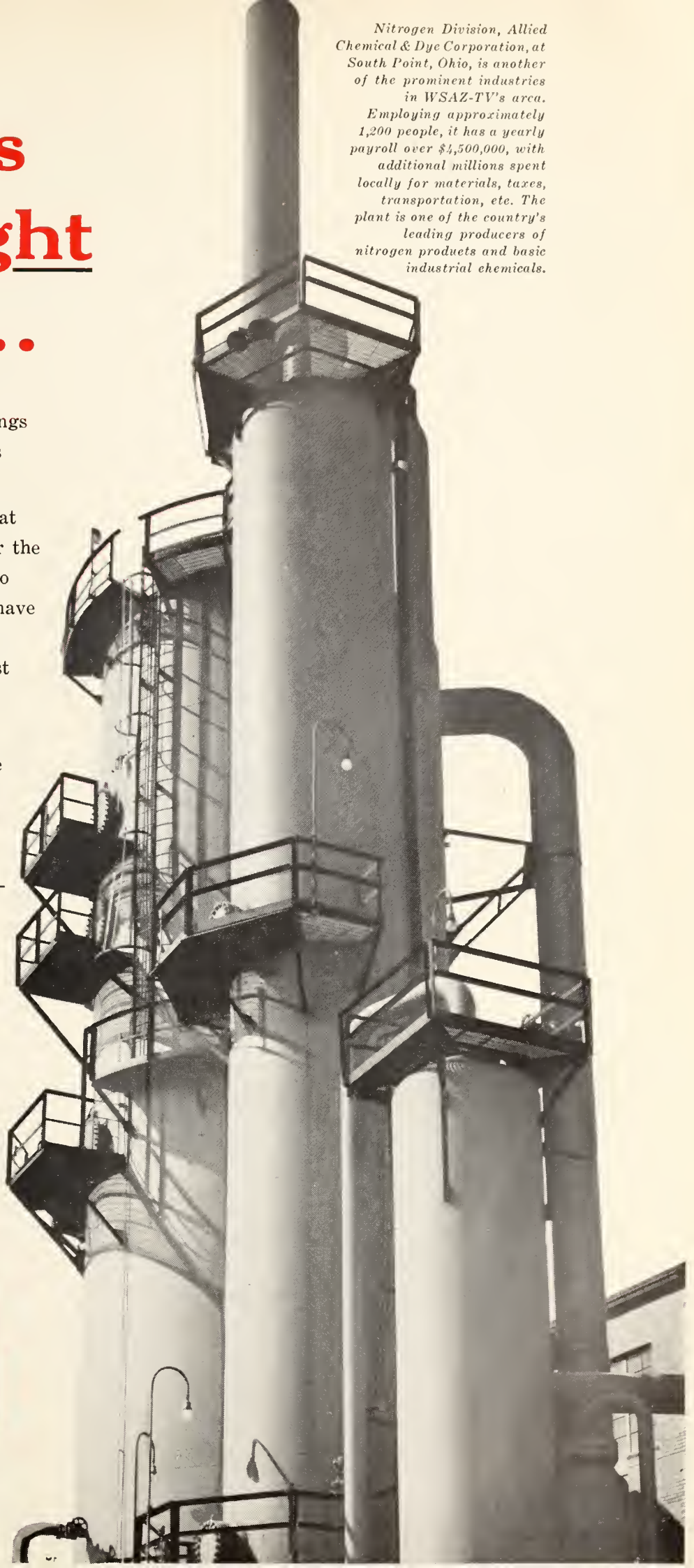
all it takes is the right catalyst...

A catalyst, you'll recall, is an agent that brings about a change in other things – yet remains as-good-as-new itself.

This is a rather accurate definition of what WSAZ-TV has been doing so admirably for the sales of so many products here in our big Ohio River Valley market. Their manufacturers have learned how effective an advertising catalyst we are – pervasive *and* persuasive in almost half a million television homes across five states!

Here is an area where sales-making can be a highly productive effort. Nowhere in the nation will you find such a vast profusion of factories, plants, shops, mills, and works – running at prosperous full-throttle – as in this industrial heart of America. Thanks largely to their activity (and resultant payrolls), an economic pressure of nearly *four billion dollars' buying power* will pile up this year.

Converting a bigger share of this into more sales for yourself is easy when you call upon the catalytic power of the *only single medium* covering our whole 16-county beehive. How easy (and at what reasonable cost) is a formula waiting your inspection at any Katz office.



Nitrogen Division, Allied Chemical & Dye Corporation, at South Point, Ohio, is another of the prominent industries in WSAZ-TV's area. Employing approximately 1,200 people, it has a yearly payroll over $4,500,000, with additional millions spent locally for materials, taxes, transportation, etc. The plant is one of the country's leading producers of nitrogen products and basic industrial chemicals.

Huntington-Charleston, West Virginia
CHANNEL 3
100,000 watts ERP
NBC BASIC NETWORK
affiliated ABC & Du Mont

WSAZ

TELEVISION

also affiliated with Radio Stations WSAZ, Huntington WGKV, Charleston
Lawrence H. Rogers, Vice President and General Manager, WSAZ, Inc.
represented nationally by The Katz Agency

Your BLUE RIBBON radio buy . . .



in a BLUE CHIP market . . .

the KMBC-KFRM radio TEAM

1st in the Heart of America!

Deal yourself into the big winnings by going on the Team! KMBC-KFRM stakes you to solid prestige, proved performers and pulling power — plus popularity that has been WON and HELD!

Your message will reach more listeners in the "blue chip" markets of populous Greater Kansas City and prosperous Kansas, via programming that is timed and tuned to the heartbeat of this area. Local-flavor news, entertainment and information (part of the Team's vigorous "live" programming) balance the tops in CBS network programs, to appeal directly to every interest level!

You are playing only the safe bets when you buy on the Team. See your Free and Peters Colonel for choice availabilities!



FREE & PETERS, INC.
Exclusive National Representatives

DON DAVIS, *Vice President*
JOHN SCHILLING, *Vice President and General Manager*
GEORGE HIGGINS, *Vice President and Sales Manager*

Basic CBS Radio

the KMBC-KFRM radio TEAM

1st in the Heart of America!

KMBC *of* Kansas City serves 83 cour in western Missouri and eastern Kar Four counties (Jackson and Clay Missouri, Johnson and Wyandotte Kansas) comprise the greater Ka City metropolitan trading area, *rar 15th nationally in retail sales!*

KFRM *for* the State of Kansas, is a bo to KMBC, puts your selling message the high-income homes of Kansas, richest agricultural state.

PROGRAMS THE HEART OF AMERICA LISTENS FOR:

RHYMALINE TIME
with Dovid Andrews ond the KMBC Tune Chosers.

THE HAPPY HOME
with Beo Johnson ond Guests.

FARM SERVICE PROGRAMS
three times doily, Mondoy through Sotu Livestock, groin, produce morkets, music, weother ond form feotures originoting the KMBC Service Forms.

DINNER BELL ROUNDUP
news, music, comedy, morket reports ot — with the Texos Rongers ond Jed Stc

WESTERN ECHOES
with the KMBC Texos Rongers.

SPORTS QUIZ
with the Experts, Som Molen ond guest

BRUSH CREEK FOLLIES
fomed voriety show Country ond We

RHYTHM AND BLUES
Soturdoy night doncing party disc jocl by B. B. Dilson.

LOCAL News, Weother, Sports, Public S Interviews ond Discussion Progroms.

PLUS

BASIC CBS Radio NETWORK FEATURE

PERSONALITIES THE HEART OF AMERICA LISTENS

Cloude Dorsey, News Director, ond the I Newsbureou Stoff: Bill Griffith, Rev. M Lionel Schwon, Neol Johnson, John Thornl Jim Burke.

Phil Evans, Director of KMBC Service F ond oreo-fomous form experts Bob Riley Jim Leothers.

Som Molen, Sports Director.

Merle Hormon, Assistont Sports Director.

Beo Johnson, Women's Editor, winn McCall Mogozine's GOLDEN MIKE owor other broodcosting honors.

Plus these long-fomous musicol groups: Texos Rongers, The Brush Creek Gong Tune Chosers.

PLUS

CBS feotures: Amos 'n Andy, Gene Jock Benny, Edgor Bergen, Perry Bing Crosby, Xovier Cugot, Golen Doug Edwords, Tennessee Ernie, Gongb Arthur Godfrey, Guiding Light, Gunsn Robert Q. Lewis, Lorry LeSeur, Perry A Mo Perkins, Ed Murrow, Mr. & Mrs. Mr. Keen, Our Miss Brooks, New York hormonic, Lowell Thomos, Bob Trout host of other high-roted rodio fovorites.

. . . and for Television, it's KMB

Kansas City's Most Powerful Television Station

NATIONAL BROADCASTING COMPANY, INC.
GENERAL LIBRARY
30 ROCKEFELLER PLAZA, NEW YORK, N. Y.